

arts

MAGAZINE



JOURNAL

UNL archeological team
unearths giant Roman
mosaic in southern Turkey





Dean's Letter

CHARLES O'CONNOR

Our college turns 20 this year! That is hard to believe because the fine and performing arts have been a vital part of the University of Nebraska-Lincoln campus since the 1800s. However, it was the year 1993 when things really began to take off for us, and we became our own College of Fine and Performing Arts. In 2000 through the incredible generosity of Ms. Christina Hixson and the Lied Foundation Trust, we became the Hixson-Lied College of Fine and Performing Arts.

It's good to be a young college in this day and age. Emboldened by our traditions to be sure, our gaze now turns toward our future, one that is expansive and full of potential, just like the beautiful Nebraska horizon. We are proud to be our state's flagship college of fine and performing arts. What our students learn here will keep art, music, dance, theatre and film alive in Nebraska for generations to come.

Sometimes people ask me: What good are the arts? What great problems or issues of national interest do they solve? Perhaps the answer is that the arts make all our other problems worth solving. The arts are important because life is about more than just work—at least life as good as ours in Nebraska, in America, right now. Our forbearers in Nebraska knew this when they established music societies and art associations and small opera houses across our state. Their belief in the arts endures on our campus today as we ensure that the arts will always be strong in Nebraska.

In this issue of Arts Magazine you will learn about the groundbreaking work of our artists and scholars. You will read about how we are sending our students all over the world to perform and study. Closer to home our student and faculty artists are making a difference by organizing community art events and projects in Lincoln. Most importantly, our students are succeeding. They

are working in Hollywood and winning national music competitions; they are our artists, designers, performers, scholars and teachers of tomorrow.

I am particularly excited to tell you about how our graphic design program will be growing and about the new faculty who will be joining us that area. Students studying in this field will become innovators in graphic and social media design, data visualization, and design for mobile and emerging media.

We are 20 years old this year, and the future has never looked better. Please enjoy this edition of Arts Magazine and think of us when planning your annual giving. Our students are in need of scholarships and financial support. Your gifts make a difference in their lives and to the Hixson-Lied College of Fine and Performing Arts.

Thank you,

Chuck O'Connor
Hixson-Lied Endowed Dean

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arts

MAGAZINE

FALL 2013

FOR ALUMNI AND FRIENDS OF THE HIXSON-LIED
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UNIVERSITY OF
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Hixson-Lied College of Fine and Performing Arts

COVER STORY:

UNL archeological team unearths giant Roman mosaic in southern Turkey 36
A University of Nebraska-Lincoln archeological team, led by Hixson-Lied Professor of Art History Michael Hoff, has uncovered a massive Roman mosaic in southern Turkey—a meticulously crafted, 1,600-square-foot work of decorative handiwork built during the region's imperial zenith.

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The Hixson-Lied College of Fine and Performing Arts celebrates its 20th anniversary in 2013. The College was founded on July 1, 1993, to bring a better focus to the arts at the University of Nebraska–Lincoln.

The Hixson-Lied College of Fine and Performing Arts nurtures creative, artistic activity and scholarship; educates students to a high level of accomplishment as artists, teachers, and scholars; and enriches the education of all students through the study and practice of the arts.

Top: (Left to right) Beverly Sills, Lawrence Mallett, Larry Lusk and James Hejduk at the College's Dedication event April 22, 1994.

1996: The Cornhusker Marching Band's Sudler Trophy.

1999: Noelle Bohaty (left) and Beth Jensen perform at Evenings of Dance in April 2012.

1999: Left to right: Logan Gee, Associate Professor of Film Rick Endacott and Molly Heehey. The film and new media program began in 1999.

2000: Dean Giacomo Oliva and Christina M. Hixson cut the ribbon on the Hixson-Lied monument with (left to right) University of Nebraska Foundation's Terry Fairfield and Regents Charles Wilson and Randolph Ferlic on April 7, 2002.



"These are exciting times in the College," said Endowed Dean Charles O'Connor. "Change is sweeping over higher education as innovative learning technologies compel us to think anew about how we teach. This College has achieved a great deal in a short amount of time, but we know there is still much work to be done to imbue our students with

mastery in their respective fields of study and to help them develop their talents to turn what they value into careers and lives."

Take a look back at 20 key moments in the history of the Hixson-Lied College of Fine and Performing Arts.

20 MILESTONES IN THE HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS

JULY 1, 1993: The College of Fine and Performing Arts is created, bringing together the Department of Art and Art History, School of Music and Department of Theatre Arts and Dance into a single college. The founding dean is Dr. Larry H. Lusk, who had a 38-year career at UNL first as a professor of piano and later in administration. He retired in 1996 and passed away in 2006. The formal dedication of the college in 1994 included guest speaker Beverly Sills.



JULY 1, 1996: Richard W. Durst becomes dean of the College of Fine and Performing Arts and assistant to the chancellor for the arts. He left UNL in 2000 to become dean of the College of Arts and Architecture and executive director of University Arts Services at Penn State University and later became president of Baldwin-Wallace College in Ohio until his retirement in 2012.

1996: The Cornhusker Marching Band, "The Pride of All Nebraska," receives the 1996 John Philip Sousa Foundation's Sudler Trophy for high musical standards and innovative marching routines. The award is the highest honor given to collegiate bands.

1999: The Dance program moves from the Department of Theatre Arts to the School of Music, becoming the dance division. Later the dance program would receive accreditation from the National Association of Schools of Dance in 2012.

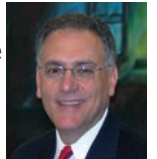


1999: The Department of Theatre Arts creates a film and new media program, which includes filmmaking, multimedia, web design and computer animation.

2000: Miss Christina M. Hixson, the sole trustee of the Lied Foundation Trust, announced a gift of \$18 million to the University of Nebraska Foundation to support the College of Fine and Performing Arts. The endowment benefits all areas of the College. The Board of Regents voted to name the college the Hixson-Lied College of Fine and Performing Arts, and the college was re-dedicated in 2002.



JULY 1, 2001: Giacomo M. Oliva becomes dean of the Hixson-Lied College of Fine and Performing Arts. He left in 2011 to become provost at the Fashion Institute of Technology at the State University of New York.



2001: The Department of Art and Art History celebrates the grand opening of Richards Hall after a two-year, \$8.5 million renovation and dedicates the department's Eisentrager-Howard Gallery. The gallery features a full exhibition schedule of student, faculty, alumni and outside work.

