

UCI Arts

QUARTERLY

Madrigal Dinner Returns: Long Live the Feaste!

UCI Choral Director Joseph Huszti has long known what a popular fixture the Madrigal Dinner is during the holidays. But just how popular was underscored earlier this year while attending a concert at the Orange County Performing Arts Center.

Huszti, in the ticket line with his wife, Melinda, perked up after noticing “madrigal” and “dinner” tossed into the conversation of a couple nearby. “They were saying how much they missed it and wondering what happened,” Huszti recalled. “I didn’t recognize them but they recognized me. It was a little amusing. “From there, they joked, ‘Why did you ruin our Christmas [by not having it] and ‘Hey, so when is that Madrigal Dinner coming back anyway?’”

Just in time for Yule. The perennial favorite returns to the Claire Trevor Theatre December 12 after a three-year absence, bringing its usual mixture of Tudor-styled feasting and merriment.

“Hey, so when is that Madrigal Dinner coming back anyway?”

Performed by the UCI Chamber Singers, the Madrigal Dinner recreates the aura of Renaissance England during the reign of King Henry VIII. The stage is turned into Henry’s court and a seven-course “royal feaste” is served, accompanied by strolling mimes, minstrels, serenading servants, authentic period dances and a concert of seasonal music.

“We’re all working hard to make our return a success,” said Huszti, the dinner’s artistic director since its inception in 1978. “We feel this gives us an opportunity to bring it back with real gusto.”

Why the delay? Major renovations to the Claire Trevor Theatre put the dinner out of a home. There was talk about moving to another UCI location – and even hosting it off-campus – but patience prevailed. Although they could have rushed in last year, when the theatre opened with a fresh interior and cutting-edge technology, Huszti and the production crew wanted to fine-tune the event for its new space.

A two-story set, built by Technical Director Keith Bangs and his staff, will be the centerpiece, utilizing the theatre’s qualities to make the banquet seem even more real. “We’ve got the high ceilings, even the catwalk, that lend to the atmosphere we’re trying to create,” Huszti explained. “This sounds funny, but even the cement walls evoke something of a castle feel.”

Continued Page 5



Finding Your Inner Wolf at the Beall Center

The Beall Center for Art and Technology has opened its new season with a howl. The keening of wolves – virtually and literally – resonates through an exhibit bringing two acclaimed digital-media artists together for the first time. *Through the Eye of the Wolf* features Bill Tomlinson’s award-winning artificial intelligence work on *AlphaWolf* and Sam Easterson’s surveillance techniques in his unique *Animal, Vegetable, Video: Pack of Wolves* project.

“The way you howl, growl, whine or bark into your microphone affects how your pup interacts...”

“By showcasing both projects, we open the season with one evocative installation that truly puts the viewer inside the daily social lives of wolves,” said Eleanore Stewart, Beall’s director and the assistant dean for technology and research initiatives for the Claire Trevor School of the Arts.

Projected onto screens, *AlphaWolf* offers a virtual pack – three new pups and three adults – on the bonding path. For each pup to find a place in the group hierarchy, three people must interact by playing the role of one of the pups. Participants move them around with a mouse but can only control their behavior by making wolfish sounds.

“The way you howl, growl, whine or bark into your microphone affects how your pup interacts with its packmates,” said Tomlinson who worked on the project as part of his PhD thesis with the Synthetic Characters Group at the MIT Media Lab. Tomlinson recently joined UCI as an assistant professor in the Arts, Computation and Engineering (ACE) graduate program.

Technically, *AlphaWolf* is deceptively complex, integrating

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Dean's Message and New Faculty

From the Dean's Desk

After eight years of remarkable achievements as dean of the Claire Trevor School of the Arts, Jill Beck decided to leave her position as of June 30. She will continue as director of the Davinci Research Center for Learning Through the Arts, housed in the School, and director of the ArtsBridge America program, which has grown to a network of 19 universities in 11 states. During her tenure as dean, Professor Beck led the renovation of the theatre and the recital hall and secured the naming gift for the School. Further, she ensured the construction of two new buildings, expanded the scholarship and fellowship base for students, initiated important cross-disciplinary efforts, and raised the profile of the School on campus and beyond. Her legacy is invaluable.



