

Playbill

Herberger College
of Fine Arts

Fall 2001
Sept / Oct

ASU ARIZONA STATE
UNIVERSITY

Doc Severinsen

The incomparable Doc Severinsen conducts and performs with three of the top ensembles in the Herberger College's School of Music – the University Symphony Orchestra, the Wind Symphony and the Concert Jazz Band – in a Jan. 28 concert at Gammage Auditorium.



Doc Severinsen is Distinguished Visiting Professor of Music in the School of Music for 2001-2002 and the first to hold the Katherine K. Herberger Heritage Chair for Visiting Artists. Severinsen's more than 40 years in the music business, which included a 25-year stint as the flamboyant music director for the "Tonight Show" orchestra, is serving him well in his contacts with students and faculty in the School of Music.

"Doc is one of the best-known musicians in America and, in addition to his being one of the best trumpeters to have ever lived, he has become a prominent pops conductor," notes Wayne Bailey, director of the School of Music. "His interaction with our students and audiences is an exciting addition to our offerings here at ASU. I am certain that his presence will be invigorating and enjoyable for all of us."

No stranger to the Valley, Severinsen begins his 18th season as principal pops conductor for The Phoenix Symphony. This year, the international famous trumpeter and conductor will perform at more than 70 concerts in 40 cities across the country.

His signature of superb trumpet playing, quick-witted banter and original style of showmanship are what make Severinsen one of today's pre-eminent instrumentalists. Severinsen

has recorded nearly 40 albums, ranging in style from big band to jazz to classical.

Severinsen has an impressive history to share with students while he is visiting professor in the School of Music. His career includes touring with the Tommy Dorsey, Benny Goodman and Charlie Barnet Bands. In 1949, he settled in New York as an NBC staff musician. He joined the "Tonight Show" orchestra in 1962 and became its music director in 1967, a position he held until 1992. His post-"Tonight Show" activities have included several national tours with his big band, television appearances and musical recordings.

Severinsen is generously giving his time and talent to this event that benefits the music scholarship fund. 🎷

January 28, 2002

7:30 p.m.

Gammage Auditorium

Tickets are \$16.50; call the Public Events Box Office, 480-965-3434

By the time a student graduates from ASU, there's a good chance he or she has taken a class or two in the fine arts. Almost every major area of study requires some exposure to the arts as part of a well-rounded education.

That's a lot of students! About 16,500 students a year take fine arts classes, including 2,500 arts majors.

In the 2000-2001 academic year, of all the students enrolled in fine arts classes, 49 percent were non-arts majors. In all, majors in the arts generated 20,764 student credit hours and non-majors generated 20,248. Herberger College is the second-largest provider of general studies courses at ASU, after the College of Liberal Arts.

Obviously, both a broad range of students and the university place considerable value on a fine arts education.

Providing arts experiences to the audiences of tomorrow

Today's ASU student has an amazing array of arts classes from which to choose, too. They're tearing up the dance floor in ballroom, Latin and salsa dance classes; jamming in music classes on the Beatles, Elvis Presley and Jazz in America; getting some true hands-on experience in the introduction to ceramics classes; and shooting miles of film in the theatre film classes.

"Non-arts" majors of today, then, become our audiences of tomorrow. They will be the ones to support a burgeoning arts community in the Valley for years to come.

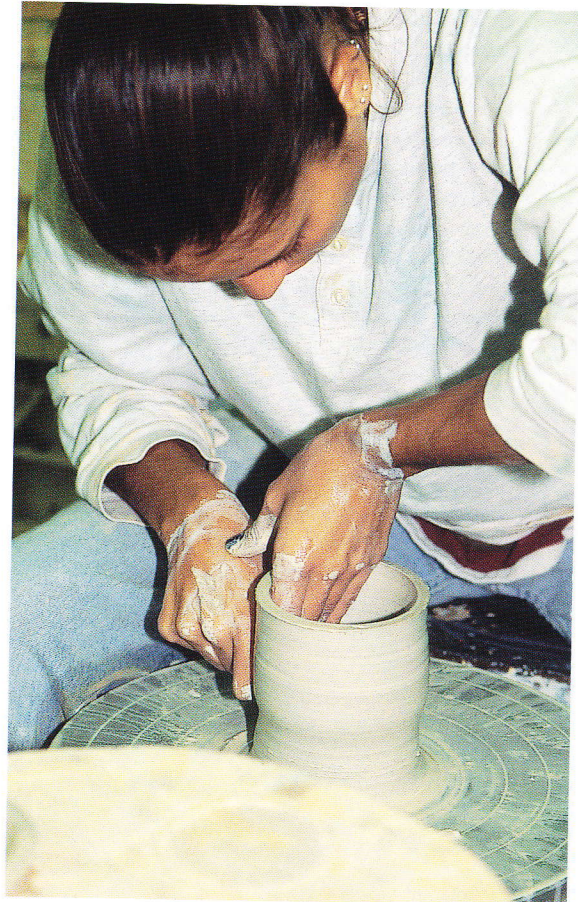
"By teaching a broad range of students the value of the arts, we are securing a place for the arts to thrive. If we do our job, we'll see fewer arts organizations forced to close their doors," says Dean J. Robert Wills. "Many might begin their avocations as arts advocates and philanthropists right in the classroom."

"As a leading fine arts college in the Southwest, we need to offer different types of courses, ones that help people understand and appreciate the value of the arts and its role in the economy and education. Our classrooms should convey the idea to people that the culture of a place is what makes it worth living there."

