

# Mason Gross

## SCHOOL OF THE ARTS

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FALL 2010 MAGAZINE

*White Collar's* Tim DeKay

### Savoring SUCCESS



#### ALSO INSIDE

- In Memoriam: Israel Hicks
- Commencement 2010
- Mason Gross goes to the White House, Carnegie Hall, and The Kennedy Center

**RUTGERS**

Mason Gross School  
of the Arts



## Growth and Renewal

**T**he present issue of the Magazine underscores the constant growth and renewal that takes place at Mason Gross.

Central to this growth is the increase in our endowed funds, augmented recently by a transformative bequest from the estate of Victoria J. Mastrobuono, a long-time member of our Advancement Council with a keen interest in our acting and opera programs, in particular.

Victoria's gift significantly increases our endowed scholarship support in the Theater and Music departments, while at the same time providing general scholarship support for the school and bricks-and-mortar funding for our planned new Music and Dance Wing. Victoria was committed to Mason Gross as an arts conservatory at a public research institution, and her investment in our educational mission will have a far-reaching effect on the school. For all these reasons, we believe it is fully appropriate to rename in her honor the New Theater, a venue in which she closely followed our main-stage theater productions. It will henceforth be called the Victoria J. Mastrobuono Theater.

The retirements of Gerald Chenoweth and Virginia Johnson and the death of Israel Hicks create gaps in the faculty that are not easily filled. Master teachers with decades of experience, they will be sorely missed in our programs. At the same time, we hired four new faculty members last spring, one in each department: Jacqueline Reid in Dance, Shannon Chase in Music, Ellen May Bredehof in Theater, and Patrick Strzelec in Visual Arts. In addition, I have authorized searches for six additional faculty positions for the coming year. These 10 new hires, taken together, will bring new energy and ideas to the school, carrying forth the instructional tradition in an unbroken chain.

I am pleased to note that a performance by the Rutgers Symphony Orchestra and the collective voices of the Kirkpatrick Choir, Glee Club, University Choir, and Voorhees Choir served as the centerpiece for the University's campaign launch on October 13 at the New Jersey Performing Arts Center in Newark. The extravaganza concert featured alumnus Roger Bart, who stepped out of his national tour of *The Producers* to provide a medley of Broadway hits. Nothing could demonstrate more clearly the increasingly central role of the arts at Rutgers.

Thus we begin our 34th year with strength, confidence, and a sense of excitement. I hope you will be able to catch one of our scheduled performances in New Brunswick, New York, London, or Los Angeles and see for yourself the accomplishments of our talented faculty and students.

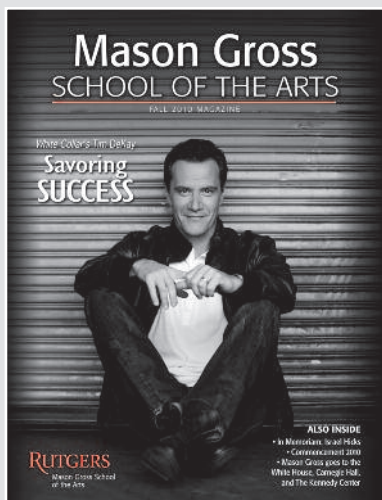
— *George B. Stauffer, Dean*

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**ON THE COVER:** Tim DeKay, Theater Arts alum, had plenty of career goals. Then the acting bug bit.

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### GET CONNECTED

We're social—and we're networking. Follow Mason Gross School of the Arts on Twitter, Facebook, and YouTube, and receive daily updates about students, faculty, alumni, and events taking place on and off campus. Post your own news, links, photos and video, and find other artists for potential collaborations.

*This newsletter is published for alumni, faculty, students, employees, donors, and friends of the Mason Gross School of the Arts. Your letters and comments are welcome. Please write to [alumni@masongross.rutgers.edu](mailto:alumni@masongross.rutgers.edu) or to Mason Gross magazine, Mason Gross School of the Arts, 33 Livingston Ave., New Brunswick, NJ 08901.*



# Shooting star

*Theater Arts alumnus Tim DeKay finds success as an FBI agent on TV's White Collar*

Tim DeKay was well on his way to a respectable middle-class life in upstate New York, studying business at Syracuse's Le Moyne College in the 1980s, toying with the idea of pursuing a law degree, playing baseball.

After graduation, DeKay took a job at a casket company, handling inventory and distribution for a company that, as he puts it, traded in "the Cadillac of caskets," crafting coffins for U.S. presidents Harry S. Truman and John F. Kennedy, as well as legendary football coach Vince Lombardi.

His supervisor's name: Bob Graves.

But eventually, "I realized: I don't want to be a businessman; I want to play a businessman. I don't want to be a lawyer; I want to play a lawyer," says DeKay, a native of Lansing, N.Y., and an alumnus of the Theater Arts MFA program at the Mason Gross School of the Arts. DeKay just finished his second season as strait-laced FBI agent Peter Burke in the USA buddy show *White Collar*.

After putting in a full day at the casket company, DeKay participated in local community-theater productions.

Theater "was my life," DeKay says. "So I wondered if I could make it my livelihood."

On a recommendation from a friend, DeKay applied to Mason Gross. But he had reservations.

"I REALIZED:  
I DON'T WANT TO BE  
A BUSINESSMAN;  
I WANT TO PLAY  
A BUSINESSMAN.  
I DON'T WANT TO BE  
A LAWYER; I WANT TO  
PLAY A LAWYER."

*Continued on next page*

*Tim DeKay with  
White Collar co-star  
Matt Bomer.*





## Shooting Star *Continued from page 4*

"I thought, 'Am I too old for this?'" says DeKay, who at the time was a few years out of college.

But DeKay says he refused to "wake up sometime in my 40s and say, 'What if?' That would be worse than kicking myself for starting this too late. I thought, 'OK, never look back.'"

If DeKay seems familiar, that's because he's been popping up all over the boob tube for the last decade and a half, building up his résumé with minor roles on *Friends*, *Party of Five*, and *The New Adventures of Old Christine*, among others, and doing a memorable turn as "Bizarro Jerry" in several episodes of *Seinfeld*. DeKay began to make



Left: DeKay with future wife Elisa in Lloyd Williamson's "Elizabethan Salon" movement class. Right: With Elisa and their children, Jamis and Danna.

"A friend said, 'You have a household face; you might have a household name on *White Collar*,'" DeKay says during a break from shooting in New York City.

The show, which returns in January, has been lavished with critical love and robust



an actor, it shaped me into an artist as well," says DeKay, who describes the program's atmosphere as "familial." Yes, familial: On the first day of graduate school DeKay became scene partners with Elisa, the woman who would become his wife. They have two children, a son, Jamis, 11, and a daughter, Danna, 8. They live in California.

Mason Gross "taught me...not to think. Don't think; do what you feel. Be honest, open, truthful," DeKay says. "Uninhibited, unbridled expression is what they wanted from us that first year."

MASON GROSS "TAUGHT ME...NOT TO THINK. DON'T THINK; DO WHAT YOU FEEL. BE HONEST, OPEN, TRUTHFUL... UNINHIBITED, UNBRIDLED EXPRESSION IS WHAT THEY WANTED FROM US THAT FIRST YEAR."

the shift from guest star to series regular in 2005, when he joined the cast of HBO's Dust Bowl drama *Carnivàle*. In 2007 he was cast as a regular on the cable channel's sexually charged *Tell Me You Love Me*.

