



# 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



**B**y 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.

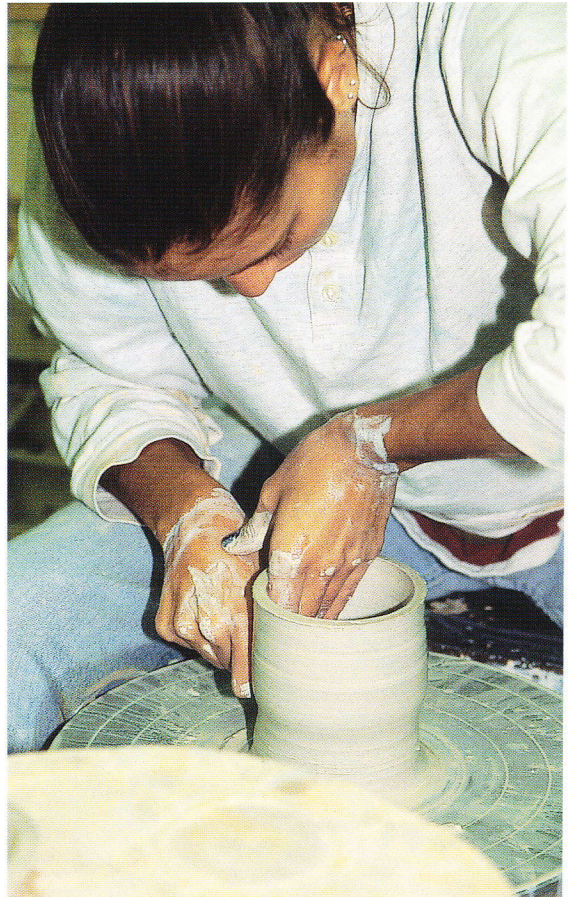
"By teaching a broad range of students the value of the arts, we are securing a place for the arts to thrive. If we do our job, we'll see fewer arts organizations forced to close their doors," says Dean J. Robert Wills. "Many might begin their avocations as arts advocates and philanthropists right in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

The first of five organ concerts in the  
Herberger College of Fine Arts Mainstage Series

Kimberly Marshall, organ

Organ Hall, Music Building

September 30, 2001

2:30 p.m.

 Herberger College  
of Fine Arts

The logo for Herberger College of Fine Arts, featuring a stylized, curved line that sweeps across the top of the word 'Herberger'.



# Program

Passacaglia in D minor, BuxWV161

Dieterich Buxtehude  
(1637-1707)

Estampie Retrové from the  
*Robertsbridge Codex*, c. 1360 (Sections 1-3)

Anonymous

Choreography: Ann Ludwig  
Costume Design: Galina Mihaleva  
Dancer: Raymond Shaw

Three Renaissance dances from *Intabolatura nova*, 1551

published by Antonio Gardane  
(1509-1569)

Le Forze d'Hercole  
Venetiana gagliarda  
Passamezzo antico

Pavanne/Galliarde

published by Pierre Attaignant,  
Paris, 1531

Estampie Retrové from the  
*Robertsbridge Codex*, c. 1360 (Sections 4-5)

Anonymous

Partite sopra Follia

Girolamo Frescobaldi  
(1583-1643)

Tanz Toccata

Anton Heiller  
(1923-1979)

Pavana lachrimae

Jan Pieterszoon Sweelinck  
(1562-1621)

Ballo del Granduca

Choreography: Richele Henry

Solo: Richele Henry Trio: Andrea Delmonico, Emily Finch, Amanda Lukas

Passacaglia in C Minor, BWV 582

Johann Sebastian Bach  
(1685-1750)



# Notes

Today's program explores the varied legacy of organ music that was inspired by dance melodies and genres. This may seem at odds with the traditional function of the instrument within the Christian liturgy, but it is important to remember that since its invention in the third century before the Christian era, the organ has often been used to play secular music, even to the point of accompanying gladiators as they fought in the arena! Small organs in medieval and Renaissance Europe participated in the performance of dance music and popular songs, and by the Baroque, certain dance types had been stylized to accommodate the ornamentation and virtuosic figuration of solo keyboard music. In this "Dance through Time" we will trace the development of organ music from the late Middle Ages through the twentieth century, learning how dance genres were adapted to the different organ styles in Germany, Italy, France, Austria and the Netherlands.