The college prides itself on offering imaginative, innovative arts experiences to students, and playing a role in keeping the arts a vital part of life in the Valley.

• Megan Krause, Communications Group

Ceramics classes are not only for fine arts majors



Prestigious foundations recognize artistic excellence

Some of the nation's largest and most prestigious foundations that fund the arts are recognizing and rewarding artistic excellence among faculty and students at the Herberger College of Fine Arts. Among the big-name foundations that have recently recognized excellence within the college are the Guggenheim, Getty and Liberace Foundations.

School of Art assistant professor Beverly McIver is spending the 2001-2002 school year living and painting in the New York area, thanks to a \$37,000 Guggenheim Fellowship award. The fellowships typically support release time, enabling recipients to work on major projects with as much creative freedom as possible. The Guggenheim is perhaps the most prestigious fellowship award given in North America to those working in the fields of creative arts, humanities, and social and natural sciences. McIver was one of just 183 fellows chosen for the fellowships from approximately 3,500 applicants.

"Receiving the Guggenheim is a tremendous personal accomplishment for Beverly McIver and a wonderful reflection on the

Beverly McIver, *Carousel Dreams*, ASU Art Museum

School of Art," said J. Robert Wills, dean of the college. "Our ability to attract and retain highly accomplished faculty like Beverly is one of the key reasons we earn top national rankings."

A grant from the Liberace Foundation to the School of Music is funding two Liberace Scholars this academic year. Yali Luo from China, and Julia Ageyeva from Estonia, both undergraduate piano performance majors, are the first to benefit from this prestigious grant. The Liberace Foundation, which the musician and showman considered one of his greatest achievements, has given more than \$4 million in student scholarships since its inception in 1976. Liberace knew the value of student grants and scholarships. He was a recipient too.

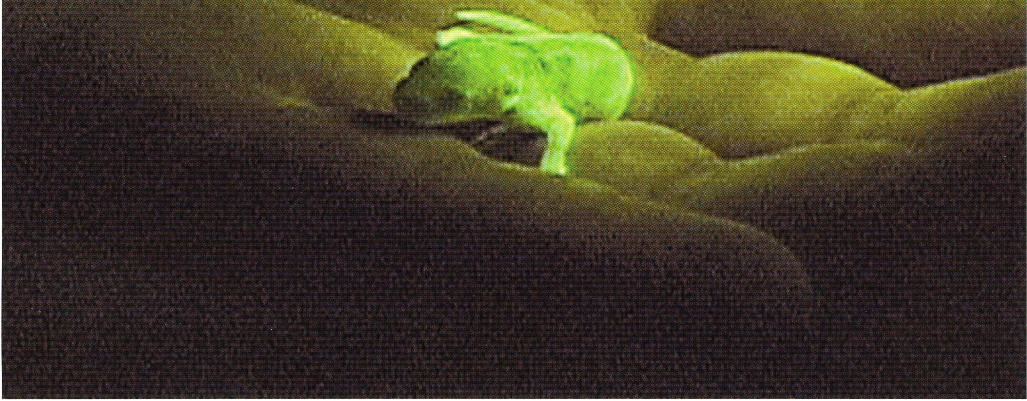
Wayne Bailey, director of the School of Music, says the foundation is dedicated to helping young pianists achieve their dreams of piano study at major music schools. "People often think of Liberace as a flashy entertainer interested in sequins and candelabras, but he was a serious pianist and began his career as a concert pianist."

The Guggenheim and Liberace grants

follow on the heels of a \$125,000 grant from the Getty Education Institute to Art professor Mary Erickson and the Hispanic Research Center's Gary Keller Cardenas. Erickson and Cardenas received the grant to create an online course titled "Art Appreciation and Human Development." Erickson, who has been creating websites for the Getty Institute since 1996, is the creative force behind at least eight major web projects.

Jennifer Pringle, Communications Group





Eduardo Kac, *The Eighth Day*, transgenic artwork, Computing Commons Gallery

The Eighth Day continues creation with genetically engineered life forms

Genetically engineered mice, fish, amoeba and plants that glow in the dark are all part of *The Eighth Day*, a provocative new exhibition opening at ASU this fall. *The Eighth Day* is conceived by Eduardo Kac, the artist who sparked an international furor with the bunny that glows in the dark. The exhibition runs Oct. 25 to Dec. 14 in the Computing Commons Gallery.

Kac has been a visiting artist at the Herberger College's Institute for Studies in the Arts for the past two years. He and ASU biologists Alan Rawls and Jeanne Wilson-Rawls obtained the green fluorescent protein (GFP) life forms, which are created for use in scientific research by cloning a gene found in jelly fish and adding it to other creatures in the embryonic stage. The results are creatures that emit a fluorescent glow when placed under blue light.

Kac's work, including *The Eighth Day* and Alba the GFP bunny, is designed to stimulate debate about the scientific practice of genetic manipulation. He calls his new art form "transgenic art." Through it, Kac seeks to put today's new discoveries in a real world context, highlighting the social and philosophical ramifications of genetic breakthroughs and questioning commonly held assumptions about life, technology and communications.

"I'm not a scientist," Kac says. "My work is not a contribution to science in the strict sense. However, these concerns are not exclusively for science. They belong to us all."

The self-contained, artificial eco-system, designed and fabricated by ISA technologists, resonates with the words of the title, which adds one day to the creation period of the world, as told in the Judeo-Christian scriptures. Every living thing in this new ecosystem has been created using scientists' new ability to manipulate the building blocks of life.