But with *White Collar*, DeKay has at long last achieved leading-man status. He turns in a nuanced performance suffused with world-weariness and dry humor, and he exudes a crackling chemistry with co-star Matt Bomer in the role of slick con-artist Neal Caffrey.

ratings: When *White Collar* premiered in October 2009, the *Los Angeles Times* described it as the "snappiest, snazziest, most energetic drama to debut this fall." DeKay says he and other TV vets such as Tiffani Thiessen (*Saved By the Bell*, *Beverly Hills, 90210*) and Willie Garson (*Sex and the City*) are savoring the moment.

But ultimately, DeKay attributes much of his success to Mason Gross.

"It sounds cliché and a little sentimental, but Mason Gross [not only] taught me to be



The former business major carries that spontaneity to the set today, as he and Bomer play a high-concept game of cat-and-mouse.

Coming out of school, "I didn't have any aspirations," he says. "Success was continuing to do what I did—do plays and maybe there was a check at the end."

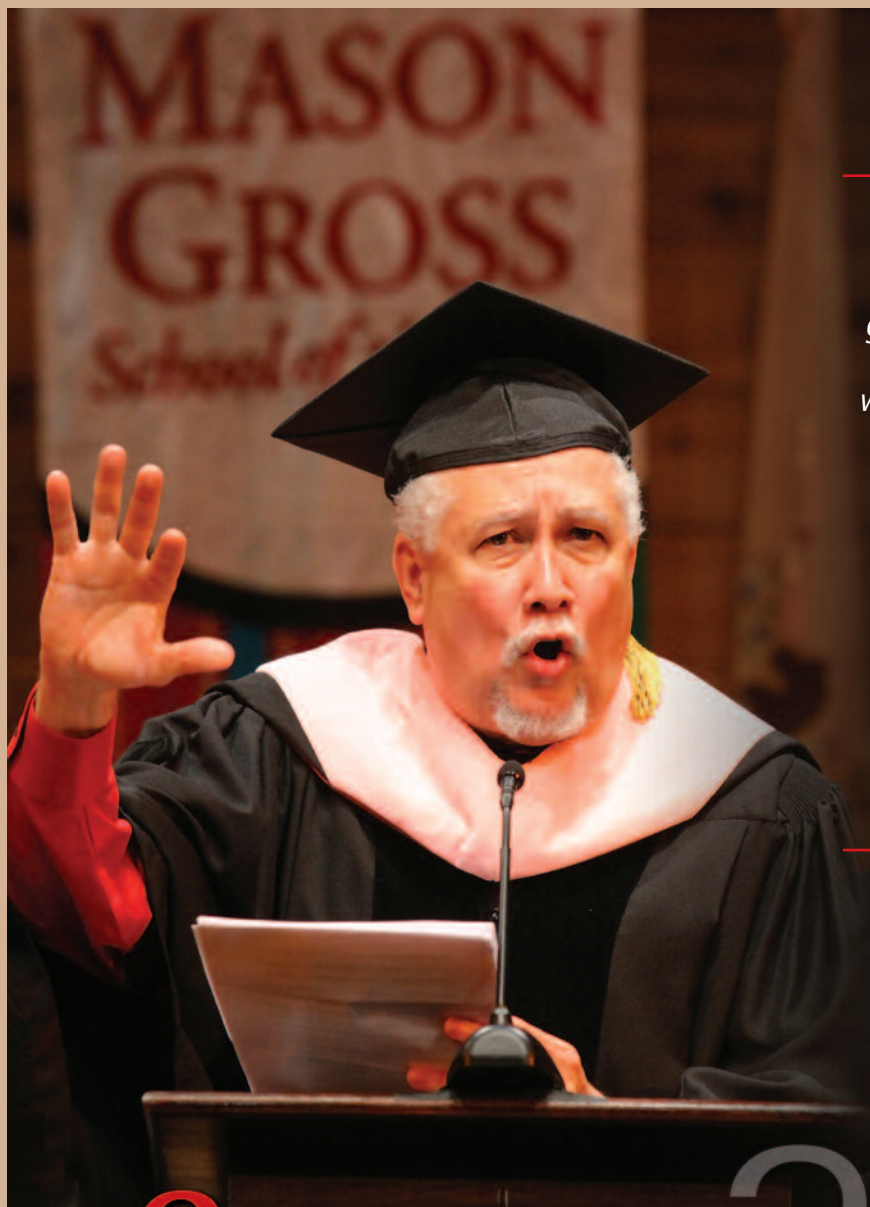
By those standards, DeKay has achieved success and then some. But DeKay always returns to that primal pull, the one that led him from "the Cadillac of caskets" to the small screen.

"I love pretending to be someone else," DeKay says. "When it comes down to it, I love being in the moment and telling stories." 📍

Near left: DeKay at Mason Gross after presenting a master class to the 2005 MFA actors.  
Above: As a student in Levin Theater.







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*"And let me tell you that today  
you are very fortunate in  
graduating from the right school;  
so please take advantage of  
what you learned here, and spread  
that knowledge all around you.*

*Today's world is so full of  
negativity and dark characters;  
and it is you, the young men and  
women, who are going out there  
to heal, to illuminate others  
with your art, to help make this  
a better world and society."*

*— Paquito D'Rivera*

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# Commencement

# 2010







Commencement 2010 took place at Nicholas Music Center on Tuesday, May 18, as heavy rains and wind swirled outside. Fortunately, Grammy-winning jazz musician Paquito D'Rivera was a warm and engaging guest speaker as 235 students received diplomas from the Mason Gross School of the Arts. Guests included Anne Thomas (second from left, above), who recently stepped down from the Mason Gross Advancement Council. Thomas had previously served on the Mason Gross Leadership Council, as well, providing a decade of service to the school.



"NO NATION WILL BE REMEMBERED FOR THE SOPHISTICATION OF ITS MILITARY WEAPONS, THE FLEETING PLEASURES OF ITS ELECTRONIC GADGETRY, OR THE CLEVERNESS OF ITS ADVERTISING SLOGANS. IT IS ART THAT ENDURES, AND IT IS ART THAT IS THE FINAL MEASURE OF A NATION'S GREATNESS."

— Dean George B. Stauffer



"BEFORE MASON GROSS, MY ART WAS NOTHING MORE THAN SOMETHING TO DO AFTER SCHOOL, SOMETHING THAT I WAS GOOD AT, SOMETHING COOL. AFTER FOUR YEARS HERE, I HAVE TRULY FALLEN IN LOVE WITH IT. AND FOR THAT, I WILL BE FOREVER THANKFUL."

— Student speaker David Neil Regner, BM





# Faculty News

■ Since the 1960s, **Gary Kuehn** (Visual Arts) has been creating sculptures that are concerned with material and form. Yet despite the formal qualities of his work, the pieces possess a resonance beyond their abstract qualities. This deep and distinguished body of work will be the subject of a major retrospective planned for 2012 at the Hamburger Bahnhof, Berlin. Coinciding with this retrospective is a scholarly study of Kuehn's work since the '60s by Dorothea Zwirner. For Kuehn, like many artists whose work has achieved this kind of memorializing, this attention is a mixed blessing. He once stated: "I really only make art in order to find things out." Before, he said each work led forward to the next; now he has had to take the time to look back and summarize.