JILL BECK

"...we continue to define the future by valuable principles: excellence in artistry and research, innovation through technology, creative thinking, diversity and collaboration at all levels."

As interim dean, I am committed to helping the School continue the high level of academic, artistic and scholarly excellence for which it is known. Our talented faculty and staff guide students in the arts toward careers as professionals by providing a solid foundation in both traditional practice and innovative methods. As you read these pages, I hope you are gratified by the myriad achievements of our faculty, students and alumni, and that you will attend our superb performances and shows.

As the 2003-2004 academic year begins, we continue to define the future by valuable principles: excellence in artistry and research, innovation through technology, creative thinking, diversity and collaboration at all levels. The new graduate program in Arts, Computation and Engineering (ACE) opens its doors this fall to a talented group of students and new faculty, and the popular Madrigal Dinner returns in December after a three-year absence. Beyond the rich calendar of events, we welcome five new faculty members to the School and are pleased to announce that the dance and studio art departments start the year in new facilities.

We are fortunate to have many friends, alumni and supporters who are always by our side, attending our events, giving us guidance, providing support and sharing in our excitement. We are also very proud of our alumni and their many outstanding accomplishments.

I invite you to visit us – and celebrate the present and future we are building every day at the Claire Trevor School of the Arts.



Nohema Fernández

Nohema Fernández
Interim Dean

John Coplans: A Remembrance

John Coplans, who died on August 21 at the age of 83, was the founding director of the UCI Art Gallery and, along with Tony DeLap, a founding member of the UCI faculty in Studio Art. British-born and largely raised in South Africa, John co-founded *ArtForum* magazine in 1962 while teaching at UC Berkeley and came to UCI in 1965. He left Irvine in 1967, becoming curator of the Pasadena Art Museum (now the Norton Simon Museum). In 1980, John began a second career as an internationally distinguished photographic artist, specializing in self-portraiture. The UCI Art Gallery presented a showing of John's self-portraits.



JOHN COPLANS

His two years at UCI were extraordinary. He brought to campus important young artists, including Frank Stella, Larry Bell, David Hockney, John McCracken, John Mason, Tony DeLap and Craig Kaufman. Notable critics such as Barbara Rose and Phil Leider also came to UCI at John's urging. His gallery exhibits, beginning with a grouping of Stella's paintings, gained wide attention—the catalogues (John wrote, designed, and physically produced them) became must-reads throughout the art world. Ceramicist Garth Clark, in a "mild state of shock" upon discovering in 1974 John's catalogue for the 1966 *Abstract Expressionist Ceramics* UCI exhibit, described the show as "a seminal moment, perhaps the seminal moment, in our [ceramics] modern history."

Self-educated and strong-willed, John was not always an easy colleague, chafing under what he considered severely limiting budget and staff resources and occasionally lax professional standards. He was a perfectionist, once returning all 2,000 copies of a printed catalogue because its back cover, intended as solid black, contained a virtually unnoticeable white speck. "Dust on the negative!" fumed John, and the impressed printer agreed to re-do the entire edition for free. John's greatest outrage, however, was the University's refusal to permit Stella to teach – even without salary – because the painter would not sign the university's then-required "loyalty oath."

But John's drive for the highest, least compromising standards, both intellectually and professionally, was an inspiring force for his colleagues, and contributed greatly to UCI's subsequent emergence in the arts.

~Robert Cohen, Claire Trevor Professor of Drama

New Faculty Appointments

Richard Brestoff, assistant professor of drama, worked for Joseph Papp's New York Shakespeare Festival and appeared on Broadway in Michael Rudman's production of *Hamlet* starring Sam Waterston. In Los Angeles, he has acted in more than a dozen feature films and over thirty network television shows. Brestoff has served as a three-time primetime Emmy Awards Blue Ribbon Panel judge and was on the 1991 ballot for a guest star performance on the CBS series, *thirtysomething*. He has taught at the University of Washington and written three books on acting: *The Camera Smart Actor*, *The Great Acting Teachers and Their Methods* and *Acting Under the Circumstances: Variations on a Theme of Stanislavski*. Professional affiliations include the American Association of Television and Radio Artists, Actors Equity Association and the Screen Actors Guild. Brestoff holds a BA degree in Dramatic Art from UC Berkeley and an MFA degree in Acting from New York University.