"While fluorescent creatures are being developed in isolation in laboratories, seen collectively, they form the nucleus of a new and emerging synthetic, bioluminescent system," Kac says. "The piece brings together living, transgenic life forms in an environment enclosed under a clear Plexiglas dome, thus showing what it would be like if these creatures were to coexist in the world at large."

The exhibition also will feature a biobot, which is a robot partially controlled by a colony of GFP amoeba. The robot's "eye" can be manipulated by Web viewers of the exhibition, enabling a worldwide audience to view and to participate in *The Eighth Day*.

• Jennifer Pringle, Communications Group

Fall programs engage local children, adults in the fine arts

Art. Dance. Music. Theatre.

They are the cornerstone academic units of Herberger College. Fittingly, they also are at the heart of two major programs sponsored this fall by the college.

The *ASU to You* community classroom series for adults and the Fall 2001 *Arts in the Desert Workshops* for children connect community members with faculty, staff and students from all four fine arts disciplines.

“Providing opportunities that connect the community to all four of these art forms is a real priority for the college this year,” says Melanie Ohm, coordinator of community programs. “Partnering with other organizations is an important element of our programs as well.”

Faculty from art, dance, music and theatre, a researcher from the college’s Institute for the Studies of the Arts (ISA) and a senior curator from the ASU Art Museum will lead discussions in the *ASU to You* community classroom series. The six-session series explores the dynamic dialogue between the arts and society on issues such as globalization, technology, the environment, race, self-discovery and prejudice.

ASU to You is co-sponsored by City of Tempe Cultural Services and the Friends of the Tempe Public Library. All events are held at the Tempe Public Library, 3500 South Rural Road. A book discussion group relating to artists and their roles in society complements the discussion series.

The college is partnering with the Williams Community School of the ASU East Williams Campus in Mesa for the Fall 2001 *Arts in the Desert Workshops* for children. In these nine-week workshops, graduate students and staff of the college guide children ages 1–11 as they engage in lively art, dance, music and theatre experiences. Fun and educational activities encourage creativity and imagination. Parents of children ages 1–7 share in their children’s arts experience in *InterAct for Families Workshops*. Children ages 6–11 enjoy flexing their independence

and imaginations in Creative Drama and Creative Movement workshops.

Ohm says a recently formed council, which includes faculty, staff and students from art, dance, music and theatre, was instrumental in shaping the multi-disciplinary approach.

For more information, contact Melanie Ohm, 480-767-6639.

Tracey Benson, Communications Group

ASU to You

What: A free community classroom series exploring the dialogue between the arts and society

Where: Tempe Public Library, 3500 South Rural Road (southwest corner of Rural Road and Southern Avenue)

When: Tues., Sept. 25, 6:30-8 p.m., moderator Mark Sunkett, percussionist and professor of music; Tues., Oct. 16, 6:30-8 p.m., moderator Sheilah Britton, artist and researcher, ISA; Tues., Nov. 6, 6:30-8 p.m., moderator Mark Klett, photographer and professor of art; Tues., Jan. 29, 6:30-8 p.m., moderator Heather Lineberry, senior curator ASU Art Museum; Tues., Feb. 19, 6:30-8 p.m., moderators Jennifer Tsukayama and Mary Fitzgerald, choreographers and assistant professors of dance (with a performance by Dance Arizona Repertory Theatre); Tues., March 5, 6:30-8 p.m., moderator Guillermo Reyes, playwright and assistant professor of theatre.

Free coffee service provided by Jitters Gourmet Coffee. Guests are invited to linger after each event for casual conversation and a second cup!

For information on book discussion groups relating to this series, call 480-350-5508.

School of Music

***“A Halloween Spectacular:
Classic Masterpieces and
Great Film Memories”***

Timothy Russell, Conductor
Kayoko Dan and
Nicholas Ross, Guest conductors

University Symphony Orchestra

Friday, October 26, 2001
7:30 p.m.
Gammage Auditorium

 Herberger College
of Fine Arts

Program

Introduction to *Also Sprach Zarathustra*.....Richard Strauss
(1864-1949)

Night on Bald Mountain.....Modest Mussorgsky
(1839-1881)

Nicholas Ross, conductor

Infernal Dance, Berceuse, and Finale from *Firebird* (1919).....Igor Stravinsky
(1882-1971)

March to the Scaffold and the Witch's Sabbath from *Symphonie Fantastique*.....Hector Berlioz
(1803-1869)

Kayoko Dan, conductor

INTERMISSION

Overture from *King Kong*.....Max Steiner
(1888-1971)

Music from *The Bride of Frankenstein*.....Franz Waxman
(1906-1967)

Prelude: Minuet, Pastorale, and March

The Creation of the Female Monster

Music from *Batman*.....Danny Elfman
(b. 1953)

Raiders March from *Raiders of the Lost Ark*.....John Williams
(b. 1932)

Biographies

TIMOTHY RUSSELL

In the Fall of 1993, **Timothy Russell** became Professor of Music and the Director of Orchestras at Arizona State University. He has established himself as one of America's most versatile conductors, foremost music educators, and outstanding record producers. His recording, *The Manhattan Transfer Meets Tubby the Tuba*, received a Grammy nomination as the "Best Musical Album for Children." In January of 2000, *Inner Voices*, with Native American cedar flutist R. Carlos Nakai, received a Grammy nomination as "Best New Age Album." Other popular recordings by Russell include his own children's story, *The Gift of the Eagle*, Poulenc's *The Story of Babar*, and *The Nutcracker* by Tchaikovsky. In addition to these favorites, Russell has conducted the world premiere recordings of Peter Schickele's *Thurber's Dogs*, written in honor of the 100th anniversary of the birth of humorist James Thurber, Stephen Paulus' riveting inter-related arts masterpiece, *Voices from the Gallery*, and *Circle of Faith*. Russell's other recordings include *Remembering Marian Anderson*, *Hope's Journey*, *A Brassy Night at the Opera* with the ASU Chamber Orchestra, *Perception*, and *Lilacs: The Music of George Walker* with the ASU Symphony Orchestra. These recordings have been enthusiastically received by listeners and critics alike, as has his vital and imaginative orchestral leadership.