■ Each year the university honors its best professors with a series of awards that recognize their contributions to the university and their respective fields. This year two

Mason Gross faculty members were singled out for recognition: **Israel Hicks** (Theater Arts) and **Kynan Johns** (Music). Hicks received the Rutgers Board of Trustees Award for Excellence in Research/Creative Activity for his contributions to the American theater, including his direction of productions that explore the African-American experience with depth and honesty. His direction of August Wilson's 10-play cycle is an especially noteworthy example of this. It is both fitting and poignant that the university should so honor Hicks, who sadly passed away this summer (a remembrance appears on page 19). Hicks, chairman and artistic director of the Theater Arts Department, was a reserved man who never sought the spotlight; nonetheless, he seemed moved by the honor. Johns received the Board of

Trustees Research Fellowship Award for Scholarly Excellence for his conducting and finely nuanced interpretations of the classical repertoire. This award is conferred on those assistant professors recently promoted to associate professor whose work shows exceptional promise.

■ Unlike Tareq and Michael Salahi, Music faculty member **Douglas Lundeen** did not have to crash the White House party he attended. Lundeen, along with alumnus **Travis Heath**, were the featured performers at the White House staff Christmas party in December.

*Continued on next page*



*Music faculty member Doug Lundeen, from left, and alum Travis Heath joined pianist Rosetta Bacon at the White House for a performance in December. They are pictured with First Lady Michelle Obama and President Barack Obama.*

## STAFF PROFILE: Dave Miller



*Dave Miller is the school's acoustic piano technician and an accomplished musician. As a bassist and vocalist, Miller has played the Newport Jazz Festival as well as the legendary Roxy in Los Angeles.*

Dave Miller is our ears.

Miller, 58, has served as the Mason Gross School's acoustic piano technician since 1997, tuning pianos and preparing them for recitals and visiting musicians.

"I just hear it," Miller says. "I don't have perfect pitch. But I hear."

Miller's superior ears—and his palpable passion for music—led him to session work as a bass player and vocalist for commercials, television, radio, and film, as well as years of live shows with his jazz quintet Za Zu Zaz. Miller began playing in rock bands at age 14 and only submitted to a day job in the mid-'80s, when the session work began to dry up. He studied piano technology and earned a bachelor's degree in voice from Livingston College in 1990 because, "I figured, 'What the heck?'"

Miller has opened for Bonnie Raitt, Richie Havens, and Dizzy Gillespie, among others. He has played to crowds at the Newport Jazz Festival, Spoleto Festival USA, and The Roxy in West Hollywood, and he has collaborated with Bon Jovi drummer Tico Torres.

"My musical life puts me in a different place from other technicians," says Miller, who lives with his wife, Debra, in a home that once served as a synagogue and a Belarusian church. "I know what it's like to get up onstage in front of 20,000 people. You don't want things to go wrong...[As a technician] it's your job to make the experience go as smoothly as possible [for the musicians]. The visiting artists don't know you, and they don't know the instrument. Not too many people can carry their own piano around. It's being compassionate, having a little empathy for the situation."

As it turns out, tending to pianos and musicians isn't such a bad gig.

"It's a nice team," Miller says. "We make good music here."



■ Our colleagues at the university's Jane Voorhees Zimmerli Art Museum opened a major exhibition called *Water* (now running through January 2, 2011). Curator Donna Gustafson has prominently featured current Visual Arts chair **Diane Neumaier** in the show, devoting a large section to Neumaier's 2000 *Fountains and Urns* series of photographs. The show also includes work by emeritus faculty member **Geoffrey Hendricks**. Apart from the exhibit proper, Mason Gross is participating by hosting several water-themed exhibits in the Mason Gross Galleries at Civic Square, such as Jim Toia's *Dissolving Gardens* (on view through November 13), which focuses on bodies of water in New Jersey. In addition, Dance alumna **Meagan Woods** had Mason Gross dancers dancin' in the street as part of the opening ceremonies in September, accompanied by the full Rutgers University Marching Scarlet Knights, no less. And spring 2011 continues the close association between Mason Gross and the Zimmerli as Marilyn Symmes curates a show of Visual Arts alumna and 2007 MacArthur Fellow **Joan Snyder**, titled *Dancing with the Dark: Prints by Joan Snyder 1963-2010*. A number of the prints to be shown were produced at the Brodsky Center for Innovative Editions. ©

## Gerald Chenoweth

When Richard McCormick arrived on campus for his inauguration as president of the university, Gerald Chenoweth's *Fanfare* greeted him and opened the ceremonies. While the piece perfectly fit the occasion, it is not typical of Professor Chenoweth's usual, more subtle and evocative pieces.

Over the course of his career, Professor Chenoweth has created a body of affecting, introspective works, often using as their texts the work of prominent poets such as E.E. Cummings, Galway Kinnell, and Jane Kenyon. *The New York Times* reviewed the New York Merkin Concert Hall premiere of his composition of *Having It Out with Melancholy*, noting: "The most moving of the pieces was Mr. Chenoweth's setting of nine poems by Jane Kenyon, each a concise evocation of the emotional pain or physical weariness of her battle with leukemia."

Professor Chenoweth's more recent interests have led him to explore traditional Chinese music and instruments. This exploration has opened a new vein in his creative work, an example of which is his composition *Earth*, a piece commissioned by Nai Ni Chen Dance Company, which premiered this year at Newark's New Jersey Performing Arts Center in a performance celebrating the Lunar New Year. Professor Chenoweth notes that "the piece is almost entirely percussion, a lot of gongs and

cymbals, but it doesn't sound like traditional Chinese music, though I used the instruments." This dialogue between different cultures fuses aspects of the two to create sounds that resonate in new ways.



While Professor Chenoweth retired from his position at Mason Gross in May 2010, he is not slowing down: The fall sees him in residency at National Taiwan University of Arts.

Since his arrival at Mason Gross in 1975 after receiving a PhD from University of Iowa, Professor Chenoweth taught generations of students composition, music analysis, and theory, both in the classroom and by his example as a composer of note. His presence on campus will be missed.

## Virginia Johnson

In the arts, much of what we notice goes on in front of the lights, center stage. However, there are many working quietly behind the scenes who are no less critical to the success of a program or production. It is important to note and celebrate these mainstays of the arts.

Virginia Johnson is a costumer, someone expert in costume technology and history who by her example and through her teaching mentors the new generation of artists who design and clothe the actors we see on stage, whether in elaborate finery or more mundane outfits that fit the characters' day-to-day realities.

Professor Johnson is at the top of her field, having come from The Juilliard School where she headed their costume shop. Apart from her career at Rutgers, she constructed costumes for Disney, Lincoln Center, Circle in the Square Theatre, and

New York Shakespeare Festival, among others. She constructed costumes for Broadway productions of *Nine*, *Driving Miss Daisy*, *Shrek The Musical*, and *A Chorus Line*. In film, her work appears in *The Silence of the Lambs* and *Married to the Mob* as well as on numerous television dramas and commercials.

William Ivey Long is one of the most prominent costume designers now working. The Tony Award winner credits Professor Johnson with taking him under her wing in his first production fresh out of Yale. His words about Professor Johnson are the highest praise a teacher could wish for: "As founding head and professor at Playwrights Horizons Theater (Tisch School of the Arts, New York University), I learned about the bonds of trust necessary in the teacher/student relationship. Virginia Johnson is the consummate ideal role model, mentor,



teacher, and hero. In my career as a costume designer, I have tried to learn what it is to be a professional; Virginia Johnson is in every way a professional." Professor Johnson came to Mason Gross in 1988 and retired in May 2010.



## Kari Snedeker, Dance Alumna

*Founder, Dance Express; donor, Dance Express Choreographers Prize*

When you make the decision to pursue a degree in the arts, you are intent on developing your passion.

Once you arrive at Mason Gross School of the Arts, you quickly discover that this is not a place where your hand is held. Instead, you are challenged and encouraged as an artist to stimulate and evoke thoughts and feelings in both yourself and others.