RICHARD BRESTOFF



JENNIFER FISHER

- Beatriz da Costa, assistant professor of studio art, electrical engineering and computer science (see *New Graduate Program Expands Art's Vision*, page 5).

- Jennifer Fisher, assistant professor of dance, has taught dance history, theory, criticism and ethnography at York University and UC Irvine. She received her MA degree in Dance at York University and a PhD in Dance History at UC Riverside. The author of several publications, she contributes regularly to the Los Angeles Times as a dance critic. Her book, *Nutcracker Nation: how a Russian ballet became a Christian Ritual in the New World*, has been published by Yale University Press next year.

- Bill Tomlinson, assistant professor of informatics and drama (see *New Graduate Program Expands Art's Vision*, page 5).

In the Spotlight

UCI Arts

Faculty

Dance

- Lisa Naugle (associate professor) presented a series of solo performances in Italy and Bulgaria during the spring and summer 2003.



LISA NAUGLE

- Eloy Barragan (assistant professor) has been commissioned to choreograph two works for the Mexico City Ballet.

Drama

- Lonnie Alcaraz (assistant professor) was lighting designer for two productions at the 2003 Utah Shakespearean Festival.



ROBERT COHEN

- Robert Cohen (Claire Trevor Professor of Drama) was guest of the Hungarian National Theatre Festival during the summer. He is also publishing his play, *The Prince*, with Dramatic Play Company and the sixth edition of *Acting Professionally* published by McGraw-Hill.

- Eli Simon (associate professor) directed Shakespeare's *As You Like It* this summer at the Illinois Shakespeare Festival.

Music

- Jazz pianist Kei Akagi (professor) has released a new CD, *A Hint Of You*, with the Kei Akagi Trio on the VideoArts Music label.
- Interim Dean Nohema Fernández performs the piano works of Brazilian composer Heitor Villa-Lobos in her latest CD, *Heitor Villa-Lobos: Mômô*

Precoce. The CD, released by Centaur Records, features conductor Paul Freeman and the Seoul Philharmonic Orchestra.

Studio Art

Recent faculty exhibitions have included Assistant Professor Kevin Appel's drawings at the Museum of Modern Art, Queens, NY and at Angles Gallery in Santa Monica, CA; Studio Art Chair Yong Soon Min and Allen deSouza's *Will **** for Peace* performance/installation at Oboro Gallery, Montreal; and works by Assistant Professor Simon Leung at the Venice Biennale, MIT Visual Arts Center, Cambridge, MA, the Contemporary Museum, Honolulu, Hawaii, and the San Jose Museum of Art, San Jose, CA.



YONG SOON MIN



MICHAEL THOMAS HOLMES

- Graduate choreographer Colette Harding premiered *City in a Miss* at the Celebrate Dance Festival in San Diego's Balboa Park this summer. Ms. Harding's dance troupe includes UCI dance major Stephanie Lo.
- Maria Hall-Brown, BA Drama (1984), received an Emmy Award for her work as executive producer for the KOCE-TV, PBS documentary, *Mendez vs. Westminster: For All the Children/Para Todos los Niños*. Maria also hosts KOCE's weekly series, *Bookmark with Maria Hall-Brown*, where she interviews authors to reveal a personal side of their storytelling.
- After a long stint on Broadway in *Oklahoma!*, Michael Thomas Holmes, MFA Acting (1997), is back in Los Angeles in Mel Brook's *The Producers*. Michael is understudy to the show's star, Jason Alexander (Max Bialystock), and will also cover the roles of the German writer, Franz, and the flamboyant director Roger Debris.

Students and Alumni

- Jenn Collela, MFA Drama (2002), made her Broadway debut in Feb. 2003 in the starring role of Sissy in the new musical *Urban Cowboy*. Jenn received an Outer Critics' Circle nomination for Outstanding Actress in a Musical.



Jason Spelbring and Jenn Collela in *The Love of Three Oranges*, UCI 2002.

- Elizabeth Farotte, BA Dance (2003), has become the newest member of BalletMet, Columbus, Ohio's leading dance company.