Equally at home conducting the great symphonic literature, music for chamber orchestra, large choral works, pops concerts, and children's programs, Russell has been a frequent guest conductor with the Phoenix Symphony. Other recent guest conducting appearances have included the American Classical Orchestra, the Charlotte Symphony, Hawaii Symphony, Spokane Symphony, Baltimore Chamber Orchestra, South Dakota Symphony, Pittsburgh New Music Ensemble, Lehigh Valley Chamber Orchestra, Summit Brass, Interlochen Arts Academy Orchestra, World Youth Symphony, and symphony orchestras in Arkansas, Indiana, Iowa, Missouri, Montana, and Texas. He has conducted All-State orchestras in Illinois, Iowa, Kansas, Minnesota, New Mexico, and Ohio.

The 2001-2002 season will be most exciting, his twenty-third as Music Director of the ProMusica Chamber Orchestra of Columbus, Ohio. Russell's achievements with ProMusica have been remarkable and diverse. The orchestra continues to make significant strides in musical excellence, having earned an outstanding reputation for artistic performances and exciting, adventuresome programming. On eight occasions the American Society of Composers, Authors and Publishers (ASCAP) has honored Russell and ProMusica for outstanding service to contemporary music.

For nine seasons, Russell served as Music Director and Conductor of The Naples Philharmonic in Florida. Under his leadership, the orchestra experienced dramatic growth in the size of their audience and became recognized as one of the finest performing ensembles in the southeastern United States, with a full-time resident core ensemble of forty musicians. In addition

to the numerous symphonic, pop, and educational performances, Russell conducted a collaborative ballet series with the Miami City Ballet and its Artistic Director, Edward Villella. In November of 1990 Russell conducted the premiere performances of a new production of *The Nutcracker*, as choreographed by George Balanchine.

Timothy Russell and ProMusica have been active in the commissioning of new works. Russell's commitment to contemporary music, having conducted the world premiere performances of over seventy new compositions, is coupled with energetic and exacting renditions of a repertoire that covers over 300 years of musical composition.

A Danforth Foundation Fellow, Dr. Russell is an active music educator. He regularly leads pre-concert talks and symposia and is involved in research and publication. He continues to be a featured speaker at music conferences and workshops as well as guest conductor of All-State orchestras. Dr. Russell has held academic appointments at The Ohio State University and the University of Rochester, including in its Eastman School of Music as an Associate Professor of Conducting and Ensembles.

Timothy and his wife, Jill, reside in Phoenix, Arizona with their children, Kathryn and Geoffrey. They enjoy sports, travel and cooking.

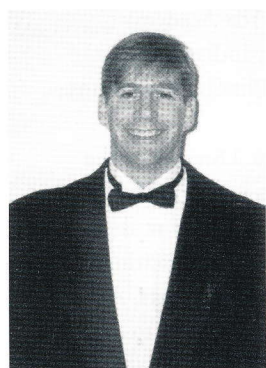
KAYOKO DAN

A native of Japan, **Kayoko Dan** grew up in Texas, where she received her musical training as a flutist and conductor before beginning her study at Arizona State University. In 2000, she received her Bachelor's degree in Music Studies (or Music Education) with instrumental emphasis from the University of Texas at Austin. There she studied conducting with Glenn A. Richter and flute performance from Karl E. Kraber and Jackie Hofto. At Arizona State University, Kayoko is currently pursuing a Masters degree in Music Education with an emphasis in conducting under the guidance of Dr. Timothy Russell. She is also a Teaching Assistant for the ASU Orchestra Program and a co-conductor of the ASU Sinfonietta.



NICHOLAS ROSS

Nicholas Ross is currently pursuing a Doctor of Musical Arts degree at Arizona State University, studying conducting with Dr. Timothy Russell, Director of Orchestras. Mr. Ross has recently been appointed to the position of Conducting Assistant with The Phoenix Symphony. He received a Bachelor of Music degree in Violin Performance from Ithaca College. He earned a Master of Music degree in Violin Performance and a New York State Teaching Certificate as a String Fellow at Syracuse University.



Prior to relocating to Arizona, Mr. Ross held the positions of Music Director of the Onondaga Civic Symphony Orchestra and Assistant Conductor of the Syracuse Symphony Youth Orchestra in New York. In addition, he was an Affiliate Artist at Syracuse University in the School of Music, where he was a private violin

instructor and taught string pedagogy for five years. As a guest conductor, Mr. Ross has appeared with the Syracuse University Symphony Orchestra, the Finger Lakes Symphony Orchestra and at area all-state and all-county festivals throughout central New York. He also has extensive public school teaching experience, having taught in three school districts in the Syracuse area.