The Passacaglia (from "pasar" to walk, and "calle" street) originated in the early 17th century as a refrain for a special type of song in Italy and Spain. During the second quarter of the century, it developed into a variation form built upon a repeated bass line or harmonic pattern, similar to the variations of the ciaccona, a courtly dance. Today's program opens and closes with examples of the passacaglia by German composers, where pedals are used to play the ostinato bass. Buxtehude's Passacaglia in D minor features four main sections in different key centers. The repeated bass line serves as a foundation over which Buxtehude creates variations that exploit textural and rhythmic differences. The shift between triple and quadruple subdivisions of the beat produces increasing tension in the final section of the work.

Estampie Retrové: In 1388, King John of Aragon wrote to his brother-in-law and sister, the Duke and Duchess of Burgundy, to request for his musical establishment the services of the organist Jehan, who played the chekker (probably a harpsichord or clavichord) and the small organ. In another letter the King adds: "And tell the said Jehan to bring the book in which are notated the estampies and other works that he knows how to play on the chekker and organ." In this unlikely epistolary source we find the first known reference to a score of keyboard music, a book containing estampies, a type of medieval dance. This information ties in beautifully with the presence of estampies in the Robertsbridge Codex, two manuscript folios believed to contain the earliest extant key-

board music. The pieces are identifiable as estampies by their form, where sections known as puncta are repeated with different endings. Each punctus has two endings, labeled "open" and "closed;" the open ending provides a link back to the beginning of the punctus for the repeat, while the closed ending concludes the section. In Retrové each punctus ends in a different way and reenters the text of the first punctus at a different point, so that the organist must literally "find again" the way to the repeated endings.

The dance excerpt is from "A Courtly Affair," Henry VIII and his Queens, a production by A Ludwig Dance Theatre, to premiere January 28-February 3, 2002, at the Tempe Performing Arts Center. The estampie will be divided into two sections which frame the Renaissance dances on the program.

The next three pieces on the program are Renaissance dances taken from Antonio Gardane's publication of 1551, *Intabolutura nova*. Forze d'Hercole (The Labors of Hercules) is a charming pavane, a processional courtly dance in duple meter. The Venetian galliard is in a contrasting triple meter, where repeated chords accompany the athletic jumps of the dance. The Passamezzo antico consists of three variations, where the increasing complexity of the figuration suggests that the group was conceived as a variation set, perhaps the earliest in keyboard history.

The first published keyboard music in France was issued by the publisher Attaignant in 1531, including a volume of dance arrangements. The Pavanne is a graceful dance in the same style as the Forze d'Hercole heard earlier, while the robust Galliarde is its companion piece, adapting the same melodies and harmonies to triple meter.

Girolamo Frescobaldi was a renowned virtuoso of the organ whose music reflects the dazzling passage-work and striking harmonic contrasts of the Italian Baroque. His fertile imagination and command of the keyboard technique are displayed in the lively Partite on the Follia. This was a sung dance that originated in Spain early in the 17th century. Covarrubias Horozco wrote in 1611 that the title "folia," meaning mad or empty-headed, was adopted because the dance was so fast and noisy that the dancers seemed to be deranged. The repeated chord progressions of the dance were avidly taken up by instrumentalists, who added elaborate ornamentation and expressive figures.

Anton Heiller was one of the most respected organ teachers of the twentieth century. A native of Vienna, he spent almost forty years as a student and



then professor at the renowned Academy of Music there. His playful *Tanz (Dance) Toccata* is a study in rhythmic manipulation, alternating groupings in three and five and seven. This virtuosic showpiece builds to several dramatic climaxes where the organist is literally dancing on the pedals!

Known as the "Orpheus of Amsterdam," and "the Maker of Organists," Sweelinck was a seminal figure in the creation of a "northern" school of organ composition. His *Pavana lachrimae* is based on the famous song "Flow my tears," by the Elizabethan composer John Dowland. In the *Dance of the Grand Duke*, Sweelinck creates elaborate treble and bass solos around the repeated harmonies of the dance. He may have used for these lines a very pungent combination of reed sounds (Trompete with Zinck), found on the upper manual of

his large organ at the Oude Kerk in Amsterdam.