Mason Gross is an ever-evolving institution that strives to be the best in providing new generations of student-artists with the tools necessary to enhance society through the arts. The school continues on a progressive track with unique program offerings and top-notch faculty that offer Mason Gross students unparalleled training.

My experience at Mason Gross was vital to my growth as an individual and as an artist. It is our responsibility as alumni

to enable future generations of artists to pursue their craft, as we have done.

Thanks to sustained support from alumni like us, Mason Gross can offer scholarships that will attract our best and brightest young artists. In addition, the school is able to improve programs and services.

Your generosity this year will help to provide for special exhibits and concerts, master classes by esteemed artists, and lectures by guests who would otherwise be unavailable to Mason Gross students. Your generosity will also contribute to scholarships and community programs.

In addition, Mason Gross needs our support to continue developing plans for a new Music and Dance Wing. The initial construction phase will include an atrium that will accommodate gatherings and collaborations by Mason Gross students.

**RUTGERS**  
Mason Gross School  
of the Arts

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To make a gift to the Mason Gross School of the Arts, please contact the Office of Development at 732-932-9360, ext. 514, or use the enclosed envelope to mail your donation to the Office of Development, Mason Gross School of the Arts, 33 Livingston Ave., New Brunswick, NJ 08901. Please make checks payable to the *Rutgers University Foundation*.



# Alumni and Student News

■ **John Keller** (Theater Arts) received the Scott Cagenello Memorial Prize at this year's Mason Gross commencement. This award is given in honor of the late dean of students to those students who have best demonstrated Dean Cagenello's commitment to help others in the school and community. Keller continues to live up to this honor as he and fellow Theater Arts alumni have joined with community members to create the New Brunswick Theater Festival. The festival recently performed a well-received bilingual production of *Romeo and Juliet/Romeo y Julieta* (Peter Filichia, in *The Star-Ledger* newspaper, dubbed it a "street-smart sensation"), which ran August 19-29 at the First Reformed Church in New Brunswick. The festival also conducts workshops in surrounding school districts and has formed



*A dance by recent alum Lauren Connolly featured several Mason Gross dancers in performance at The Kennedy Center in Washington, D.C., in late May. Back row, from left: current students Tyner Dumortier, Nick Sciscione, and Scott Schneider. Front row, from left: alums Alex Biegelson, Valorie Morales, and Connolly with current students Tina Curran, Molly Galbraith, and Jennifer Williams.*

an apprentice company of New Brunswick high school students who take workshops and perform in productions.

■ Visual Arts alumnus **Saul Chernick** recently had a solo exhibition at Max Protetch Gallery in Chelsea. Chernick's work is engaged, invoking and imagining an earlier

time. As the exhibit catalog copy notes, Chernick's highly detailed ink drawings demonstrate an incisive grasp of the history of image-making, borrowing from the relics of art history and transforming them into his own visual language.

■ The concept of race has always been more a product of cultural and political biases than of any objective reality. Noted historian **Nell Irvin Painter** explores how "white people" came to be in her provocative and well-received new book, *The History of White People*. It might seem odd that we are citing the work of one of America's most distinguished historians in the Mason Gross magazine, but Painter, the Edwards Professor of American History, Emerita, at Princeton University, is also a BFA graduate of the Mason Gross Visual Arts Department. As a young student, Painter was attracted to both art and history and ultimately chose to pursue history as her career. But she retained her passion for the visual arts, a passion she is now more fully pursuing. Painter, who received her BFA from Mason Gross in 2009, is studying at the Rhode Island School of Design and working toward her MFA. While Painter's story is unique in many ways, it is not unusual for students to come to Mason Gross later in life to pursue aspirations they had when they started out.

■ **Lauren Connolly's** (Dance) choreography *Vacillation Revisited* was performed at The Kennedy Center in Washington, D.C., over Memorial Day weekend. Connolly's work was selected from among more than 400 entries by the American College Dance

## ALUMNI PROFILE

### Michael Gage Costa, Visual Arts

*Drawing on cancer: Graphic designer uses art to reflect on the fight of his life*



*Michael Gage Costa, a recent Visual Arts BFA graduate, with his "Wheel of Survival."*

Michael Gage Costa slides a sword from the scabbard and makes a clean cut through the creature hovering above his bed.

He pulls on a Lance Armstrong LIVE-STRONG wristband, draws a gun and fires.

Eventually, the good guy triumphs, all to the tune of Fatboy Slim's "Weapon of Choice": Costa detonates a bomb and blows the creature to bits.

*The Cancer Battle 1* video credits roll—and taunt: "Special thanks to: CANCER... for dying."

The video, a mix of animation and live action, is pure Costa: playful, hopeful, drenched in black humor.

Costa, a recent graphic-design BFA graduate, has been in remission from testicular cancer for four years. But the cancer diagnosis, delivered on Halloween

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*Continued on next page*

## ALUMNI PROFILE

### Alumni and Student News

Continued from page 11

Festival to represent the Mid-Atlantic region. Current Mason Gross dancers and recent alums **Tina Lynch, Kyle Marshall, Valorie Morales, Nicholas Sciscione, Scott Schneider, and Jennifer Williams** performed *Vacillation Revisited*. In the duets, the dancers go back and forth on every subject. Connolly has described the piece as an exploration of the struggle that accompanies indecision. *Vacillation Revisited* premiered at *DancePlus Fall 2009*. Connolly was awarded the Dance Express Choreographers Prize at this spring's commencement ceremony.

■ Mason Gross Theater Arts alumni figured prominently in the 2010 Tony Awards: **Kevin Chamberlin** received his third Tony nomination for his portrayal of Uncle Fester in the musical version of *The Addams Family*; **Rob Ruggiero** directed *Looped*, for which the lead, Valerie Harper, received a Leading Actress nomination; and **Michael Esper** stars in *American Idiot*, which was nominated for Best Musical.

■ In May, to celebrate the 200th anniversary of the births of Frédéric Chopin and Robert Schumann, Music professor **Min Kwon** took students and faculty to Carnegie Hall's Weill Recital Hall in New York City. Before a packed house, our students and faculty honored the two great composers. As Kwon noted: "They have no shortage of good concerts (in Manhattan), but I want them to know Mason Gross is a force to be reckoned with in the piano world." The first half of the concert was devoted to Chopin's solo music for piano and featured Mason Gross pianists **Lachlan Glen, Michelle Rofrano, Zin Bang, Kelly Yu-Chieh Lin, Alexander Beridze, Junko Ichikawa, Diyi Tang, and Miao Hou** and

### Michael Gage Costa *Continued from page 11*

2005 when Costa was a 19-year-old art major at Ithaca College, continues to inform his life and his art. Costa's thesis project, on view last spring at the Mason Gross Galleries, featured a "Wheel of Survival," part of an elaborate game in which viewers step into the role of cancer patient and eventually learn whether they live or die.

"Older cancer patients use ribbons, fundraisers, prayer, hope," says Costa, who transferred to the Mason Gross School in 2007. "...I think humor speaks to young people."

Yes, humor: Costa's license plate reads UNIBALR.

Of course humor is often born in a bleak place, and Costa's cancer comics, animations, and games are no exception: By the time Costa was diagnosed, the cancer had reached stage 3. The disease had already metastasized to his abdomen, lymph nodes, and lungs. Eventually, it would spread to his brain. His prognosis: one-in-two.

"Those were the most important numbers of my life," says Costa, who

endured two rounds of chemo spanning nine months. "That was the scariest part right there: It's just a ratio."