Mr. Ross remains active as a violinist and performs locally with Arizona Opera. He is a member of the Glimmerglass Opera Company in Cooperstown, New York, and performed part-time with the Syracuse Symphony Orchestra for 13 years. He has also been a member of the Binghamton Philharmonic and served as Principal Second Violinist with the Utica Symphony Orchestra for five years.

ASU Orchestra Program

The **Arizona State University Orchestra Program** is dedicated to providing the finest musical and educational opportunities for those qualified individuals interested in studying and performing a wide variety of orchestral music. The faculty and administration are committed to the training and development of professional orchestral performers (instrumentalists and conductors), orchestral music educators and therapists, musicologists, theorists, composers, arts administrators and future arts supporters. The students share in this commitment, aspiring to the highest possible standards of musical excellence.

Currently the program includes three ensembles: the University Symphony Orchestra, the Chamber Orchestra and the Sinfonietta. The University Symphony Orchestra presents many concerts on campus each year in the internationally acclaimed Gammage Center for the Performing Arts, which was designed by Frank Lloyd Wright. Soloists with the orchestra include renowned faculty performers as well as such visiting guest artists as violinists Glenn Dicterow, Szymon Goldberg, Dylana Jenson, Ani Kavafian, and Edvard Melkus; cellists Colin Carr, Stephen Kates, and Lazlo Varga; pianists Ursula Oppens and Jeffrey Siegel; guitarist Manuel Lopez-Ramos; soprano Faye Robinson; the Roger Wagner Chorale; guest conductors Lukas Foss and Vincent Persichetti; and the hilarious PDQ Bach and Victor Borge. Annually the orchestra combines with the University Choral Union to present a “Holiday Concert” to sold-out houses –featuring such works as Handel’s *Messiah*, the Vaughan Williams *Hodie*, Bernstein’s *Chichester Psalms* and other great choral works. Outstanding student soloists, chosen through a rigorous competition on campus are presented in a “Concert of Soloists” each February. This concert also features the world premiere performance of the work which has won the annual ASU Student Composition Contest.

The Orchestra has a commitment to the performance of contemporary music and has recently premiered pieces by Michael Conway Baker, Randall Shinn and Chinary Ung, and performed a concert with visiting composer Joan Tower. The Orchestra has also produced two CD recordings, one of works by Eugene Anderson called *Perception*, available on d’Note Classics, and the other of works by Pulitzer Prize-winner George Walker, entitled *Lilacs* and available on the Summit label.

Please visit our website at <http://music.asu.edu> for further information on the ASU School of Music and its Orchestra Program.

University Symphony Orchestra Personnel

Violin I

Andrew Tholl**
Beth Yue
Mark Chacón
Amy Allred
Nancy Wu
Larry Dunn
Rebecca Valentino
John Fulton
Linda Faulstick
Rebecca Williams

Violin II

Julie Tollefsen*
Telian Dodge
Sonja A. Dodge
Marisa Sharer
Lisa Strong
Sara Dunn
D. Nathan Rice
Whitney Paul
Lincoln Kilby
Katrina Bertrand
Anna Stafford

Viola

Verona Rapp*
Jenny Väitalo
David Rigby
Mary Harrah
Christine D'Alexander
Maria Tuhti
Steven Heitlinger
Suzanne Morello
Emily Pullen
Ryan Berkseth

Cello

Kerry Campbell*
Ryan Swigert
Mark Dupere
Merrick Jones
Benjamin Vickers
Elizabeth Madsen
Joel Morgan
Mavis Enders
Michelle Morales
Roger Pierce
Terra Fulkerson
Rustan Sharer

Bass

Lee Veazey*
Akiko Kikuchi
Marisin Alzamora R.
Brian Barr
Keith Lokey
Allison Zenner
Blake Thomson

Flute #

Monique Brouwer
Ximena Mercado
Monica Sauer
Amy Tatum
Andrea Urrutia

Piccolo

Monique Brouwer
Amy Tatum

Oboe #

Annie Henneke
Laura Medisky
Ashley Reid

English horn

Melanie Carter

Clarinet

Anne Watson*
Bethany Brestel
Tim Haas
James Quintero

Bassoon

Ryan Maples*
Chi-Hwa Wu
David Wells

Horn

Melanie Woodward ^
Matthew Vlahovich
Nathan Stark ^
Catherine Thompson
Andrew Vaia

Trumpet

Amanda Pepping^
Erik Hasselquist
Allyn Swanson^
Andrew Kissling

Trombone

Ben Dickinson*
Christopher Niileksela
Mario Villalobos

Bass Trombone

Robert Cockrell

Tuba

Chuck Kerrigan*
Scott Choate

Harp

Sarah Berman

Piano

Moonjong Chang

Organ/Celeste

Christina Bausman

Timpani

Jordan Gallaher *

Percussion

Jordan Gallaher*
Casey Farina
Jason Covert
Craig Winter
Eric Gewirtz
Elizabeth Guzman

Orchestra Assistants

Kayoko Dan
Nicholas Ross

Orchestra Librarian

Shannon Sigler

Orchestra Managers

Andrew Kissling
Christopher Niileksela

** Concertmaster

* Principal

^ Co-principals

For this concert, this section is using a rotating seating plan

Special thanks to
Sam Pilafian, Martin Schuring and J.B. Smith



Upcoming Events

Chamber Orchestra and Sinfonietta

Tuesday, November 20, 2001

7:30 p.m.

Gammage Auditorium

Katie McLin, violin

Thomas Landschoot, violoncello

Andrew Campbell, piano

University Symphony

Holiday Concert

Sunday, December 2, 2001

2:30 p.m.