2002: The School of Music Library receives the Rokahr Family Archive, a vast and eclectic collection of opera, operetta, musical and zarzuela scores from 1765 to the present from UNL alumnus Jack Rokahr. The archive was dedicated in May 2002.



★ FINE & PERFORMING ARTS ★

20 Years

EST. 1993



2003: The College celebrates the grand opening of the Mary Riepma Ross Media Arts Center, which houses the Department of Theatre Arts' film and new media program and the Mary Riepma Ross Film Theater program.

2004: Hixson-Lied Professor of Piano Paul Barnes premieres Concerto No. 2 for Piano "After Lewis and Clark," written by contemporary composer Philip Glass.



PHOTO BY DON HUNSTEIN

The work was commissioned by the Nebraska Lewis and Clark Bicentennial Commission, the Lied Center for Performing Arts and the Hixson-Lied College of Fine and Performing Arts.



PHOTO BY KELLEY HASKELL

2004: Johnny Carson donates \$5.3 million to the University of Nebraska Foundation to renovate the Temple Building and create an endowment. The Department of Theatre Arts is renamed the Johnny Carson School of Theatre and Film. An additional gift of \$5 million was received from the estate of Carson following his death in 2005. In 2011, the John W. Carson Foundation donated \$1 million to the University of Nebraska Foundation to create the Johnny Carson Opportunity Scholarship Fund. The Johnny Carson School of Theatre and Film was dedicated in October 2007.

2005: The Chiara String Quartet begin as artists-in-residence in the School of Music. The Chiara trained and taught at the Juilliard School and are in residence in the School of Music's Chamber Music Institute. Known for playing "chamber music in any chamber," the Quartet's recording of Jefferson Friedman's String Quartet No. 3 was nominated for a Grammy Award for Best Contemporary Classical Composition in 2011.



PHOTO BY LISIA-MARIE MAZZUCCO



2007: UNL Opera takes home six awards, including the Waterford International Trophy as the top overall production of the Waterford International Festival of Light Opera in Waterford, Ireland, for its production of "Most Happy Fella." The trip was sponsored by long-time supporters James C. and Rhonda Seacrest, who also sponsored a 2002 opera trip to the Waterford Festival, where "The Bohemian Girl" won four awards, including best operetta.

2008: The College creates the Digital Arts Initiative, an interdisciplinary program designed to teach digital and computational skills to students throughout the college in areas such as creative coding for programming computer animation software, developing mobile device applications and designing computer games.



2010: "Vipers in the Grass" premiered as the first film completed in the Carson School Film Series. Hollywood screenwriter Jorge Zamacona wrote and produced the film. This unique project teams industry professionals with students and faculty

from the Johnny Carson School of Theatre and Film and NET to create a short film. Recently, production on the second Carson Film was also completed. "Digs," directed by Hollywood Director Donald Petrie, is completing post-production this summer and will premiere in the Fall of 2013.

SUMMER 2012: The Nebraska Repertory Theatre, the Actors' Equity Association professional theatre, celebrates its 45th



season. The Rep produces quality theatre productions each summer, while providing professional opportunities for students and faculty members in collaboration with professional artists-in-residence.

JULY 1, 2012: Charles O'Connor becomes dean of the Hixson-Lied College of Fine and Performing Arts. It was a return to Lincoln for O'Connor, who began in 1993, the year of the College's founding, as a faculty member in the Department of Theatre Arts and helped create the film and new media program.



2003: (Left to right) Danny Lately, Mary Riepma Ross and Norman Geske at the dedication of the Mary Riepma Ross Media Arts Center on Sept. 5, 2003.

2004: Paul Barnes and Philip Glass.

2004: Alex Carson (left) and Chancellor Harvey Perlman reveal the lighted display tribute to Johnny Carson in the lobby of Howell Theatre in the Temple Building.

2005: The Chiara String Quartet includes (left to right) Rebecca Fischer, violin; Jonah Sirota, viola; Hyeeyung Julie Yoon, violin; and Greg Beaver, cello.



SUMMER 2012: Hixson-Lied Professor of Art History Michael Hoff leads an archeological team that uncovers a massive Roman mosaic in southern Turkey. The meticulously crafted, 1,600-square-foot work was built during the region's imperial zenith and is believed to be the largest mosaic of its type. Work continued at the site this summer.

2006: UNL Opera celebrates winning six awards for "The Most Happy Fella" at the Waterford International Festival of Light Opera in Ireland. Front row, left to right: William Cover, II, judge David Turner, Jim Ford, Ariel Bybee, Anna DeGruff and William Shomos. Back row, left to right: Adam Fieldson, Jake Bartlett, Thom Gunther and Tyler White.

2010: Aaron Nix (left) receives instructions from Camera Assistant Bob Heine during filming of "Vipers in the Grass" in Ashland, Neb., on May 18, 2009.

2012: Alan Knoll (top) and Joel Egger starred in the 2012 Nebraska Repertory Theatre production of "Jeeves Interrupted."

2012: The Roman mosaic uncovered by Hixson-Lied Professor of Art History Michael Hoff's team measures approximately 25x7 meters and served as the forecourt to the adjacent large bath. Photo courtesy of Michael Hoff.

2013: The School of Music's Jazz Orchestra and Graduate Jazztet pick up Outstanding Ensemble honors at the Elmhurst College Jazz Festival in February. The jazz program had previously taken top honors at the Northern Colorado Jazz Festival and the University of Kansas Jazz Festival, in addition to 2011 and 2012 Downbeat Magazine Student Music Awards. The Jazz Ensemble's third CD, "Homegrown" was released in 2012. ♦



2013: UNL's Jazz Orchestra.

UNL CHAMBER SINGERS TO PERFORM IN OXFORD, U.K

The UNL Chamber Singers have been invited to perform at the Conference of the Association of British Choral Directors (ABCD) in Oxford, U.K., in August and will be attending with support from the Hixson-Lied Endowment, Hixson-Lied College of Fine and Performing Arts and the School of Music.

The 25-member vocal ensemble provides a chamber vocal experience for singers and is under the direction of Associate Professor of Choral Music Therees Hibbard.

"We're a small group who sings mostly a cappella pieces, and we sing classical repertoire, but we also do some really cool new things, some cutting edge things," said Matt Heng, a senior advertising and public relations major from York, Neb., who is in his second year with the Chamber Singers. "Being a non-major, it's a great experience to be surrounded by all these people who are so great at what they're doing."