- Ben Johns, BA Music-Voice, Dance and Chemistry (2003), has been selected to join Chanticleer, the leading all-male choir in the United States. Ben is a recipient of the Chancellor's Award for Excellence in Undergraduate Research and is also one of eight undergraduates to have a paper in *Neurobiology* published in the UCI *Undergraduate Research Journal*.

- Jason Spelbring, MFA Drama (2002), is playing both Juliet and Benvolio in a much-heralded *Romeo and Juliet* now touring in England and headed for London's West End.

Finding Your Inner Wolf *continued*

real-time computer animation and sophisticated artificial intelligence algorithms. Tomlinson, who began his career as a biologist, and his MIT colleagues observed gray wolves in an Indiana wildlife preserve to understand their true behavior. That led to realistic software programs that incorporate learning, emotion, perception and social development.

"On the surface, *AlphaWolf* is a study of pack social behavior," Tomlinson said. "At a deeper level, though, the project explores ways of building richer, more complex interactivity with technology by appealing to the social abilities that we all share. I would like my work to help build computer systems that

we can trust, that learn from us, from which we can learn and with which we can form relationships."

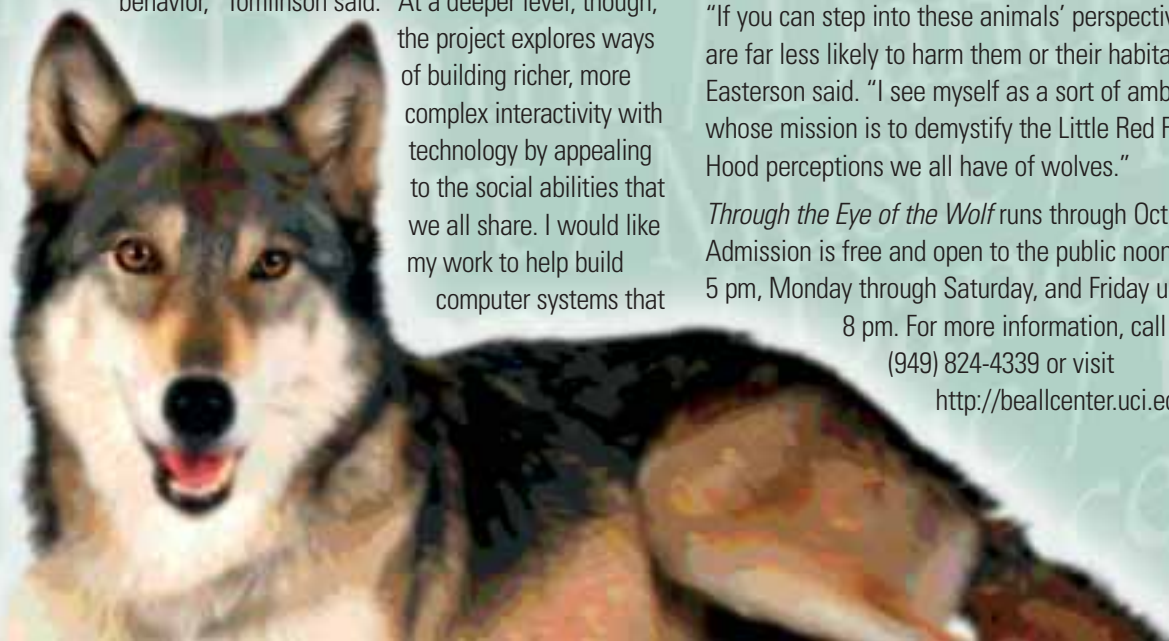
For his part, Easterson transforms the virtual pack experience by outfitting real wolves with miniature cameras weighing less than an ounce. Through his unique equipment, he's able to capture full-color video and audio from the animal's point of view. These digital sights and sounds are then edited into three- to six-minute segments that approximate the wolves' daily lives.

"If you can step into these animals' perspectives you are far less likely to harm them or their habitats," Easterson said. "I see myself as a sort of ambassador whose mission is to demystify the Little Red Riding Hood perceptions we all have of wolves."

Through the Eye of the Wolf runs through Oct. 26. Admission is free and open to the public noon to 5 pm, Monday through Saturday, and Friday until 8 pm. For more information, call (949) 824-4339 or visit <http://beallcenter.uci.edu>.