Gammage Auditorium

Tickets: \$8 for adults, \$5 for students; call 480-965-3434

ASU Choral Union – George Umberson, Director

Wayne Bailey, Guest Conductor

Chamber Orchestra

A Conductor-less Concert

Tuesday, December 4, 2001

7:30 p.m.

Evelyn Smith Music Theatre

College alumni driving public art programs in Phoenix and beyond

A pedestrian bridge over a major urban freeway echoes the silhouette of nearby mountains. Bus shelters artfully blend indigenous desert materials with imagery of flight from nature and the aeronautics industry.

Works of public art such as these increasingly are being integrated into old spaces and new construction in the Valley of the Sun. And alumni from the School of Art, now working as artists and public art administrators, are leading this drive.

Nowhere in the Valley is this truer than in Phoenix, which boasts the largest public art program in the Valley in both budget and number of projects completed and underway. The management staff of the Phoenix Arts Commission, the city agency that directs public art programs, is composed entirely of School of Art graduates or professionals pursuing art degrees there, according to Greg Esser, public art program manager.

"You might say that we wouldn't be here if it weren't for the School of Art," quips Esser, who will earn his master of fine arts (MFA) degree in intermedia from the School of Art in December.

Other School of Art graduates on the staff are project managers Ann Alger, Marie Navarre and Christina Kelley-Burawa; arts collection manager Dora Hernandez; and public art program assistant Vanessa Mallory. Project manager Jana Weldon currently is pursuing a degree in art history.

Many of the artists commissioned to work on Phoenix's public art projects are alumni as well.

Prolific public artist Kevin Berry (MFA, sculpture, '87) recently completed a series of five bus shelters at Phoenix Sky Harbor International Airport, which were created through the city's public art program as part of the airport's expansion.

Tarah Rider Berry (BA, art history, '86), who is married to Kevin Berry, recently completed a commission by Phoenix for a set of original photographs, which are now a part of the city's permanent art collection.

Laurie Lundquist (MFA, sculpture, '90) created the strikingly sculptural pedestrian bridge that spans the Squaw Peak Parkway and

has garnered national attention. (In June, Lundquist was named Mesa's first artist in residence, as part of that city's emerging public art program.)

More recent School of Art grads are joining the ranks of public artists as well. Tamara Frey, who earned her BA in sculpture in Spring 2001, and Eric Franklin (BFA, sculpture, '00) recently took part in a mentoring program sponsored by the Phoenix Arts Commission that paired emerging artists with established public artists.

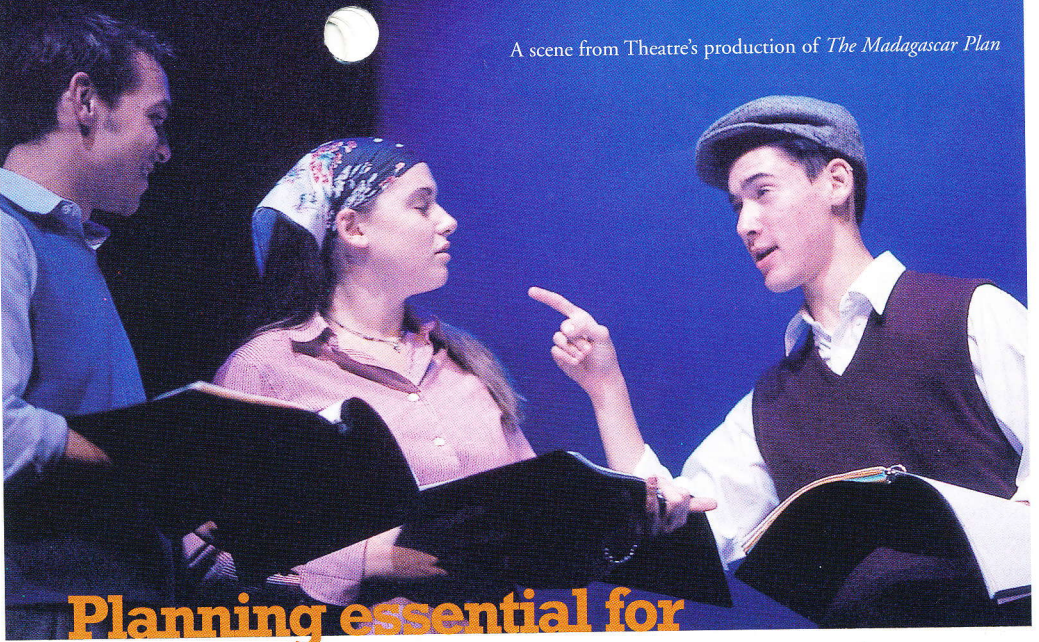
Tracey Benson, Communications Group



Bus shelter designed by School of Art alum Kevin Berry

Alumni luncheon to spotlight status, future of the arts in Arizona and the nation

ASU alumni Shelley Cohn (MA, humanities, '75), executive director of the Arizona Commission on the Arts, will discuss the status and future of the fine arts in Arizona and the nation on Nov. 3 at *Come Home to the Arts: The 3rd Annual Reunion and Luncheon*. The event will bring together graduates from the art, dance, music and theatre programs of the Herberger College. The event will be held from 11:30 to 2 p.m. at the Desert Botanical Garden, 1201 N. Galvin Parkway, in Phoenix. For reservations and information, call 480-767-7785.



Planning essential for successful Mainstage shows

The lights go down, the curtain goes up, and the enchanting experience of a live performance begins.