The brain radiation left Costa nearly bald. He wears hearing aids and suffers ringing in his ears, two results of his treatment. He jokes that he saves a bundle on haircuts and shampoos.

"Having levity has helped me through it," he says, as has his fiancée, Allison, whom he plans to marry in November. And blowing cancer to bits, even a pixelated "cancer monster," carries its own satisfactions.

"It was my way of fighting through art," he says. "It was really nice for me to make cancer this tangible monster that could be defeated and stomped down."

**To view Michael Gage Costa's Cancer Battle 1 video, visit [www.michaelgagcosta.com](http://www.michaelgagcosta.com).**



two Schumann songs performed by singers **Catherine Spadora Stebbins** and **HongKyug Kim**, who were accompanied by Professor **Barbara Gonzalez-Palmer**. The second half of the program focused on Schumann's chamber music and featured faculty members **Min Kwon, Jonathan Spitz, and Todd Phillips**, alumnus **Leo Ching-Hung Lo**, and current DMA student **Audrey Ching-Yuan Chen**. Rorianne Schade of the online magazine *New York Concert Review* gave the entire evening an enthusiastic review with special kudos going to Ichikawa for a performance that she said exuded "ease" and "maturity."

■ The *Mason Gross Presents Summer Series* was a great success and included a sold-out performance by Nimbus Dance Works and the Taipei Crossover Dance Company. The performance received high praise from dance critic Robert Johnson in *The Star-Ledger* newspaper. Mason Gross dance students performed in two of the pieces, with **Nicholas Sciscione** performing as a principal; Sciscione was singled out in Johnson's review. Programs such as *Mason Gross Presents* allow



Theater Arts alum Ben Jeffrey, back row, second from right, made his Broadway debut this summer as Pumbaa in *The Lion King*. He's shown with other cast members and director Julie Taymor, third from left, back row.

students to work with renowned companies and accomplished professionals on a regular basis, greatly enhancing their exposure to the highest standards of their profession. Sciscione received the Dance Department's Hanya Holm Award in the spring. ☺

### Stay In Touch!

#### New job? New home?

If you have changed your address, phone number, email address, business information or name, we want to know.

Please contact us at:

**[alumni@masongross.rutgers.edu](mailto:alumni@masongross.rutgers.edu)**

Send new contact information along with your full name (include your surname from your student days), major, and class year.



# Rutgers Theater Alumni website keeps members posted

Like many Mason Gross Theater Arts alumni, **Raymond McAnally** (near right in green shirt) graduated and entered the grind of casting calls and auditions. Along the way, he met fellow alums and realized they could use a way to connect.

In 2008 McAnally launched the Rutgers Theater Alumni (RTA) website, which is designed to foster networking among Mason Gross Theater Arts grads. The site features a database that lists alumni according to category: actors, playwrights, designers, stage managers, etc. In addition, an alum may post an image, a bio, and a link to his or her personal website.

The goal, according to McAnally, is that the site "evolve into a job-search database."

Registered Rutgers Theater alumni receive weekly email bulletins featuring news about auditions, events, job opportunities, casting calls, and even sublets.



More information is available at the RTA website at  
**[www.rutgerstheatrealumni.com](http://www.rutgerstheatrealumni.com)**

To contact the site or to request the weekly bulletin, email  
**[Rutgerstheatrealumni@gmail.com](mailto:Rutgerstheatrealumni@gmail.com)**

*The RTA does not sell email addresses.*

## *Celebrate the season with us!*

Free food.  
Free drinks.  
Old friends.

### Can you say "holiday party"?

The annual Mason Gross Alumni Holiday Reception is set for **Monday, December 13**. Eat, drink, be merry, and reminisce with faculty and former classmates about your days on the banks of the Old Raritan.

More information is available by visiting the event section of the Mason Gross website or by calling Renita Reichard at 732-932-9360, ext. 505. Check the official Mason Gross School of the Arts **Facebook** page for updates closer to the event date.

### **Mason Gross Alumni Holiday Reception**

**Monday, December 13, 2010  
6 to 9 p.m.**

The Ailey Studios  
The Joan Weill Center for Dance  
405 West 55th Street  
at Ninth Avenue  
New York City

*Open to all Rutgers-New Brunswick  
arts alumni*





# New Theater renamed Victoria J. Mastrobuono Theater

**T**he Mason Gross Performing Arts Center's New Theater has been renamed the Victoria J. Mastrobuono Theater in honor of the school's longtime benefactor.

Mastrobuono, of Bay Head, N.J., is a 1977 University College graduate who died in 2009. She was a patron of the school's performances and exhibitions and served on

the Mason Gross Advancement Council as well as the Mason Gross Leadership Council.

"Victoria Mastrobuono loved our Theater program and took a number of its students under her wing," Mason Gross Dean George B. Stauffer says. "It is fully appropriate to rename the New Theater in her honor. The elegance and grace of the proscenium performances will reflect her unwavering commitment to dramatic excellence."

Mastrobuono established lasting relationships with many Theater Arts students. For several years, she helped struggling students pay their way to Los Angeles for the school's annual MFA actor presentation.

Alum Mike Colter, who appears in the films *Million Dollar Baby* and *Salt*, says Mastrobuono's financing allowed him to secure an agent at the 2001 presentation.

"I call her the benefactor of our class," Colter says. "Without her we would not [have been] able to get there. She bought us caps and gowns [for the commencement ceremony]. That took a load off us..."




She was a person who thought art was the be-all, end-all of existence."

The 340-seat theater, built in 1991, is part of the Mason Gross Performing Arts Center complex on the Douglass Campus. The space is used for theater and dance performances.

"Victoria's understanding of the actor as artist and human being is legend in the program," says Barbara Marchant, head of the BFA acting program and co-director of September's *A Midsummer Night's Dream*, the newly named theater's inaugural production. "With the naming, her spirit and ethos will resonate in the very building where the actors practice their craft. It is a great honor to bring the first show to life on the stage of the Victoria J. Mastrobuono Theater." 📍



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make a  
*difference*


*Before you sell real estate, consider this: your property opens the door to a unique giving opportunity. You can further Rutgers' mission by donating property outright, creating a life estate, placing it in a trust, or leaving it in your will. All of these methods yield financial benefits while supporting the university in a meaningful way.*

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*to attract and retain outstanding faculty and students. From establishing scholarships to funding programs, you can make the difference of a lifetime.*

*For more information on gifts of real estate or other deferred gift options to benefit the Mason Gross School of the Arts, please call: 888-782-3666 or 732-932-9360, ext. 514*

Rutgers University Foundation is the fundraising arm of Rutgers, The State University of New Jersey.





# Special Giving Opportunities

Facility naming opportunities can have a significant impact on the future of the Mason Gross School of the Arts. A tax-deductible gift to a capital project provides monies for construction or renovation of much-needed spaces while also creating endowment support to maintain the facility. At Mason Gross, many structures, both new and existing, offer individuals, foundations, and corporations the opportunity to make a difference as well as provide donor visibility.

For more information regarding the two naming opportunities below, or to learn about other facility naming opportunities at Mason Gross, please call 732-932-9360, ext. 514.

## Mason Gross Galleries at Civic Square

The Department of Visual Arts has grown tremendously from its modest beginnings in the former P.J. Young department store in downtown New Brunswick. The Mason Gross Galleries at Civic Square encompass seven large rooms containing 5,000 square feet of premier exhibition space in the heart of downtown New Brunswick's bustling theater district. Enormous opportunity exists to transform our gallery into one of the leading modern-art exhibition spaces in New Jersey, showcasing the work of our students, faculty, Visual Arts alumni, and numerous guest artists.