Claire Trevor School of the Arts Recognizes Its Own

Three of the many extraordinary members of the Claire Trevor School of the Arts team were honored this fall with special service awards. Lisa Naugle, assistant professor of dance, received the first Dean's Faculty Service Award, and Toby Weiner, assistant production manager, received the Dean's Staff Service Award. Naugle was selected for her exemplary and willing service in support of research and educational processes. Weiner was recognized for her unflinching professionalism and dedication to the School's success. In addition, Sharon Harlan, member of the dean's staff and coordinator of the Arts, Computation and Engineering program, received the Inspiration Award.



Development Directions

A Successful Summer For Rawlins Scholar

Senior music major and Rawlins Scholar Kevin Loucks had an unforgettable summer, taking his piano skills on the road, participating in two major music festivals and playing on National Public Radio.

Kevin came to UCI as a freshman from Santa Rosa, CA, on the recommendation of his piano teacher, and was soon offered a Rawlins Scholarship. The Rawlins Scholarships, generously given by Marjorie Rawlins and her late husband, Robert, support music majors studying piano, violin, viola and cello. The scholarship helped Kevin decide that UCI was the ideal place for him to continue his education. "It's very important to me that [prospective] students realize how lucky they could be if they were involved with this wonderful program and environment," Kevin said of his experiences at UCI.

"The immersion... provides young artists like Kevin with the most effective bridge between training and the professional world."

The Rawlins Scholarship has allowed Kevin to concentrate more fully on preparing to be a professional musician – coursework, practicing, solo performance, and participation in chamber music groups. It has also made it easier to take part in summer music festivals. These summer opportunities are important for students, noted interim dean Nohema Fernández. "Such experiences are invaluable for the formation of a musician," she said. "The immersion in the intense musical environment of a festival provides young artists like Kevin with the most effective bridge between training and the professional world."

This summer, Kevin attended the prestigious Aspen Music Festival, where he worked closely with Gabriel Chodos (Piano Chair at the New England Conservatory), and nationally renowned string quartets, including the Emerson String Quartet and the St. Lawrence String Quartet. Kevin also worked with a member of the Cleveland String Quartet. His Aspen experiences enhanced his interest in participating in chamber groups, as he collaborated closely with music students from around the world. Kevin was one of the few students of Aspen's eight hundred asked to play on NPR's *Performance Today* show.

Kevin then played at the Music at Menlo summer festival on the San Francisco peninsula. As part of a select group of eight students, Kevin performed every three days and learned to give pre-concert lectures, a skill he feels is essential for musi-



KEVIN LOUCKS

cians. At the festival, he played selections from composer Gabriela Frank's newest work, *Sueños de Chambi: Snapshots from an Andean Album*. Another NPR highlight came when he was invited to take part in the *St. Paul Sunday* show, which offers an insider's view of the latest in classical music.

Kevin enters his senior year inspired and energized by his summer of study and performance with professional musicians and top students from around the world.

His plans for the coming year include applying for graduate school, where he'll pursue a master's degree and then a doctorate in piano performance. Congratulations, Kevin, on a summer well spent!



Lisa Roetzel
Director of Development
lroetzel@uci.edu

Would you like more information on ways to contribute to Student Scholarships?

Scholarships help UCIArts students focus on what a university education in the arts is really about – academics, creative exploration, and practice of an art form. Scholarships and graduate fellowships enable some of our most talented students to attend UCI, regardless of need. They also help students participate in additional educational opportunities necessary for the training of tomorrow's leaders in the arts.

This year we are announcing a new membership program called the Medici Circle. Many learning opportunities in the arts take place beyond the classroom. Taking part in conferences, workshops and festivals allows students to work with master teachers, gain professional connections and build bridges into the working world of professional artists. The Medici Circle provides scholarships so students can pursue these opportunities.

UCIArts Student Scholarships

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UCIArts
Claire Trevor School of the Arts

New Graduate Program Expands Art's Vision

Where do the arts connect to the wired world of computing and engineering? A graduate program fittingly named Arts Computation Engineering (ACE) will debut this quarter to help find the answers.