But behind the scenes, the show you are about to see probably has been in the works for almost a year.

Herberger College schools and departments begin thinking of ideas for Mainstage shows in the academic year prior to the show's opening. For example, the Theatre and Lyric Opera Theatre production groups already have begun thinking of suggestions for shows to be performed during the 2002-2003 season.

Once a season is set – including picking the directors, designers, venues and ticket prices – the meetings begin.

"First concept" meetings are held among the production's director and its designers. These include scenery, costume, lighting and sound designers. The group discusses the director's concept or vision for the show, so designers have an idea how to begin their work.

These vital designers then get very busy; they'll spend the weeks before opening creating the charm and ambiance of the production. Scenery and props will be sketched, built, painted and "loaded in;" fabric and costumes will be measured, cut, constructed and fitted; lighting will be hung, "cabled" (connected), focused and "level-set" (meaning, the cues will

be written); and sound will be researched, recorded and level-set as well.

These ideas are further explored in "first roughs;" these are meetings in which designers, the director and the "TD" (the technical director) present their ideas and assess scenery, budget and time needs. If anyone's ideas aren't in the director's vision, now's the time to speak up.

Before launching into rehearsals, some directors will get their cast's creative juices flowing with improvisation sessions, field trips to relevant locales or research into the time, place and history of the script. Actors may write a character bio, or create a collage on important themes from magazine images.

During "tech and dress week," it all comes together. The week before opening, the director, actors, designers and technicians spend about 32 hours over five days running technical and dress rehearsals. Did the lighting come on cue? Is the sound too loud? Did someone skip a line? Now's the time to figure it all out.

Soon the "run" will be over, the curtain will come down, the applause will die down and the make-up will come off. It will be time to do it all over again for another college production.

• Megan Krause, Communications Group

ASU Herberger College of Fine Arts 2001-2002 Mainstage Season

*All dressed up and
no place to go?*

*Join us for great
entertainment
at great prices*

*Single tickets
now on sale!*

Lyric Opera Theatre:

*Die Fledermaus,
Cosi Fan Tutte,
Grease,
Little Shop of Horrors*

Theatre:

*Fly Photo,
Tombstone,
Black Woman's Blues,
Cyrano, ElectroPuss,
Ramona*

Dance:

*New Danceworks I & II,
Fall Dance Collection,
Spring Dance Collection*

Organ:

*A Dance through Time, Bach
at the Beginning, Halloween:
Tunes from the Crypt,
Fantasia, Connections and
Influences 1650-1700*

**Single tickets, \$10-\$14
per production are on sale
now at the Herberger College
Box office, 480-965-6447.**



General Information

GENERAL BOX OFFICE

Serving Dance, Lyric Opera Theatre, Theatre, Organ Series and the Institute for Studies in the Arts:

Galvin Playhouse/Nelson Fine Arts Center
480-965-6447

Hours: 10:30 a.m.–6 p.m., Tuesday–Friday
noon–4 p.m. Saturday

FACILITY BOX OFFICES

Dance Theatre

132 Physical Education Building East
Opens one hour before performance

Galvin Playhouse: 480-965-6447

Opens one hour before performances,
plus regular hours of 10:30 a.m.–6 p.m.
Tuesday–Friday, noon–4 p.m. Saturday

Lyceum Theatre: 480-965-3437

Opens one hour before performances

Evelyn Smith Music Theatre: 480-965-3398

Opens one hour before performances

Gammage Auditorium: 480-965-3434

Opens one hour before performances

FACILITY POLICIES

Due to the disturbance to other patrons and to performers on stage and in observance of copyright laws, the use of cameras and recording devices is strictly prohibited; cameras are to be given to house manager to lock up. Patrons also are asked to please turn off watch alarms, pagers and cell phones. Food, beverages and smoking are not permitted in facilities.

GROUP SALES

Put together a group of 20 or more family, friends, neighbors or co-workers and save with group discounts. They're available for many performances. Simply call the Herberger College Box Office, 480-965-6447.

CHANGE OF ADDRESS

Season subscribers are encouraged to notify us about a change of address. We want to keep our records accurate and keep you informed of new developments. If you move, please call or write with the new information.

EMERGENCY MESSAGES

Physicians and other patrons expecting calls during a performance are asked to give their seat locations and paging devices to the House Manager. All checked paging devices will be monitored throughout the performance and can be picked up from the House Manager following the performance. Patrons who need to make an emergency phone call should contact an usher or the House Manager for assistance. (Be sure to leave seat locations with your sitter!)

EMERGENCY PHONE NUMBERS

ASU Public Safety: 480-965-3456

Galvin Playhouse: 480-965-6447

Gammage Box Office: 480-965-3434

Lyceum Theatre Box Office: 480-965-3437

Evelyn Smith Music

Theatre Box Office: 480-965-3398

LATE SEATING POLICY

Late-arriving patrons will be seated at the discretion of the House Manager. It is often impossible to seat late-arriving patrons until an appropriate break in the performance.

THEATRE AND AUDITORIUM OPENINGS

Seating areas open 30 minutes before curtain time.

LOST AND FOUND

Galvin Playhouse: 480-965-6447

Gammage Auditorium: 480-965-3497

Lyceum Theatre: 480-965-6447

Evelyn Smith Music Theatre: 480-965-6603

Physical Education Bldg East: 480-965-6447

PATRONS WITH PHYSICAL DISABILITY

The college welcomes all patrons to our performances. Seating for patrons with a physical disability is available in all facilities and may be requested when purchasing tickets. Parking spaces designated for patrons who have a physical disability are located in all parking lots.