The program closes with perhaps the finest Passacaglia ever composed for organ, Bach's famous work in C minor. The first half of the bass line upon which the Passacaglia is constructed is found in the *Christe to André Raison's* Mass on the Second Tone, although we do not know that Bach consciously adapted it from that source. (The opening fifth and subsequent semitones are characteristic intervals for Passacaglia themes and were also found in the Buxtehude example that opened this concert.) There are twenty-one statements of the Passacaglia, which lead directly to a masterful fugue, whose subject is based upon the first half of the Passacaglia theme. Every entry of the subject is accompanied by two countersubjects, creating a permutation fugue of exhilarating complexity.

— Kimberly Marshall

## Biographies

### **KIMBERLY MARSHALL**

maintains an active career as an organist and scholar, performing regularly in the US and Europe. She is Associate Professor of Music and Associate Director for Graduate Studies in the Herberger College of Fine Arts School of Music at ASU, having previously held teaching positions at Stanford University and the Royal Academy of Music, London. Winner of the St. Albans Competition in 1985, she has been invited to play in prestigious venues and has recorded for Radio-France, the BBC, and the ABC. Her compact disc recordings feature music of the Italian and Spanish Renaissance, French Classical and Romantic periods, and works by J. S. Bach. Her concert engagements include Notre-Dame, Paris, Chartres Cathedral, London's St. Paul's Cathedral and Royal Festival Hall, King's College, Cambridge, the Dormition Abbey in Jerusalem and the Mormon Tabernacle in Salt Lake City. Dr. Marshall has just returned to ASU following summer engagements in Canada and Korea.



**ANN LUDWIG** is a Professor of Dance at ASU and Artistic Director of A Ludwig Dance Theatre. Ludwig came to ASU in 1979; her current role includes advising graduate students in dance, teaching graduate choreography, graduate pedagogy, and undergraduate philosophy and criticism. As director and choreographer of A Ludwig Dance Theatre,

since 1977, Ludwig's work has been seen throughout the US and Wwstern Europe. Additional information is available at [www.aludwigdance.org](http://www.aludwigdance.org).

**RAYMOND SHAW** holds an MFA in Dance from ASU. This is his first performance with A Ludwig Dance Theatre. He is from Cleveland, Ohio, where he worked professionally as a director, choreographer and performer for over fifteen years with credits including *El Gallo* in "The Fantastics," *Uncle Max* in "The Sound of Music", and *Danny Zucco* in "Grease."

**RICHELE HENRY** is a senior and will receive a BFA in Dance Education in May 2002. Ms. Henry received the Herberger College of Fine Arts Student Enrichment Grant and Summer Dance Scholarship, which enabled her to attend the Baroque Ballet Workshop in San Francisco this summer. Ms. Henry would like to thank her dancers for their hard work and inspiration for the characters. She and her dancers are thrilled to have the opportunity to collaborate with Dr. Marshall on this project.

**GALINA MIHALEVA** is the Costume Coordinator for the Department of Dance. Born and raised in Bulgaria, she emigrated to the United States after earning a master's degree in fashion design and textiles from the Academie of Fine Arts in Sofia. Winner of the grand prize from International Furnishings and Design Association in 1995, Galina's innovative designs are commissioned privately by a number of fashion leaders.