## Digital Photo Lab

The Visual Arts Department is developing a new 20-station computer lab to support the photography, printmaking, and video curricula. The new Civic Square Building lab will supplement the current suite of design-oriented computer classrooms and will be part of the Mason Gross Visual Arts computer-lab network that also includes the Livingston Arts Building. The new facility will feature a dedicated printing room where students can produce large, high-quality ink-jet digital photographs. The new "smart" lab will serve as a classroom complete with digital projection and will be available to students outside class hours. The new computer lab is essential to the training of Visual Arts BFA and MFA students and will reflect the growth of digital practices in contemporary art.

*Gifts to support either of these options, as well as other facility naming opportunities at Mason Gross, may be made over a multi-year period. All giving designations carrying naming opportunities for donors are subject to the approval of the Rutgers University Board of Governors. The name selected for facilities may be that of the donor, a loved one, or a seminal figure within each respective artistic discipline.*



## Kirkpatrick Chapel

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# Mason Gross brings renowned music program to the community

Toddlers and preschoolers wriggle out of their parents' arms and make their way down a long hall. These young musicians know exactly where they are headed, and they don't want to miss a beat: It's Tuesday evening at the Puerto Rican Action Board Family Success Center, a social-services organization in New Brunswick, and music class is about to begin.

Karen McCarthy, a Music Together® teacher from the Mason Gross Extension Division, is waiting at the other end of the hall. Parents and children sit in a circle atop a brightly colored carpet and welcome each other with the *Hello*

*Song*. For the next 45 minutes, they share songs, instrument play, rhythm chants, and movement activities.

Music Together® is an internationally recognized research-based curriculum through which children learn to sing in tune, keep a beat, and participate with confidence. Children absorb information via developmentally appropriate activities designed to support their unique learning styles.

Participant Luis Rojas says he enjoys attending Music Together® because his young daughter, Samantha, likes it: "She has fun, but she also learns," he says after a recent session.



Music Together® provides a rich musical atmosphere in the classroom, but the program also tends to unite families by facilitating participation in spontaneous musical activity at home. To that end, each family receives a copy of the song/activity book and the class CD. In addition, the teacher shares information on musical and childhood development.

Enrollment in a 10-week Music Together® session typically costs nearly \$200 per child. The Puerto Rican Action Board's Family Success Center offers the program to its families at no cost.

The family-style setting encourages younger participants to watch and imitate older children, while older children learn by leading the younger ones. Parents, aunts, uncles, and grandparents are invited to join in—and they often do. ☺

## About the Mason Gross Extension Division

The mission of the Mason Gross Extension Division is to provide high-quality year-round arts instruction to students of all ages and ability levels. The Mason Gross Preparatory School nurtures the innate artistic abilities of children, while our adult programs facilitate exploration and lifelong experience in the arts. Courses of study are available for beginners, enthusiastic amateurs, and those with professional training, in music, dance, or the visual arts. More information is available by calling 732-932-8618, visiting [www.masongross.rutgers.edu/extension](http://www.masongross.rutgers.edu/extension) or by emailing [jroth@masongross.rutgers.edu](mailto:jroth@masongross.rutgers.edu).

## DONOR SPOTLIGHT: Douglas and Inyoung Boyd



In May 2010, donors Douglas and Inyoung Boyd sponsored a performance by Mason Gross Music students at Carnegie Hall's Weill Recital Hall in New York City. The performance was a celebration of the 200th birthdays of composers Frédéric Chopin and Robert Schumann. Pictured (left) post-performance are faculty member Min Kwon, from left, students Junko Ichikawa and Lachlan Glen, with Inyoung Boyd, Douglas Boyd, and students Michelle Rofrano and HongKyung Kim.



## STUDENT SPOTLIGHT

### Michelle Rofrano, Music

Maybe Michelle Rofrano didn't even choose the piano; maybe the piano chose her.

At age 6 Rofrano was all about the violin. But practical considerations won out: The Rofrano family received a second-hand piano, not a violin, and that was that.

"My mom said, 'This is what we have; try piano,'" says the 19-year-old Rofrano, now a second-year piano-performance major at the Mason Gross School of the Arts.

Rofrano grew up listening to opera recordings with her Sicilian-born grandfather and attended her first opera, a production of Giuseppe Verdi's *Rigoletto*, at The Metropolitan Opera in New York City, when she was only 9 or 10 years old.

"My grandfather knew more about opera than anyone I've ever met," says Rofrano, a tiny, fast-talking woman with wide eyes and brown hair that reaches her waist.

Rofrano says she has found kindred spirits at the Mason Gross School. Last year she roomed with a viola student in the Mason Gross Performing Arts House on Douglass Campus, a short walk from rehearsal studios and classrooms.



"When [Mason Gross Performing Arts House residents] hang out, we listen to classical music," she says. "... We jam in the basement... We get opera tickets on a Saturday night. This is where I fit in: with these people who love music as much as I do."

Despite all the good vibes, Rofrano feels her share of pressure. She has chosen to minor in English, and she tries to spend six or seven hours at the piano each day, not nearly enough time, in her estimation. Rofrano says she hopes to become a conductor.

"WE LISTEN TO CLASSICAL MUSIC...  
JAM IN THE BASEMENT...  
GET OPERA TICKETS FOR  
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I FIT IN: WITH PEOPLE WHO  
LOVE MUSIC AS MUCH AS I DO."

"I personally think I'm better at English," she says after a practice session with Professor Min Kwon, in which she plunged with gusto into Mozart's Concerto No. 9 in E-flat major, as well as two Chopin waltzes. "You write a paper, you'll [probably] do well. Here it's understanding the music and physically being able to perform it."

Kwon describes Rofrano as "a performer who loves and feels the music she plays. Once in a while, in the heat of the moment, which is almost all the time when she sits down at the piano, she will get carried away and overindulge herself in...dynamic makings, etcetera. But as a teacher, I'd rather work with a student who overdoes things than with those who don't do them at all."

Playing the piano is "probably the hardest thing I've ever done," Rofrano says. "But I couldn't imagine not doing it." 🎹



Pianist Michelle Rofrano says she learned to love classical music by listening to opera with her grandfather.



### Ciao, Italia!

#### Rutgers University Glee Club to tour Italy

The Glee Club has raised the international profile of Rutgers University with tours throughout Germany, France, and the Netherlands. In the spring, members of the Rutgers University Glee Club will travel to Italy for several performances. This experience will include singing the Mass at St. Peter's Basilica in Vatican City, along with tour stops in Florence, Salerno, and Venice, among other Italian cities.

To ensure that all students participate, regardless of financial concerns, the Glee Club subsidizes the cost of the international tours, paying approximately half the cost of the tour for each vocalist. Without the support of loyal alumni, donors, and friends, this kind of a tour would not be possible. Consider supporting the young artists of the Rutgers University Glee Club by making a tax-deductible gift to the international tour.

To make a gift, please contact the Office of Development at 732-932-9360, ext. 514, or mail your donation to the Office of Development, Mason Gross School of the Arts, 33 Livingston Ave., New Brunswick, NJ 08901. Please make checks payable to the *Rutgers University Foundation*.



## ADVANCEMENT COUNCIL SPOTLIGHT

# Margaret R. Lockwood

**M**argaret “Peg” Lockwood is a classic American success story.

At the beginning of Lockwood’s career, she worked days as a salesperson at a telecommunications company and spent nights attending college. She eventually became executive vice president, a rank that few women attained in the telecommunications world during the late 1990s.