ACE's director is Simon Penny, a self-described "gizmologist" who's been at the forefront of defining links between the disciplines. Penny – a professor of electrical engineering and computer science and studio art – refers to the evolving field as "a profoundly new techno-social phenomenon" where "digital cultures" become ever more important in our lives.

"We're bringing together areas that are at opposite ends of the academic spectrum," he said of ACE's mandate. "Engineering is all about proof, mathematically based rationalism. The arts are grouped with metaphysics and emotions, and all the things that don't fit into the scientific method.

"But it's all coming together in our society now. That's precisely the challenge of digital cultures – that kids don't distinguish in that way. They grow up digital. They make no distinction between a programming language and constructing an interactive narrative. And in a sense there is no difference."

A pair of UCI newcomers will be instrumental in shaping ACE's vision: Bill Tomlinson, assistant professor of informatics and drama, and Beatriz da Costa, assistant professor of studio art, electrical engineering and computer science.

Tomlinson's focus has been the study and creation of autonomous virtual characters (animals are favorites, especially wolves) that can interact with people. In a recent project at MIT, Tomlinson worked with the other members of the Synthetic Characters Group

to develop *AlphaWolf*, a computer-based wolf pack where people can play at being puppies and form social relations with other puppies in the group.

The latest incarnation of Tomlinson's *AlphaWolf* howls at the Beall Center for Art and Technology in *Through the Eye of the Wolf*, which runs through Oct. 26. He joins with video artist Sam Easterson, who added digital footage of wolves to the exhibit (see *Finding Your Inner Wolf at the Beall Center* page 1).

Da Costa has also been testing the limits of new technology. Robotics is one of her interests and she's had various installations – including a robot cello that plays itself. Next April, da Costa and fellow interdisciplinary artists Brooke Singer and Jamie Schulte bring *Swipe* to the Beall. This "data-veillance" show explores just what personal information is on those ubiquitous magnetic strips found on the back of our driver's licenses and credit cards.

Along with da Costa, Tomlinson and the rest of ACE's faculty, Penny hopes to inspire students to expand on what they've already learned while growing up in the digital age.

"They've been playing computer games since before they could talk. And writing computer code, and doing computer animation, and building their local area networks in their dormitories and bedrooms for years," he noted. "They've been doing engineering and computer science and the fine arts all at the same time.

Penny continued, "Those students will go on to shape the digital cultures. It's the people who are freshmen and sophomores right now. They're going to be the Spielbergs, the Leonardos and the Shakespeares" of that culture.

ACE welcomes eight new graduate students this fall. The candidates, some of whom already have graduate degrees, come from near (two are Californians) and far (a Fulbright Scholar hails from Canada and another of the students is from Japan). The others have journeyed from Maryland, New York and Mississippi. They've studied fine arts, media studies, computer science, psychology and robotics, among other disciplines.

For more on ACE, visit <http://www.ace.uci.edu>



SIMON PENNY



BEATRIZ DA COSTA



BILL TOMLINSON

Madrigal Dinner Returns *continued*

Bangs added that the set, which took three weeks to finish, replaces worn, often-used scenery and should give the dinner a revitalized appearance. "We are trying to evoke a festive castle or perhaps a noble residence that Henry VIII is favoring with a visit," he said. "Essentially, we want the audience to feel that they are a personal guest of the royal family – you are about to party with King Henry."

As always, authentic atmosphere is a key to the success. Huszti and those involved are painstaking in their research and delivery. Besides looking the part in elaborate period costumes and jewelry created by Melinda Huszti, the nearly 100 singers, musicians and performers (both volunteers and students, many from the music department) must chat in what passes for old English and know something of the era's history. Or at least be ready to improvise.

"The students must be quick on their feet, that's for sure. Someone might say, 'Where are Henry's other wives?' and the students have to be aware and play along," Huszti continued.

Most of the evening, however, unfolds with a scripted menu of food and song, including a few fanfares that Henry VIII wrote himself. As in past seasons, the Madrigal Dinner marks an important year in the King's reign. It's a big one this time – Henry's coronation in 1509 at the tender age of 18. Huszti said there's much opportunity, from the gala flavor to the courtly intrigues, to make for an entertaining evening. Besides, Huszti is well practiced when it comes to the coronation dinner. He's done it three times



New Madrigal Dinner set model.

before. "We like to make it different [for those who come each year] but you have to do some years again," he noted. "We really get into the history of the coronation. The audience even does a loyalty oath, a short incantation, for Henry. It's all in good fun."