Hibbard is excited about the invitation to perform.

"I feel like I was brought here to bring some of the world I have experienced to Nebraska because I'm definitely not a Midwest girl—though I'm learning" said Hibbard, who worked for 12 years as a choral conductor, performer, singing tutor and senior lecturer in the London area prior to coming to UNL in 2005. "But now it's our turn to take Nebraska to the world, or at least a little part of it."

The Chamber Singers will be one of four choirs to perform at the final Gala Concert, and the only international choir singing at the convention, as well as the only American university choir selected. In addition to performing at the convention, the Chamber Singers will serve as the demonstration choir for several conductors' masterclasses and interest sessions. Prior to the conference, they will perform on tour at several prestigious concert venues in Great Britain, including St. James' Church in Piccadilly, London; Ely Cathedral in Cambridge; and St. Bride's Church on Fleet St., in London.

"I think it will make them aware that beautiful singing happens in amazing spaces and places everywhere," Hibbard said. "Love of music and love of singing is what draws people together from all over the world."

She has several sites in mind to show the choir while they are there.

"I hope to take them to the Handel House, where he wrote the 'Messiah' and to take them to the British Library to see a copy of Mozart's work and a copy of Beethoven's work—one is perfect, and one is a mess," she said. "Just to let them have the full experience, and we'll sing, sing, sing. When you come to a country to share music, you always leave gathering much more because you bring something to the people, rather than just being a simple tourist."



Laura Gregoski, of Upland, Neb, graduated in May with her Bachelor of Music in Education. She has been a member of the Chamber Singers since her sophomore year, is looking forward to representing the University at the Conference.

"Being selected to perform at a music conference is a great honor, and I'm very thankful that the school and the college are helping us in this endeavor," Gregoski said. "It's not every day that a small-town girl like me gets the opportunity to go to England."

Heng is looking forward to getting closer with the members of the Chamber Singers.

"I'm looking forward to being there with a group that's as close as we are. When we're together, we're working," he said. "So for me, I'm really looking forward to going over there and getting to have this great experience with other people that I know care about what we're doing as much as I do."

Hibbard plans to present a variety of work in England, featuring both American music and some classical pieces, including a piece by Nebraska composer David Foltz ("She Walks in Beauty") and a new piece by School of Music alumnus Kurt Knecht.

"We'll take the things that make us uniquely us," Hibbard said.

The Chamber Singers are recognized as artists-in-residence at Sheldon and perform there twice a semester.

"It is absolutely amazing to perform in Sheldon," Heng said. "Dr. Hibbard says the Sheldon is the extra member of our group. We like performing in other places, but when we're in the Sheldon, we get a special sound. It's pretty magical."

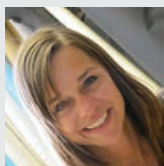
At the conference, they will perform on the Saturday evening Gala concert in the Sheldonian Theatre in Oxford.

"It is a wonderful coincidence that our singers will bring their unique sounds from our Sheldon Museum to the Sheldonian Theatre in Oxford," Hibbard said. "We hope the similar names of these beautiful performing spaces will make us feel very much at home as we sing." ♦



5 NEW FACULTY BEGIN THIS FALL

The Hixson-Lied College of Fine and Performing Arts welcomes the following new faculty this fall:



STACY ASHER is Assistant Professor of Art and will be teaching in visual communication. Asher is dedicated to the study of visual culture and the creation of social art, which engages the public in reflecting how people exist in public space. She has previously taught at the

University of San Francisco, San Francisco State University, Ohio University, the University of Dayton and Metropolitan State College of Denver. She earned her M.F.A. in design from the California College of the Arts and has collaborated on the design of several large, outdoor signage campaigns for HIV prevention, as well as the promotion of the cultural arts in San Francisco.

DAVE HALL is Assistant Professor of Percussion and Jazz Studies and coordinator of the percussion program. Previously, he was a percussion instructor at Texas Christian University (TCU) and also taught lessons, ensembles and courses at the University of North Texas as a teaching fellow. Hall regularly performs as a solo marimbist,



drummer, orchestral percussionist and steel pan artist as a result of his diverse skills as a percussionist and omnivorous musical approach. He has played snare drum for the Phantom Regiment and Crossmen Drum and Bugle Corps, the TCU PASIC Champion Indoor Drumline and the Dallas Mavericks Drumline. In addition to regular engagements in the United States, he has also performed abroad in Spain, Puerto Rico, Belgium, and at the Umbria Jazz festival in Perugia, Italy. Hall is also an active composer, published by C. Alan Publications. His compositions have been performed at many notable venues including the Midwest Clinic, the Percussive Arts Society International Convention, The National Conference on

Percussion Pedagogy, the Texas Music Educators Association (TMEA) and the Piteå Percussion Repertoire Festival in Sweden. Hall has earned degrees in percussion performance from the University of North Texas (D.M.A), TCU (M.M.), and the University of Nebraska-Lincoln (B.M.). Hall is an educational artist for Innovative Percussion. This summer, he was elected to the Percussive Arts Society Percussion Ensemble Committee.



COLLEEN SYRON is Assistant Professor of Practice in Art and will be teaching in visual communication. Syron has worked as a creative director in New York City and has designed for organizations like The Wall Street Journal, Dow Jones, IBM, Merrill Lynch, GE, Pfizer, Merck Pharmaceuticals, Nextel and the Robert Wood Johnson Foundation. She has

designed everything from boutique wine bottles to the rebranding of international corporations. Her experience includes work at print design firms, PR agencies, interactive design agencies, advertising agencies and strategic branding companies. She received her master's degree at the School of Visual Arts and has taught there and at Parsons School of Design.

AARON SUTHERLEN is Assistant Professor of Art and will be teaching in visual communication. Sutherlen began his career creating printed collateral for restaurants and hotels for the Walt Disney World Resort, before transitioning into merchandise and package design for the various properties, including the Disney Cruise Line. This experience strengthened his understanding of retail and merchandise graphic design, which evolved into art direction and conceptual design for the Abercrombie and Fitch, Co. He earned his M.F.A. from Savannah College of Art and Design.



PHIL SAPIRSTEIN is Assistant Professor of Art History. He is on leave for 2013-2014 at Tel Aviv University, where he received a Fulbright USIEF postdoctoral award, but will begin on campus at UNL in the Fall of 2014. Watch for more information in the next Arts Magazine. ♦

DEPARTMENT OF ART AND ART HISTORY UPGRADES VISUAL COMMUNICATIONS PROGRAM

BY KATHE ANDERSEN

With the field of visual communication growing, the Department of Art and Art History is updating its graphic design program with the hiring of three new faculty members and a review of curriculum this Fall.

