



January 10, 2011

Week Two, Winter Quarter

## MEETINGS OF THE WEEK

Monday, January 10<sup>th</sup> - Area Heads Meeting, 4-5:00pm in GH 144

Wednesday, January 12<sup>th</sup> - Associate & Full Professors Meeting, 4-5:00pm in GH 144

Thursday, January 13<sup>th</sup> - WinterWorks Production Meeting, 9-10:00am in GH 144

## FACULTY AND STAFF NEWS



**Health FSA Users** - This year you can use your CONEXIS Benefit Card to access funds left in your 2010 health FSA. Transactions will be paid from the remaining 2010 health FSA funds until March 15<sup>th</sup> or the funds are depleted, whichever comes first. Keep in mind that the IRS "use-it-or-lose-it" rule requires all money contributed to your FSA must be used before the end of the plan year. Funds from 2010 that remain in your FSA will be forfeited after April 15<sup>th</sup>.

## ONSTAGE



**[The Threepenny Opera](#)**, directed by **Jeff Wienckowski**.

Book and Lyrics by Bertolt Brecht; Music by Kurt Weill.

English adaptation by Marc Blitzstein.

In the Sheila and Hughes Poitker Theatre.

January 28<sup>th</sup> - February 5<sup>th</sup>

**Bertolt Brecht** changed the course of modern theatre more than any playwright since Ibsen. In 1898, Brecht was born into a prosperous family in Augsburg, Bavaria, and studied natural sciences and philosophy at Munich University. His first play *Baal* was written in 1918 and subsequently wrote thirty-nine others before his death in 1956. Forced to flee Germany due to Nazi purges of left-wing writers in 1933, Brecht spent the greater part of his creative life on the run, living briefly in Sweden and Finland and even settling in Santa Monica, California. In 1947, Brecht returned to East Berlin and established The Berliner Ensemble with his wife, Helen Weigel (Mrs. Peachum in the original production of *Threepenny*). Brecht's influence extends well past his career as a

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playwright. As a director, Brecht's work with the Berliner Ensemble made it the most influential and important theatre in post-war Europe. As a theoretician, Brecht's theories on the Epic Theatre lead the way to sweeping innovations of theatrical possibilities. The underworld rises to the surface as the ruthless gangster Mack the Knife climbs over corrupt politicians, crooked cops, and unfaithful lovers on his way to the top. Does he have what it takes to become "too big to fail"? Director Jeffrey Wienckowski sets this production amidst the turmoil of the Great Depression, turning Brecht's epic classic with rollicking music by Kurt Weill into a parable about the sellout of the American Dream. *The Threepenny Opera* is presented through special arrangement with [R & H Theatricals](#).

### *Coming Soon –*

[dance theatre thesisWorks](#), **February 9<sup>th</sup> - 12<sup>th</sup>**. This production is in two sections. *Stereoblind*, a screendance by **Rebecca Salzer** explores the limits and possibilities inherent in the act of seeing through movement, narrative, and neuroscience. *Space Between*, conceived and choreographed by **Alicia Peterson Baskel**, asks the question "How do my surroundings influence who I am at any moment? Blending movement, spoken text, projection and sound design, Space Between examines relationship to space and the transitions between personal sanctuaries and public routines.

[Hedda Gabler](#), directed by **Anthony Luciano**, **February 18<sup>th</sup> - 26<sup>th</sup>**. Ibsen's masterpiece of modernity *Hedda Gabler* remains enigmatic, funny and shatteringly beautiful. Choking in a house that smells of withered violets and death, completely apathetic and desperately alive, Hedda battles for life in a world that does not want her, clinging to the hope that one noble action can offer redemption.

[The Hot L Baltimore](#), directed by **Kim Rubenstein**, **February 23<sup>rd</sup> - 26<sup>th</sup>**. Eavesdrop on the comings and goings of an eccentric, motley group of residents on the fateful day they discover the once-elegant hotel is slated for the wrecking ball. Slices of private and public conversations reveal the fears, longings, and hilarious foibles of these lost souls as they face an uncertain future. Winner of the 1973 Obie Award for Best New Play, this ensemble comedy sings a tragic lament for the lost values of the American Dream, fracturing stability while celebrating hope and progress.

[WinterWorks](#), directed by **Yolande Snaith**, **March 9<sup>th</sup> - 12<sup>th</sup>**. Featuring a diverse pallet of inspiring, innovative, collaborative dance theatre, winterWORKS highlights the unique talents of our students in original new works by faculty choreographers **Yolande Snaith**, **Eric Geiger** and **Liam Clancy**, and second year graduates **Janet Hayatshahi** and **Kyle Sorensen**

**Parking** - Weeknight passes are \$2.00 and are available from vending machines in the parking lots. Parking is free on Saturdays and Sundays. Directions and more parking information are available [here](#).

**Online Tickets** are now available for our Winter Productions. Pass this information along to friends, family, agents... Go to [our website](#), choose your production, and click "Buy Online!" The link will take you to our producer site at Brown Bag Tickets. Purchasing tickets for UCSD Department shows has never been easier!

## **ADMINISTRIVIA**

Martin Luther King Holiday - Monday, January 17<sup>th</sup>  
Deadline to Change Grading Option/Drop without a "W" - January 28<sup>th</sup>



## ALUM UPDATES

[The Civilians](#) theatre company (MFA '99 alum **Steve Cosson**, artistic director) will have their Boston Premiere of [In The Footprint](#) on at Emerson College at the Paramount Center January 19<sup>th</sup> – 23<sup>rd</sup>. Synopsis: The Atlantic Avenue railway yards are located two blocks away from the theater where *In the Footprint* will tell the story of Brooklyn's largest development project in history. The Civilians' show uses verbatim interviews with the real life players in the story of Brooklyn: residents both long-term and new, community activists including Daniel Goldstein, local business owners, politicians such as Letitia James and Marty Markowitz, and many others.

Alum **Alex Cranmer** (MFA '04) had a busy year last year. He appeared in a movie - [Movie 43](#) – which is billed as having one of the largest ensemble casts (Tony Shaloub, Kate Winslet, Uma Thurman, Hugh Jackman, and many others) ever assembled. He also appeared on NBC in a *30 Rock* episode ( [Don Geiss, America and Hope](#) ) and in an episode of *Mercy* ( [I Did Kill You, Didn't I?](#) ), also on NBC.

**Johnny Ray Gill** (MFA '10) writes: “As we begin the New Year, I hope my email finds everyone well! I wanted to take a moment and say please please please check me out all season long as Damien Winslow on David E. Kelley's new legal dramedy [Harry's Law](#). The show stars Kathy Bates and me and the rest of the fantastic cast premiere Jan. 17<sup>th</sup> @ 10pm on NBC. Let's hope we get picked up for Season Two!”



**Alums – On Facebook?** Come visit the Department's [Facebook Alumni page!](#)

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**Note:** Just hit “reply” and send your info, and we'll share it for you. Photos are always encouraged, but don't send huge files - please resize them from what comes off your camera - thanks! News we receive by Wednesday evening usually makes it into the next Monday's edition. Be sure to let us know what your name was at graduation, if you've changed it, and your year of graduation.