Lockwood admits that working, traveling internationally for her job, and raising two boys wasn’t always easy.

“I look back and wonder: How did I do that?” the New Jersey resident says now.

Earlier this year, Lockwood took on a new project and became a member of the Mason Gross Advancement Council. The council is a volunteer board charged with improving the school and enhancing its educational resources.

Lockwood serves on the Facilities Committee, which addresses deferred-maintenance issues. At the moment, she is spearheading a project to renovate Corwin Lodge on the Douglass Campus. Corwin was built in the 1920s and houses a dance studio and a computer lab.

Lockwood’s service on the Facilities Committee is an ideal fit.

“I love renovations, and I love the arts,” says Lockwood, who began playing the piano at age 7. “So I combined the two.”

Lockwood began her work in renovations when she bought and restored a building in Dunellen, N.J.; she later reopened it as The Arts Annex. The Arts Annex houses two dance companies helmed by Mason Gross alumnae—the Washington Rock Ballet and Cleo Mack Dance Company—and hosts piano



recitals and theater rehearsals.

Lockwood says she is committed to the mission of the Mason Gross Advancement Council.

“The arts are important,” Lockwood says, “because they give people a creative and social outlet.”

## PROGRAM ROUNDUP: Dance Appreciation

Andrew Germek doesn’t do much dancing beyond the odd wedding. But catching the Broadway musical *Billy Elliot* sparked this history major’s interest in dance as an art form.

This is the way Germek sees it: “If I am going to spend money [watching dance], I want to appreciate it more.”

Germek figured taking a “Dance Appreciation” class might be a good start. The course, for non-Dance majors at Rutgers University, was formulated in 2007.



Associate Professor Randy James says he began with 53 students; this semester more than 1,000 students are participating in four sections of “Dance Appreciation” taught by James and BFA alumna Kathleen Flynn. Students take in weekly performances by New Jersey dance companies; watch documentaries such as *Rize*, which focuses on a form of street dancing called “krumping”; and occasionally try out moves themselves—football-referee hand signals, *The Wave*.

Students also receive an introduction to dance history and attend performances off campus. Earlier this month, they saw the Merce Cunningham Dance Company in their farewell tour at New Brunswick’s State Theatre.

James and Flynn say “Dance Appreciation” is meant to cultivate future dance patrons such as Germek.

“I’m so tired of going to see dance concerts with 30 people in the audience,” James says. “It’s not that people don’t like [dance]—it’s that they’re not exposed to it.”

Another goal: expanding students’ notions of the word “dance.” “I wouldn’t have thought that football-referee gestures were dance,” Germek says. “Randy has given us a broader definition of dance, [helping us] to realize that dance is more than jazz, tap or ballet. Dance is all kinds of movement: It’s about muscle memory, control, and movement.”

*The Dance Department launched a “Dance Appreciation” class for non-majors in 2007. That first class enrolled 53 students; over the summer more than 1,000 students signed up for the course. At left: Professor Randy James gets the class moving.*



# IN MEMORIAM: Israel Hicks

Israel Hicks, chair and artistic director of the Theater Arts Department since 2001, died on July 3, 2010. His passing represents a great loss to Mason Gross, the Theater Arts Department, and the American theater.

In a career that spanned more than 40 years, Hicks directed plays at the finest theaters in the country. These include the Guthrie Theater in Minneapolis, The Kennedy Center in Washington, D.C., Cleveland Play House, Denver Center Theatre Company, and the Negro Ensemble Company in New York City.

While Hicks devoted much of his work to exploring the African-American experience through the plays of such artists as August Wilson, Derek Walcott, Pearl Cleage, and Lorraine Hansberry, he was equally at home with works by William Shakespeare, Tennessee Williams, and William Inge. His focus was always on the human condition and the struggles it entails.

Of particular note is Hicks' recent accomplishment in directing the entire 10-play cycle of works by August Wilson at the Tony Award-winning Denver Center Theatre. Each of Wilson's "decade" plays explores the African-American experience in one of the decades of

the 20th century. Tony Award-winning actress Phylicia Rashad commented on his achievement, saying: "I think Denver audiences have been most privileged to see all of these works through the lens of Israel Hicks. This is significant not just because Israel will have done this—but because of the director he is... What people in Denver have been able to see all these years is the truth."

Hicks was mentored by one of the giants of the American theater, Lloyd Richards, who hired him as his assistant, about which Richards later stated: "I selected him as my assistant for my first production at the National Playwrights conference at the O'Neill Center and considered that I had made not only an appropriate but an inspired choice."

Richards, the first African-American dean of an arts conservatory (Yale School of Drama), was vitally interested in the mentoring of young artists, an interest that Hicks shared in his role as director and educator. Hicks became the second African-American to helm a major conservatory when he took over as dean of the Conservatory of Theatre Arts at Purchase College, State University of New York, the



position he held before arriving at Mason Gross.

In both his directing and program leadership, Hicks was an advocate of inclusive casting, allowing actors to interpret roles usually reserved exclusively for one race or another. In doing so, his work helped to bridge the gaps that too often divide people.

In 2010, the university honored Hicks with its Board of Trustees Award for Excellence in Research in recognition of his contributions to the American theater. While Hicks was pleased with the honor, he had always tried to maintain a low profile personally, less out of modesty than from an awareness of what matters most: the work itself rather than any self-promotion of the artist.

A memorial service in Hicks' honor took place on Monday, October 11, at the school.

The Mason Gross School of the Arts community reports with great sadness the loss of alumni and friends of the school. We extend our condolences to each of their families and classmates.

Mrs. Margaret K. Baer, Art, 1951 BA, 10/18/04  
 Mr. John J. Benedict, Art, 1969 MFA, 4/4/10  
 Mrs. Carolyn Card, Music, 1950 BA, 7/24/09  
 Mr. Phillip R. Contic, Theater Arts, 1989 MFA, 5/18/10  
 Mrs. Beverly Robertson Decker, Music, 1954 BA, 5/31/10  
 Mrs. Marilyn Hoag Denise, Music, 1948 BA, 2/17/10  
 Ms. Mary Jane Harris, Music, 1952 BA, 7/9/10  
 Ms. Jane Hye, Art, 1981 BA, 3/8/10  
 Ms. Despy Karlas Ljungdahl, Music, 1941 BA, 5/18/10  
 Mr. Andrew Michalec, Music, 2010 Master of Music, 6/11/10  
 Mrs. Judy E. Orr, Dramatic Art/Theater Arts, 1966 BA, 1/21/10  
 Mrs. Joyce Graves Parker, Art, 1949 BA, 8/29/09  
 Mr. Ronald J. Stein, Art, 1962 MFA, 6/30/00  
 Ms. Elisabeth T. Stuart, Art, 1938 BA, 5/29/10  
 Dr. Janice V. Swenson, Music, 1947 BA, 5/2/10  
 Dr. Elizabeth Ernst Sydor, Music, 1957 BA, 5/20/10  
 Ms. Mary C. Taylor, Art, 1976 BA, 4/1/10  
 Ms. Carol Clark Winter, Art, 1960 BA, 4/4/10

All death notifications included in this issue of our magazine were submitted to the university after our last issue in spring 2010 and before going to press on this issue. We apologize for any omissions and ask that loved ones of deceased alumni, friends, donors to the school, faculty, and staff notify us by emailing us at [records@winants.rutgers.edu](mailto:records@winants.rutgers.edu). Please be sure to include the full name of the deceased (and name as a student, if it was different), death date, class year, and major. Thank you.