For information on the UCI Madrigal Dinner, see the Calendar on page 6 or visit <http://music.arts.uci.edu/madrigal>

Fall 2003
Calendar

UCI Arts

Screen Series

UCI Symphony Orchestra
From Russia to America:
Tchaikovsky, Barber and Walker

Stephen Tucker, conductor
Guest artist: violinist Alyssa Park, Tchaikovsky International Competition Winner
Fri-Sat, Oct 31-Nov. 1, 8 pm
Irvine Barclay Theatre, \$12/10/8



ALYSSA PARK

Tchaikovsky: Symphony No. 4
Barber: Violin Concerto
Walker: Lyric for Strings

UCI Chamber Series

Prokofiev: A Remembrance Fifty Years After His Death

Sat, Nov 8, 8 pm
Winifred Smith Hall, \$12/10/8
Haroutune Bedelian, violin
John Scanlon, viola
Margaret Parkins, cello
Amanda Walker, clarinet
Lorna Griffitt, piano
Frances Young Bennett, soprano
Five Songs Without Words, Op. 35
Sonata No. 1, Op. 80 for Violin and Piano
Sonata in C Major, Op. 119 for Cello and Piano
Overture on Hebrew Melodies, Op. 34

The Departments of Drama, Dance & Music present

Sweeney Todd The Demon Barber of Fleet Street

Music & Lyrics by Stephen Sondheim
Book by Hugh Wheeler
Eli Simon, director
Donald McKayle, choreographer

Dennis Castellano, musical director
Fri-Sat, Nov 14-15, 8 pm
Wed-Sat, Nov 19-22, 8 pm
Matinees: Sun, Nov 16 & Sat, Nov 22, 2 pm
Claire Trevor Theatre
Fri & Sat evenings: \$27/24/12
Weeknights & matinees: \$25/22/12
Stephen Sondheim's brilliant operatic thriller tells the gruesome tale of Sweeney Todd, the demon barber who seeks revenge on the man who destroyed his family and robbed him of his freedom. Returning to London after 15 years in an Australian penal colony, Sweeney Todd and pie maker Mrs. Lovett form an unholy alliance in which Todd supplies the savory filling for her meat pies after giving his customers the "closest shave" they will ever get.

UCI Gospel Choir

Mickeal McCool, conductor
Mon, Dec 1, 8 pm
Claire Trevor Theatre
Free, tickets are required.

UCI Jazz Orchestra

Charles Owens, conductor
Wed, Dec 3, 8 pm
Claire Trevor Theatre, \$12/10/8
Guest Artists: Jazz vocalist Dwight Trible and his trio.



DWIGHT TRIBLE

Drama at UCI Stage 2

The Lady's Not for Burning

by Christopher Fry
Krista Cowan, director
Thur-Sat, Dec 4-6, 8 pm
Matinee: Sat, Dec 6, 2 pm
Humanities Hall Little Theatre, \$10/9/8

Christopher Fry's effervescent verse play is a frolic of wit and romance. In a medieval English village, a girl is condemned to death for using witchcraft to murder a beggar while a world-weary soldier confesses to the same murder because he wants to be hanged. Fry pits prejudice and mob mentality against love and individuality in a play that "is like glimpsing a flash of daffodils on a cold March morning. It has charm, compassion and a roaring wit...." ~The Guardian

New Slate

New works by graduate choreographers
Thur-Sat, Dec 4-6, 8 pm
Matinee: Sat, Dec 6, 2 pm
Winifred Smith Hall, \$11/10/9

UCI Symphony Orchestra
Soundscapes: Persichetti, Villa-Lobos and Beach

Stephen Tucker, conductor
Guest artist: mezzo-soprano Alodiah Lunar
Fri-Sat, Dec 5-6, 8 pm
Claire Trevor Theatre, \$12/10/8
Persichetti: Serenade for 10 Wind Instruments
Villa-Lobos: Bacchianas Brasileiras No. 5
Beach: Symphony in E minor (Gaelic)