“There is a big student demand for this. The goal isn’t just to bring the program up to date, which we want to do, but we are also expanding because the field is expanding,” said Department of Art and Art History Chair Peter Pinnell. “Graphic design entails a lot more now than just designing the outside of milk cartons and magazine ads. It’s now about smart phone applications. It’s game design. It’s web design. The possibilities are almost limitless.”

Consider the USA Today newspaper, he said, which started more than 30 years ago in 1982 and was known for including a lot more images, graphs and charts with the text.

“Still it was a text-first environment,” Pinnell said. “Now 30 years later, that has flipped. People are communicating much more with images and graphics and less with text. Text has taken on a supporting role, for good or for bad. We now have a freshman class coming in who has grown up with that—a world that is image first and text second. So not surprisingly, a lot of them want to learn how to create and manipulate images and graphics.”

But it’s also more than just text and images.

“I’m used to reading information on a piece of paper that stands still. We now have a generation that gets their information from sources that are moving and talking and have sound,” Pinnell said. “What we do in the field of visual communications has to include visuals, and not just text. It also has to include movement and sound and accommodate a whole range of screen sizes, from portable devices to desktop computers and home television screens. Our program will now work with all of those things.”

Hixson-Lied College of Fine and Performing Arts Endowed Dean Charles O’Connor said visual communication is an important priority for the College.

“The visual medium was one of the earliest ways in which people communicated with each other, and visual communication is an even more powerful force in our culture today,” O’Connor said. “Therefore, art and art history students have enormous value and credibility in the changing ways we inform, persuade and perceive each other. Companies of the new information economy, big and small, know this, and they are hiring.”



O’Connor said today’s visual communication designers help us navigate information.

“Traditionally graphic design had a marketing and advertising connotation and was mostly confined to print media,” he said. “Now the field is called visual communication and design, and students must learn how to visualize data and concepts, create websites and social media platforms and develop computer user interfaces and applications for smart phones and tablets—and soon Google glasses. They are specialists in finding the best way to inform us.”

Planning for the update of the visual communication program began two years ago when the Department of Art and Art History created a digital production center and last year hired a digital instructional specialist, Lexi Bass. The department also upgraded the computers in the graphic design computer labs with the latest technology.

“We now have a department-wide facility for software instruction, access to equipment and large-scale printing,” Pinnell said.

This Fall, the visual communication program will have three new faculty members: Stacy Asher, Colleen Syron and Aaron Sutherlen.

“When these professors talk to our students about the communications world, they will be speaking from real-world experience,” Pinnell said. “Our new faculty members are amazing, with more than 50 years of top-level professional experience between the three of them. This, together with our new facilities and new curriculum, is going to make us one of the top visual communication departments in the region.”

Asher is dedicated to the study of visual culture and the creation of social art, which engages the public in reflecting how people

exist in public space. She has previously taught at the University of San Francisco, San Francisco State University, Ohio University, the University of Dayton and Metropolitan State College of Denver. She earned her M.F.A. in design from the California College of the Arts, and has collaborated on the design of several, large, outdoor signage campaigns for HIV prevention, as well as the promotion of the cultural arts in San Francisco.

Syron has worked as a creative director in New York City and has designed for organizations like The Wall Street Journal, Dow Jones, IBM, Merrill Lynch, GE, Pfizer, Merck Pharmaceuticals, Nextel and the Robert Wood Johnson Foundation. She has designed everything from boutique wine bottles to the rebranding of international corporations. Her experience includes work at print design firms, PR agencies, interactive design agencies, advertising agencies and strategic branding companies. She received her master's degree at the School of Visual Arts and has taught there and at Parsons School of Design.

Sutherland began his career creating printed collateral for restaurants and hotels for the Walt Disney World Resort, before transitioning into merchandise and package design for the various Disney properties, including the Disney Cruise Line. This experience strengthened his understanding of retail and merchandise graphic design. He then spent 10 years of doing art direction and conceptual design for the Abercrombie and Fitch, Co. He earned his M.F.A. from Savannah College of Art and Design.

In late July, the three new faculty members began meeting with Pinnell to begin designing a new curriculum.

"We're going to start with a clean slate to design an ideal 21st century visual communications program—all new curriculum and all new structure," Pinnell said.

He is not going into that planning with any preconceived notions of what it will look like, but he has goals for what students should get out of the new curriculum.

"Our goals will be to have students leave here with the ability to work in any aspect of visual communications and design," Pinnell said. "I'm sure they will go off in directions that we don't even envision."

He noted the example of recent graduate Trent Claus (B.F.A. 2006), who is doing special effects work in Hollywood after receiving his degree in art with an emphasis in graphic design.

"He moved right to the top of that profession and is working on blockbuster films," Pinnell said. "Trent is a great example of a student who created his own path. He took the knowledge he gained here and applied it in an entirely new way."

Pinnell said students sometimes mistakenly think that studying graphic design is all about learning software.



"Back in the 1970s, I took some classes in what was called commercial art, the precursor to graphic design," he said. "We used press type, pens, rulers and a T-square. The high tech tool I used was an airbrush. Had I gone on in commercial art, nothing that I learned as a tool would be applicable today. Tools always change. The purpose of the program will be for people to understand visual communications. The curriculum will be set up so our students can operate in the world they live in now and can continue to operate in the world that will exist 40 years from now."

O'Connor sees great potential for the new visual communication program collaborating with the College's Digital Arts Initiative (DAI) and other technology-related areas.

"The College is moving forward on several fronts in the area of digital media, of which visual communication and design is just one part," he said. "With animation and interactive game design emerging in both the art and the film programs on campus we see visual design training as a central feature in the rapidly converging, and quite frankly inspiring, world of digital-based arts practice."

The Digital Arts Initiative is an interdisciplinary program designed to teach digital and computational skills to students throughout the College and includes three faculty members, one in each department: Damon Lee in the School of Music, Steve Kolbe in the Johnny Carson School of Theatre and an open position in the Department of Art and Art History that will be filled in the coming school year.

Pinnell sees natural collaborations happening between the three DAI faculty and his new faculty in visual communication.