## STUDENT VOICES

### Tim Giles, Theater Arts

*Current BFA Theater Arts student Tim Giles recently returned from a year at the Rutgers Conservatory at Shakespeare's Globe in London. The immersion program provides Rutgers University BFA Theater Arts students with the opportunity to receive intensive conservatory training alongside master theater artists at the Globe, a facility that features a faithful open-air reproduction of the theater William Shakespeare used for his own company. Participants study acting, voice, movement, speech, fights, and period dance, and they examine Shakespeare's plays. They also attend performances of classical and contemporary plays on the London stage. Here is Giles' account of his year abroad:*

The greatest things I took with me from London were new confidence and passion as an actor. I found myself challenged every day by teachers who were never ready to say I had given enough but who always respected the effort I gave. These teachers dealt with professional artists as often as they did students, and their insight and the caliber of their expectations created an amazing opportunity to grow. I learned more about speaking Shakespeare's verse during half a term with acting teacher Tim Carroll than I had ever learned from any other teacher.

As an artist, it is important to absorb your



Tim Giles with classmate Jasmine Carmichael at Shakespeare's Globe in London.

art in any way possible. We were given a great gift as actors that as part of our school year we saw at least one theatrical performance a week. I was exposed to a wide variety of theater, from Cirque du Soleil to the Royal Shakespeare Company to an anti-anti-opera at the Royal Opera House. I was given the chance to watch professionals at work and learn from what I found effective in their performances.

This holistic artistic experience reawakened my passion for theater and propelled my desire to do as much of Shakespeare's work as I could. It was one of the greatest experiences of my life.

## FALL 2010 EVENTS

[www.masongross.rutgers.edu](http://www.masongross.rutgers.edu)

### October 2010

■ Through Saturday, October 23  
**Planet of Slums**  
PROJECT SPACE: Jim Toia: *Dissolving Gardens*  
Mason Gross Galleries at Civic Square  
FREE

■ Friday, October 15, 8 p.m.  
**Rutgers Wind Ensemble**  
Nicholas Music Center —FREE

■ Monday, October 18, 8 p.m.  
**Rutgers Jazz Ensemble Too**  
Nicholas Music Center —FREE

■ Thursday, October 21, 8 p.m.  
**Rutgers Symphony Band**  
Nicholas Music Center —FREE

■ Saturday, October 23, 8 p.m.  
**Rutgers Glee Club Alumni Concert**  
Nicholas Music Center —FREE

■ Sunday, October 24, 2 p.m.  
**HELIX!**  
Nicholas Music Center —FREE

■ Wednesday, October 27, 8 p.m.  
**Dialogues of Silence**  
Loree Dance Theater —FREE

■ Friday, October 29–  
Saturday, November 13  
**Rutgers Theater Company**  
*The Hostage\** by Brendan Behan  
Victoria J. Mastrobuono Theater  
P\$25/A,E,O\$20/S\$15

### November 2010

■ Thursday, November 4–  
Saturday, November 12, 8 p.m.  
**BFA/BA Student Dance Concert**  
Loree Dance Theater —\$5

■ Friday, November 5, 8 p.m.  
**Kirkpatrick Choir**  
*Hymnes à la Nature – Music by*  
*Chausson and Hindemith*  
Kirkpatrick Chapel  
P\$10/A,E,O\$10/S\$5

■ Friday, November 12, 8 p.m.  
**Rutgers Wind Ensemble**  
Nicholas Music Center —FREE

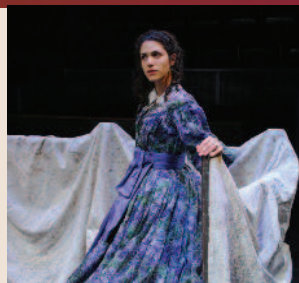
■ Saturday, November 13, 8 p.m.  
**Rutgers Symphony Orchestra\***  
*Sibelius Begins*  
Nicholas Music Center  
P\$25/A,E,O\$20/S\$15

■ Sunday, November 14, 2 p.m.  
**BA Dance Concert**  
Loree Dance Theater —FREE

■ Sunday, November 14, 2 p.m.  
**Rutgers Percussion Ensemble**  
Nicholas Music Center —FREE

■ Wednesday, November 17, 8 p.m.  
**Rutgers Sinfonia**  
Nicholas Music Center —FREE

■ Friday, November 19–  
Saturday, December 11  
**MFA First-Year Review**  
PROJECT SPACE: Simone Leigh and Chitra Ganesh  
Reception: Wednesday,  
December 1, 5 to 7 p.m.  
Mason Gross Galleries at Civic Square  
FREE



■ Friday, November 19, 8 p.m.  
Sunday, November 21, 2 p.m.  
**Opera at Rutgers: Flora**  
Featuring Musica Raritana Period  
Instrument Orchestra  
Nicholas Music Center  
P\$10/A,E,O\$10/S\$5

■ Saturday, November 20, 8 p.m.  
**Rutgers University Choir**  
Kirkpatrick Chapel —FREE

■ Monday, November 22, 8 p.m.  
**Collegium Musicum**  
Kirkpatrick Chapel —FREE

■ Monday, November 29, 8 p.m.  
**Rutgers Jazz Ensemble Too**  
Nicholas Music Center —FREE

■ Tuesday, November 30, 8 p.m.  
**Rutgers Jazz Ensemble**  
Nicholas Music Center  
P\$10/A,E,O\$10/S\$5

### December 2010

■ Thursday, December 2, 8 p.m.  
**Rutgers Jazz Chamber Ensemble**  
Schare Recital Hall —FREE

■ Friday, December 3–  
Saturday, December 11  
**Rutgers Theater Company**  
*Egyptology\** by Lisa Huberman  
Philip J. Levin Theater  
P\$25/A,E,O\$20/S\$15

■ Friday, December 3–  
Sunday, December 12  
**DancePlus Fall\***  
Victoria J. Mastrobuono Theater  
P\$25/A,E,O\$20/S\$15+

■ Saturday, December 4, 5 p.m.  
**Voorhees Choir**  
Annual candlelight concert.  
Voorhees Chapel —FREE

■ Sunday, December 5, 5 p.m.  
**Sounds of Chamber Music**  
Nicholas Music Center —FREE

■ Wednesday, December 8, 8 p.m.  
**Rutgers Jazz Chamber Ensemble**  
Schare Recital Hall —FREE



■ Thursday, December 9, 8 p.m.  
**Rutgers Symphony Band**  
Nicholas Music Center —FREE

■ Friday, December 10, 8 p.m.  
**Rutgers Symphony Orchestra\***  
*A Strauss Affair to Remember*  
Nicholas Music Center  
P\$25/A,E,O\$20/S\$15

■ Saturday, December 11,  
6 p.m. and 9 p.m.  
Sunday, December 12,  
5 p.m. and 7:30 p.m.  
**Christmas in Carol and Song**  
Kirkpatrick Chapel  
P\$20/A,E,O\$15/S\$10

■ Monday, December 13, 8 p.m.  
**Rutgers Wind Ensemble**  
Nicholas Music Center —FREE

**Call 732-932-7511 for more  
information on theater,  
music, and dance events**

**Call 732-932-2222, ext. 798,  
for more information on  
gallery events**

PRICE KEY: P=General/A,E,O=Rutgers Alumni, Employees, Seniors/S=Students

\*indicates assigned seating

The Victoria J. Mastrobuono Theater was formerly known as the New Theater  
+ student price available during daytime ticket office hours only, Monday through Friday  
All information subject to change.