Madrigal Dinner 2003

Dec 12-14, 17-20
Claire Trevor Theatre Stage
(see story on page 1)
Call the UCI Arts Box Office (949) 824-2787 for a Madrigal Dinner brochure or visit <http://music.arts.uci.edu/madrigal>



Beall Center for Art and Technology

Admission is free.
Information: (949) 824-4339
Hours: Mon-Sat, noon-5 pm; Fri, noon-8 pm
For more information, visit <http://beallcenter.uci.edu>

Nov 12-Dec 14

Scott Snibbe: Screen Series

Opening: Nov 12, 6-9 pm
A stunning meditation on light and shadow, *Screen Series* is the work of award-winning San Francisco research artist and computer scientist Scott Snibbe. *Screen Series* functions on a number of levels, introducing the audience to the history and technique of the earliest cinematic cameras as well as allowing viewers to create cinema directly with their bodies.

Sept 23-Oct 26

Bill Tomlinson & Sam Easterson: Through the Eye of the Wolf

(see story on page 1)

University Art Gallery

Bldg 701
Gallery hours are Tues-Sat, noon to 5 pm
Admission is free.
Information: (949) 824-9854

Room

Rm 1200, Bldg 727
Room hours are Tues-Sat, noon to 5 pm
Admission is free.
Information: (949) 824-9854

Oct 9-20
Recent Alumni Exhibition

Oct 9-20
Recent Alumni Exhibition

Nov 6-21
Otis Graduate Exchange Exhibition

Nov 6-21
Undergraduate Selected

Dec 2-11
Senior Exhibition

Dec 2-11
Undergraduate Advanced Class

UCI Arts Quarterly

October, 2003, No. 9

Editor: Mark Chalon Smith

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UCI Arts Marketing

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TICKET PRICE LEGEND

Prices are listed in this order: General audience/UCI faculty, staff, alumni association members, senior citizens/UCI students & children under 18
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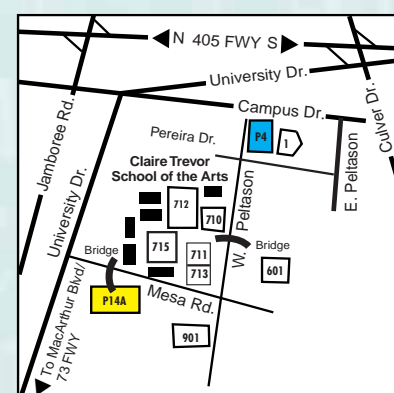
UCI Arts Box Office
University of California, Irvine
Irvine, CA 92697-2775

IN PERSON

- ▶ **UCI Arts Box Office**, Claire Trevor School of the Arts, 10 am-3 pm weekdays and one hour before the performance (949) 824-2787.
- ▶ **Bren Events Center**, 10 am-5 pm weekdays (949) 824-5000 (except for IBT events)
- ▶ **Irvine Barclay Theatre**, 10 am-6 pm Mon.-Sat., noon-4 pm, Sun. (949) 854-4646 (for IBT events only)
- ▶ **Ticketmaster outlets** (714) 740-2000
- ▶ Tickets are available at the door one hour before the performance, subject to availability.

SORRY NO REFUNDS. Dates, times and program information listed are subject to change, cancellation or substitution without notice. Performances start promptly. Latecomers will be seated at a convenient time in the performance. Individuals with disabilities are invited to call the **UCI Arts Box Office** for assistance (949) 824-2787.

CONVENIENT PARKING General and handicapped parking are available in structures (P14A) on Mesa Rd. for School of the Arts venues and (P4) for the Irvine Barclay Theatre. Parking is \$5.



Call UCI Arts Box Office:
(949) 824-2787
www.arts.uci.edu

- 1 Irvine Barclay Theatre
- 601 Humanities - Little Theatre
- 710 Winifred Smith Hall
- 711 Claire Trevor Theatre
- 712 Beall Center for Art & Technology, University Art Gallery, CyberA Cafe
- 713 Studio Theatre
- 715 UCI Arts Box Office
- 901 Bren Events Center
- P4** IBT Parking Structure
- P14A** Mesa Arts Parking Structure

Map is not to scale. Full campus map: www.uci.edu/campusmap/