"I think there are great opportunities for collaboration with our DAI faculty," he said. "There are natural areas of overlap between our program, the DAI and the programs in Film and Music. I know we have students interested in studying sound with Damon Lee and video with Steve Kolbe, and I'm sure some of their students will be eager to take classes from our new faculty."

Pinnell is eager to get the word out about the revised program.

"We want to grow, and we want motivated, industrious, creative students," he said. "I have already heard from students who are excited about what we have coming in here."

O'Connor said his message to prospective students is this program will give them the skills that employers want.

"If you are a creative person, and you want to make a difference in this world, come to the University of Nebraska-Lincoln," he said. "If you are willing to work hard to develop your creative thinking and art and art history education, if you are willing to undergo rigorous training in computer programming, design and business entrepreneurship, then you will be venturing out into the world with an awesome set of competencies." ♦



Left: Graphic design students work in the computer lab. PHOTO BY MICHAEL REINMILLER.

Above: A student prepares his work for printing in the Digital Production Center. PHOTO BY LEXI BASS.



EKLUND NAMED QUARTERFINALIST FOR GRAMMY® FOUNDATION'S TEACHING AWARD

Peter Eklund, Professor and Director of Choral Activities in the School of Music, was named one of 217 quarterfinalists for the Grammy® Foundation's first-ever Music Educator Award.

The Music Educator Award was established to recognize current educators (kindergarten through college) who have made a significant and lasting contribution to the field of music education and who demonstrate a commitment to the broader cause of maintaining music education in the schools.

More than 30,000 nominations were received from all 50 states. Eklund will find out if he is a semi-finalist in August. Ten finalists will be selected, and one winner will accept the award at the Grammy® Awards and receive a \$10,000 honorarium. The nine finalists will each receive a \$1,000 honorarium as well.

"To be among this top 0.66 percent of the 30,000 initial nominees says something very important about the accomplishments Dr. Eklund has achieved over his career and the high regard in which he is held across the profession," said School of Music Director John W. Richmond. "Dr. Eklund's standing as a Grammy® Music Educator Quarterfinalist is a point of pride for the entire UNL School of Music."

Eklund was told that somewhere between 30 and 40 former and current students nominated him for the recognition.

"More importantly than being on the list, I was even more pleased to see former students on that list," Eklund said. "It means that I must have done something right. They are out there doing what we taught them to do—recruiting young people and using music to inspire other students. I've always had the honor of teaching in nice towns and cities, in nice buildings, with wonderful colleagues and with wonderful and motivated students."

Eklund heads the Masters and Doctoral choral conducting programs and conducts the University Singers and Varsity Men's chorus. He conducts instrumental and choral ensembles in eight European countries and throughout North America. Prior to coming to UNL, Eklund taught for more than a decade at Thomas Jefferson High School in Cedar Rapids, Iowa, where he and his colleague Carol Tralau built one of the finest high school choral programs in America.

Also among the quarterfinalists is Laurie Scott of the University of Texas at Austin, who graduated from UNL with a Master of Music in violin performance and received the College's Alumni Achievement Award in Music in 2009.

To see the full list of quarterfinalists, visit <http://go.unl.edu/fkw>. ♦



Scott Anderson

Scott Anderson, Hixson-Lied Professor of Trombone, and **Alan Mattingly**, Professor of Horn, performed Six Duos for Horn and Trombone by Verne Reynolds at the International Horn Society Workshop at the University of North Texas in Denton.

John Bailey, Larson Professor of Flute, presented "Salon Music for Professionals: The Flute and Piano Music of Theodor Blumer" at the College Music Society in June.

Carolyn Barber, Professor and Director of Bands, presented "A new foundation for an old idea: Ensembleship in the 21st Century" at the College Band Directors National Association in March.

Diane Barger, Hixson-Lied Professor of Clarinet, organized and served as artistic director of the 2012 International Clarinet Association's ClarinetFest® held in Lincoln in August. Her other activities included the release of her CD project "Bling Bling" and her 13 editions of Bellini operatic fantasies, all published by Potenza Music. Barger performed a recital at the 2013 International Clarinet Association's ClarinetFest® in July in Italy.



John Bailey

Paul Barnes, Hixson-Lied Professor of Piano, presented in September "A Program of Premieres" featuring the **Chiara String Quartet**. Barnes performed the three world-premier compositions he has premiered in each of the last three years. He subsequently performed this recital at Roosevelt University, Wheaton College, Colorado Christian College, Baylor University, Southern Methodist University, University of Texas-Austin, Michigan State University, Biola University and Pepperdine University. In March, Barnes served on the jury of the Seattle Young Artists Competition. Barnes traveled to China in May as part of a UNL delegation and performed and taught in Hangzhou and Xi'an. In June Barnes was a featured performer and lecturer at the American Liszt Society Festival at the San Francisco Conservatory and was festival artist at the Piano Plus Festival in Corfu, Greece. In July Barnes served on the faculty of the Amalfi Coast Music Festival in Italy, the Omaha Conservatory Institute and was also the guest artist of the Southern Illinois University Piano Camp in Carbondale in late July.



Hixson-Lied Professor of Piano Paul Barnes (center in back) with (left to right) Lauren Albin, Lei Bi, April Barnes, Trevor Magness and Mark Germer in Maiori, Italy.



STEWART RECEIVES FULBRIGHT TO RESEARCH IN GERMANY

Professor of Art History Alison Stewart has received a Fulbright Senior Lecturing/Research award to teach and complete research at the University of Trier in Germany from April to July 2014.

"I'm delighted. It's a wonderful opportunity," Stewart said.

Stewart will be conducting research for her book she is writing on the 16th century painter-printmaker Sebald Beham. Her book continues her study of Beham from her 2008 book "Before Bruegel" and will be the first full-length book on him written in English.

She will also teach a seminar titled "The Art of Sebald Beham and Contemporaries: New Subjects in early Modern Nuremberg and Frankfurt" with Dr. Birgit Münch, an assistant professor of art history at the University of Trier.

The University of Trier also has a community of scholars at the Social History of the Artist Research Centre (SHARC/TAK), of which Münch is a member. The project is under the direction of Art Historian and Professor Andreas Tacke, who won an ERC Advanced Grant, the highest prize from the European Union for established scholars. Stewart will be associated with the art history specialists working at the SHARC/TAK project that addresses the Early Modern artist and brings together several studies on artists.

Beham (1500-1550) was a painter-printmaker who lived in Germany during the first half of the 16th century at the time of the Peasants' War and Lutheran Reformation. He appears to have been trained by the leading master Albrecht Dürer around 1515-1520.