# 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

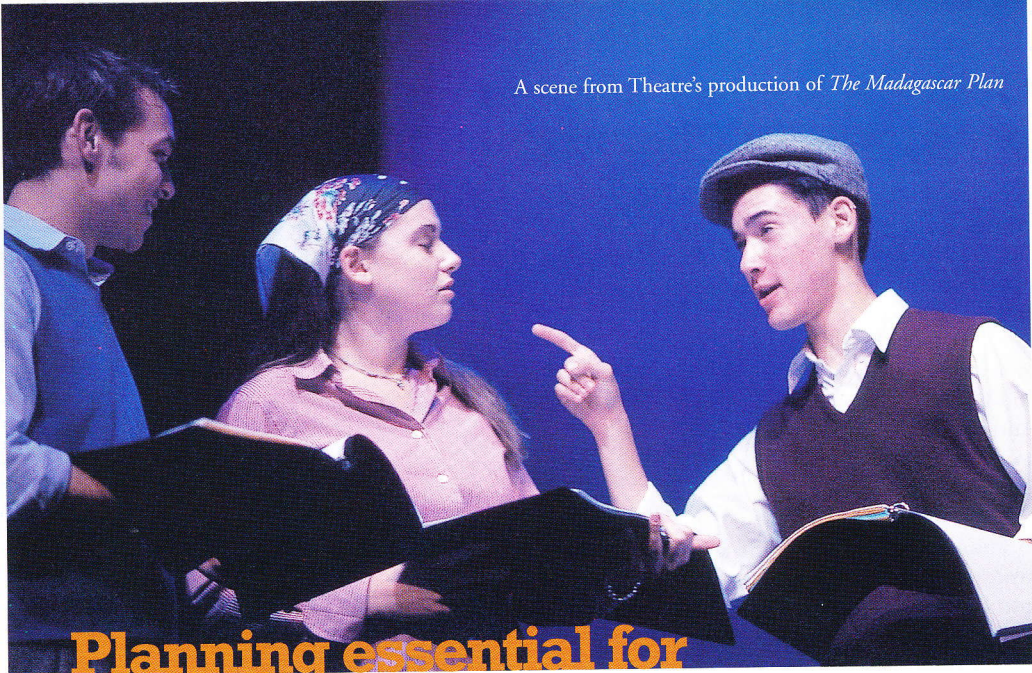


Bus shelter designed by School of Art alum Kevin Berry

## 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, ElectroPunk,  
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)**

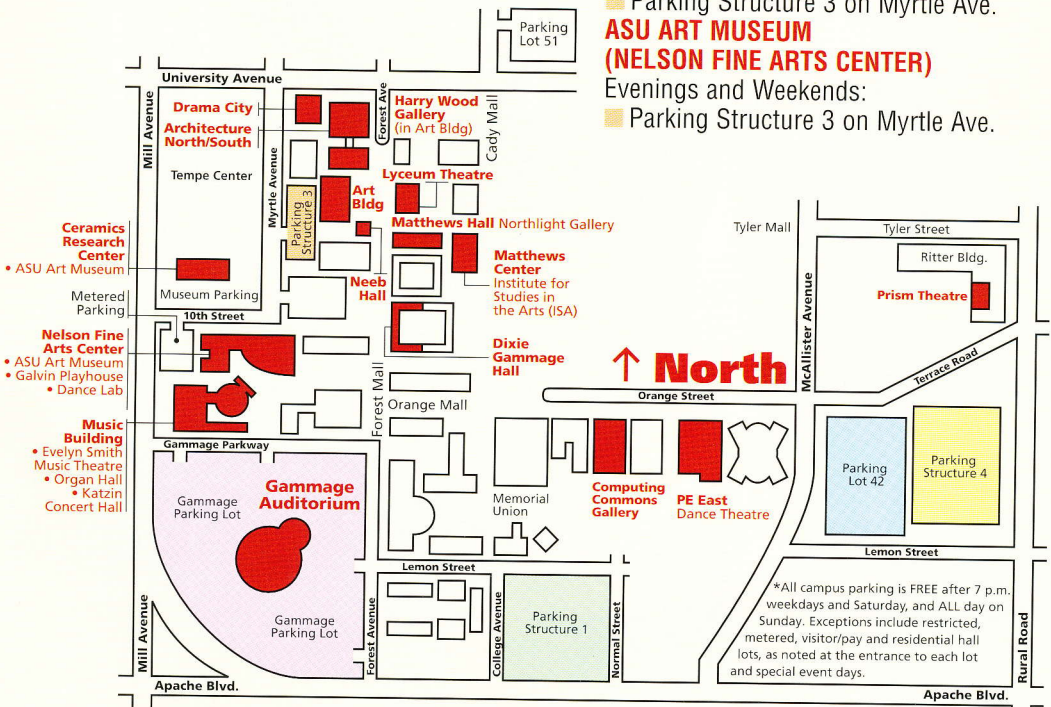
Evenings and Weekends:

- 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.



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  
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