Parking

Free on-campus parking is available weekday evenings after 7 p.m. and for most weekend events, Saturdays and Sundays. Exceptions are restricted, metered parking, visitor/pay lots and residence hall lots, as noted on the signs at the lot entrances.

Those attending weekday (Monday – Friday) events held during the hours of 7 a.m. to 7 p.m. must use designated “Visitor Parking” areas (metered or paid). Parking designated for those with a physical disability placard or license plate is available in all parking areas.

Please read posted signs and avoid parking in reserved or restricted spaces. We cannot assume responsibility for parking violations.

NOTE: There is a charge for anyone parking on campus before 7 p.m. on weekdays. Metered parking is in effect on Saturdays. Metered parking is free on Sundays.

The following are suggested parking instructions for Herberger College of Fine Arts facilities:

GALVIN PLAYHOUSE (NELSON FINE ARTS CENTER)

Evenings and Weekends:

- Lot 3 on Gammage Pkwy.
- Parking Structure 3 on Myrtle Ave.

GAMMAGE AUDITORIUM

Evenings and Weekends:

- Lot 3 on Gammage Pkwy. (Arrive early!) Patrons arriving less than 30 minutes before curtain should go directly to
- Parking Structure 1 on Apache Blvd.

LYCEUM THEATRE

Evenings and Weekends:

- Parking Structure 3 on Myrtle Ave.

DANCE THEATRE/ 132 PE BUILDING EAST

Evenings and Weekends:

- Lot 42 at Orange Ave. and McAllister Ave.
- Parking Structure 4 at Orange Ave. and McAllister Ave.

EVELYN SMITH MUSIC THEATRE (MUSIC BUILDING)

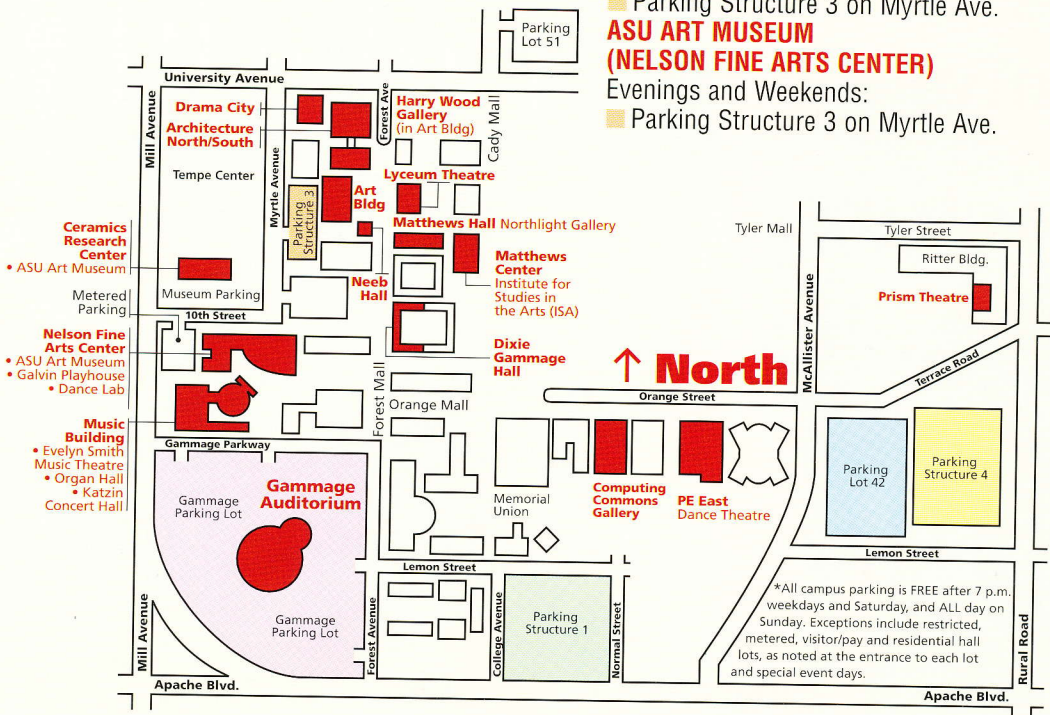
Evenings and Weekends:

- Lot 3 on Gammage Pkwy. (Arrive early!)
- Parking Structure 3 on Myrtle Ave.

ASU ART MUSEUM (NELSON FINE ARTS CENTER)

Evenings and Weekends:

- Parking Structure 3 on Myrtle Ave.



*All campus parking is FREE after 7 p.m. weekdays and Saturday, and ALL day on Sunday. Exceptions include restricted, metered, visitor/pay and residential hall lots, as noted at the entrance to each lot and special event days.

Where
are the
next
generation
of artists,
dancers,
musicians,
actors,
scholars
and
teachers?

Who will inspire and enlighten us a decade from now?

Just look around.

You'll find the answer here.

More than 2,500 students annually study Art, Dance, Music and Theatre at the Herberger College, an emerging national leader in fine arts education. With programs that earn top national rankings, the college strives to be a vibrant, innovative and accomplished environment, one focused on collaboration and community.

Private contributions make possible the high level of academic and creative programs that state funding and tuition alone cannot.

Your gift to Herberger College is an investment in the future of the fine arts.

For information on how you can invest in tomorrow today, please contact Deanna Stulgaitis, associate director of development and alumni relations, at **480-965-8985**.

The Katherine K.
 Herberger College
of Fine Arts
at Arizona State University