"Whether Beham learned directly from Dürer in his workshop or solely from Dürer's prints is unclear because documentation linking the two is lacking," Stewart said.

Beham, along with his brother Barthel and artist Jörg Pencz, were banished from Nuremberg in 1525 as "godless painters," accused of heresy and blasphemy. They were part of a group of German printmakers known as the "Little Masters," for their specialization in very small, finely detailed prints.

Beham moved to Frankfurt around 1531. During his two decades in Frankfurt he designed woodcut prints for Nuremberg publishers, book illustrations for Frankfurt book publishers and, on his own, he made small engravings.

"Until recently Beham was viewed as both a less talented Dürer follower-imitator and as a godless, radical artist—the 'bad boy' of the German Renaissance," Stewart said.

That began to change in 1980 in an exhibition, catalog and symposium organized by Stephen Goddard and other scholarship and research that have expanded the understanding of Beham.

"Acknowledging Beham's contributions and his 16th century acclaim are research goals of mine," Stewart said. "My contribution to Beham studies includes putting Beham back into art historical discussions through published articles and books, in English, and through making those publications available through the UNL Digital Commons site. I am gradually uncovering the creative printmaker and entrepreneur praised in his later years, one who invented and popularized peasant festival images and who designed and printed more than 1,000 prints with a wide variety of subjects in different techniques."

Tentatively titled "Sebald Beham and Frankfurt," her current book project will address various aspects of Beham's print production not studied before.

"A Fulbright semester in Germany will allow me to do the research for the chapter on Frankfurt and to test the hypothesis that Beham had both connections in Frankfurt and a reputation for creativity and innovative approaches beyond Nuremberg that facilitated his move," Stewart said.

Stewart has taught art history at the University of Nebraska-Lincoln since 1989. She received her Bachelor of Arts in art history and journalism from Syracuse University, her Master of Arts in art history from Queens College of the City University of New York, and her Ph.D. in art history from Columbia University. In 1981 as a graduate student, she received a Fulbright grant to study in Munich. Her recent books include "Media Revolution: Early Prints from the Sheldon Museum of Art," edited by Stewart and Gregory Nosan in 2012, which is available through the Digital Commons at digitalcommons.unl.edu/zeabook/9/; "Before Bruegel: Sebald Beham and the Origin of Peasant Festival" in 2008; and "Saints, Sinners and Sisters: Gender and Visual Art in Medieval and Early Modern Northern Europe," co-edited with Jane Carroll, in 2003. ♦



Left to Right: Catheter Professor of Art Karen Kunc, Professor Emeritus Dan Howard, Micah Snyder and Printmaking Juror David Morrison, who is professor of printmaking at Herron School of Art and Design at Indiana University-Purdue University in Ind.

NEBRASKA NATIONAL EXHIBITION OPENS IN SEPTEMBER

The Department of Art and Art History will host the second annual Nebraska National Exhibition this Fall, featuring the categories of painting, drawing, and sculpture and new genres.

The exhibition opens on First Friday, Sept. 6 and continues through Sept. 27 in the Eisentrager-Howard Gallery in Richards Hall.

"The first year exceeded our highest expectations," said Department of Art and Art History Chair Peter Pinnell. "We had excellent applicants and were able to put together a really beautiful show that got everybody excited."

Dan and Barbara Howard have again generously made a contribution to provide

awards for the show, including \$1,000 for the best in each area and a \$1,500 Best of Show award.

Each year's exhibition features three different disciplines on a two-year, rotating basis. Last year's categories were ceramics, printmaking and photography.

Last year, Micah Snyder, who graduated in December with his Bachelor of Fine Arts degree in studio art, won the award in printmaking.

"I'm not surprised, in a way, that someone in our own department won," Pinnell said. "The judging was done by outside judges, and we know we have a good department."

Pinnell said the exhibition promotes what we have to offer to students around the country, and it allows UNL faculty and students to see the best work in the country.

"We want our students to see the best student work and to aim for that level of achievement," Pinnell said. "I think our students felt pretty good [after seeing the work]. I think they thought it was a good show, and they enjoyed seeing it. And we also just wanted to celebrate quality." ♦



Dale Bazan

Dale Bazan, Assistant Professor of Practice in Music Education, presented a research poster collaboration with faculty from UCLA on the use of informal musicianship during teacher education, and a research paper on innovative music field experiences at the Biennial World Conference of the International Society for Music Education in Thessaloniki, Greece, last July. He presented a research paper on preservice music teacher commitment to social justice with colleagues from UCLA, Missouri State University and East Carolina University at the annual conference of the American Educational Research Association in April.

Karen Becker, Associate Professor of Cello, performed and coached at the Ameropa 2013 Chamber Music Course and Festival in Prague, Czech Republic, this summer.

Alisa Belflower, Coordinator of Musical Theatre Studies, produced and directed the staged reading of "Big Red Sun," a musical composed by Georgia Stitt with book and lyrics by John Jiler. The musical in development won the Harold Arlen Award from ASCAP and a National Association of Musical Theatre selection. Belflower is regional governor-elect of the West Central Region of the National Association of the Teachers of Singing. She has also been selected by internationally celebrated composer of opera and musical theatre Michael John LaChiusa to archive his compositions for the stage.

Ian Borden, Assistant Professor of Theatre, directed William Shakespeare's "The Tempest" for Capitol Shakespeare in Bismarck, N.D. in July.

Peter Bouffard, Lecturer of Guitar and Jazz Studies, was named guest director and featured performer/arranger for the Kentucky Music Educators Association 2013 District Seven Honor Jazz Ensemble Festival in Lexington, Ky.



Anthony Bushard

Anthony Bushard, Associate Professor of Music History, presented "Upper Dubbing Revisited: Towards a Restored Version of Leonard Bernstein's On the Waterfront" at the Music and the Moving Image Conference in New York City in June.

Santiago Cal, Associate Professor of Art, participated in a five-day tour presenting his newly created sculptures and participating in a panel discussion in Belize this summer. He also installed another newly created sculpture at the Poustinia Land Art Park in western Belize.

Ann Chang, Associate Professor of Practice, was a festival artist at the Piano Plus Festival in Athens, Greece, in July.

Mark Clinton, Professor of Piano and Co-Area Head for Keyboard, traveled to Bulgaria in May with four School of Music students (**Emily Callahan** and **Jennifer Weier**, B.M. piano students; **Richard Viglucci** and **David Kamran**, D.M.A. clarinet students) for the International Chamber Music Festival in Kyustendil, Bulgaria. The students worked and rehearsed with their peers from Bulgaria and the United States, coached their chamber repertoire with international artist faculty and performed in a variety of historic and prestigious venues throughout the country. In addition to his coaching and masterclass activities during the festival, Clinton

SCHOOL OF MUSIC GRADUATE STUDENT A FINALIST AT NATIONAL OPERA ASSOCIATION VOCAL COMPETITION

School of Music graduate student Kayla Wilkens finished as one of eight finalists in the National Opera Association's 2013 Vocal Competition in the scholarship division. The finals were conducted Jan. 5, 2013, in Portland, Ore.



said. "It's always fun to meet other vocalists at my level of training and see what they're working on and doing, and despite the competition, it is usually a very friendly atmosphere. I've met good friends at similar events."

Wilkens performed as Marie Shabata in the UNL Opera production of "O Pioneers!" in November. She was a semi-finalist at the 2012 Classical Singer Vocal Competition and the recipient of the 2011 Bev Sellers Memorial Award from the Young Singers Foundation. She also performed the soprano solos in the world premiere of Libby Larsen's "Moabit Sonnets" with the Linfield Chamber Orchestra.

She remains open to her future career possibilities.

"The future is a very interesting thing to reflect on, as there are no guarantees and no way to predict what will happen," Wilkens said. "I do know that I will pursue performance in a professional career after I graduate and hope to continue teaching later on." ♦

"I was very pleased and honored to be chosen as a national finalist—only a handful of applicants are chosen to proceed to the final stage of the competition," Wilkens said.

The National Opera Association seeks to promote greater appreciation of opera and music theatre, to enhance pedagogy and performing activities and to increase performance opportunities by supporting projects that improve the scope and quality of opera.

The scholarship division of the National Opera Association's vocal competition was open to singers aged 18-24 who are currently enrolled in undergraduate or graduate programs or their equivalent.

Wilkens was encouraged to apply by a colleague in Oregon. She prepared her audition, which included a recording of two arias. Wilkens recorded "O luce di quest'anima" from Gaetano Donizetti's "Linda di Chamounix" and "The Silver Aria" Douglas Moore's "The Ballad of Baby Doe."

At the finals in Portland, Wilkens prepared four arias in contrasting styles and periods: the two above, plus "Glitter and Be Gay" from Leonard Bernstein's "Candide" and "Bester Jüngling" from W.A. Mozart's "Der Schauspieldirektor." She performed two pieces at the competition—one that she selected and a second that the judging panel selected—"O luce di quest'anima" and "The Silver Aria."

"Kayla is an exceptional young woman who possesses a warm, flexible and engaging voice that surrounds her audiences and easily transports them to her musical world," said Assistant Professor of Voice Jamie Reimer. "She has a compelling stage presence and her innate musical ability is evident each time she sings. Kayla is a pleasure to have at UNL."

Wilkens received a Hixson-Lied College of Fine and Performing Arts Student Presentation of Scholarly/Creative Activity Grant to attend the conference in Portland, which also included other activities and workshops, in addition to the singing competition.

"During the school year, money can be very tight for students, and despite the competition and educational opportunities offered by the convention, I wouldn't have been able to accept the finalist position unless I received aid," Wilkens said. "I am very grateful."

Wilkens, who is from Salem, Ore., enjoyed the competition.

"I'm very excited to be reaching the competitive start to my career and am so very glad to be returning to my home state to sing at a competition hosted by such a prominent organization," she



Above: Hixson-Lied Professor of Clarinet Diane Barger's new CD "BlingBling" debuted at the Just for Winds booth during the festival. Below: The final piece performed at the festival concert featured 44 contra bass clarinets.

UNL HOSTED INTERNATIONAL CLARINETFEST®

The University of Nebraska-Lincoln hosted ClarinetFest® 2012, "Heritage to Horizon" last August. The event was sponsored by the International Clarinet Association (ICA), which boasts more than 4,000 members from around the world and is the number one organization for clarinet professionals, teachers, students and enthusiasts.

"ClarinetFest® was a huge success, and I could not be more pleased with how everything went," said Hixson-Lied Professor of Clarinet Diane Barger, who helped to organize the event in Lincoln. "I strongly believe that hosting this international conference put UNL on the map in terms of the 'clarinet world,' and I have received nothing but positive feedback about the wonderful experience the artists and participants had throughout the festival."



The ICA produces the annual clarinet festival, ClarinetFest®, which is a five-day event that includes research presentations, competitions, recitals, roundtable discussions, exhibits and concerts. More than 1,000 attended.

The Hixson-Lied Endowment provided a \$10,000 grant so all four evening concerts could be held in the Lied Center for Performing Arts and were open to the public for a modest fee.

"Everyone was so impressed with that facility, as they were with Kimball Recital Hall," Barger said. "I believe we showed everyone what a great city Lincoln is and what a tremendous School of Music we have. It was truly an honor and pleasure to have served as host and artistic director for this prestigious concert." ♦

performed with artist faculty colleagues numerous times during the three-week event. Their travel to the festival was supported by grants from the Hixson-Lied Endowment.

Eddie Dominguez, Associate Professor of Art, had a 30-year retrospective of his work at the Roswell Art Museum in Roswell, N.M. "Eddie Dominguez: Where Edges Meet" was on display through May.

Peter Eklund, Professor of Music, was recently named one of 217 national quarterfinalists by the Grammy® Foundation organization as their first-ever National Music Educator of the Year. More than 30,000 nominations were received. Semi-finalists will be announced in August. In July, he conducted choral/organ/brass concerts in Paris's Notre Dame Cathedral, Mozart's Salzburg Cathedral and St. Mark's Basilica in Venice. Eklund was recently invited to conduct the Iowa High School All-State Chorus.

Rick Endacott, Associate Professor of Film, is writing, producing and co-directing a feature film "Laurence" this summer in New York City and Long Island, N.Y. **Sharon Teo-Gooding**, Associate Professor of Film, is producer and editor of the film.

Gretchen Foley, Associate Professor of Music Theory and Area Head for Music Theory, History and Composition, served as music director and conductor for the Nebraska premier of "Les Misérables" in Lincoln in May. The highly acclaimed production featured many UNL School of Music students and alumni in the cast and orchestra. Foley also participated in the Music Theory FlipCamp Workshop at Charleston Southern University in June.



Gretchen Foley



Dana Fritz

Dana Fritz, Professor of Art, received the Society for Photographic Education's Imagemaker Award at their March conference in Chicago. The award goes to an artist presenting for the first time as an imagemaker at the SPE national conference, who shows exceptional promise and outstanding achievement, evidenced by a high ranking by the peer review panel.

Rhonda Fuelberth, Associate Professor of Choral Music Education and Graduate Co-Area Head of Music Education, participated in the National American Choral Directors Association Women's Choir Reading Session at the ACDA Conference in March.

Rhonda Garelick, Professor of English with a special joint appointment in the Hixson-Lied College of Fine and Performing Arts, published an article about French fashion designer Thierry Mugler in the May 2012 issue of the Paris-based international journal *Art Press*.

William Grange, Hixson-Lied Professor of Theatre, had his textbook "A Primer in Theatre History" published in January. The book featured illustrations by **Mallory Prucha**, a graduate costume designer in the Johnny Carson School of Theatre and Film.



William Grange's book, "A Primer in Theatre History."

GRADUATE ART STUDENT ORGANIZES COMMUNITY 'ART BLOCK'



Art Block took place on Friday, April 5 at the Lux Center for the Arts at 48th and Baldwin in Lincoln. The free event, sponsored by First National Bank and organized by Berner, featured Berner's interactive installation, "Greenroom," along with performance art, poetry readings, a puppet show, a yarn bombing and a coloring station for kids.

BY KATHE ANDERSEN

Sam Berner, a third-year ceramics graduate student in the Department of Art and Art History, began his plans with a site-oriented sculptural space called "Greenroom." The project grew exponentially to Art Block, a special First Friday art event that he called "a giant interactive art event."

"I wanted people to just make stuff, whether or not they think it's good. It doesn't matter," Berner said. "It's about getting that shared experience and then discussing it. The discussion and the community and the appreciation of it is the beautiful part of art. Art can be beautiful, and it can be precious. But what's really precious



is the present and what we have with each other. That's what I wanted people to get out of Art Block."

Inside the Lux Center for the Arts, Berner curated a coloring book. Outside, was Berner's "Greenroom." Created with support from a Hixson-Lied Endowment grant, the piece is 8' x 8' x 8'. Outside the structure was 1,000 pounds of clay that people could either push onto

the outside wall or use to create figurines. Inside the piece, is a 30' x 5' painting that also includes smaller magnetic paintings that people can move around.

"Initially, it's sort of a seed piece. I wanted to spur community involvement," Berner said. "It has done exactly what I wanted it to do because from this, we exploded into Art Block."

Another part of Art Block was a 20' x 20' Tyvek mat, which people could paint. Berner also had cardboard pieces available so people could make props and create their own improvisational works on the painted floor.

In addition performance stages were created for puppet shows and musicians to perform.

Carlos Guerrero, Director of Community Involvement at the Lux Center for the Arts said the event had two main goals.

"We wanted to put on an awesome event for the community, and we wanted to use it as a way to draw in more people to experience the Lux," Guerrero said.

He said Berner's passion is what drew them to the project.

"'Greenroom' is where he started, but when we opened it up to a larger event, he was game," Guerrero said. "I think it even fit his vision more. He has been on top of everything from the very beginning and has shown a high level of integrity and professionalism."

Berner enlisted about 35 undergraduate and graduate students from the Department of Art and Art History to help with Art Block.

"This was their project as much as it is mine," he said. "Art Block is for everyone, and that's really my point."

Art Block fit in perfectly to First Friday, Berner said.

"All of these connections I've made have been because of that [art] community and going out to First Friday, which I consider a monthly holiday for the artists," Berner said. "We get to go and see all of our friends and see what they're putting up and really celebrate. And then the next day, we wake up and go back to work."

He enjoyed seeing what people created during Art Block.

"I really like meeting people, and I love learning," he said. "I learn best from interactions with other people, more than any other way, and I don't think I'm alone in that. I'm excited to see other people working, so I learned from people who don't know how to work with these materials or have never worked with them. It really ends up benefitting me, because I'm able to grow from seeing all these other people work." ♦

Left: Children interact with the sculpture on the outside of Sam Berner's "Greenroom."

Top: Sam Berner in front of his piece, "Greenroom" at Art Block.



HONORS DAY RECOGNIZES ACHIEVEMENT

The Hixson-Lied College of Fine and Performing Arts honored alumni, faculty, staff and student achievement at its annual Honors Day Dinner on Saturday, April 20 in the Lied Commons.

Three distinguished alumni were in classes on Thursday and Friday, April 18-19.

FINE AND PERFORMING ARTS ALUMNI BOARD AWARD RECIPIENTS INCLUDED:

The Award of Merit was presented in honor of **Ann Blomquist Poll**. Poll was born and raised in Nebraska and graduated from the University of Nebraska with a Bachelor of Music Education and Master of Music for voice. She moved to New York City, where she focused on a career in the field of financial services' computer systems. She continued her music studies and performed regularly in solo recital and with choral music. She served on the Hixson-Lied Advisory Board. At the time of her untimely death in 2006, she was Assistant Vice President at Deutsche Bank, where she played a key role in maintaining their international back office computer operations. Her husband, George, recently created two generous endowed funds in Ann's name at the University of Nebraska Foundation to support the School of Music, including the Ann Blomquist Poll Legacy Fund.

THREE ALUMNI ACHIEVEMENT AWARDS WERE PRESENTED:

The Alumni Achievement Award in Art was presented to **Michael Strand** (M.F.A. 1999). Strand is an Associate Professor and Head of Visual Arts at North Dakota State University.

The Alumni Achievement Award in Music was presented to **Robert C. Snider** (B.M.E. 1976). A native of Lincoln, Snider recently retired from the United States Navy Band in Washington, D.C., after 30 years of service.

The Alumni Achievement Award in Theatre and Film was presented to **Tim Croshaw** (B.F.A. 2000). Croshaw is a senior set designer in Los Angeles, whose credits include "Star Trek Into Darkness," "X-Men: First Class" and "The Avengers."

FACULTY SERVICE AWARD

Ian Borden was the recipient of the Faculty Service Award. Borden is Assistant Professor of Theatre Arts in the Johnny Carson School of Theatre and Film. An actor, director, scholar and Certified Teacher of Stage Combat with the Society of American Fight Directors (SAFD), Borden came to UNL in 2008.

TWO STUDENT LEADERSHIP AWARDS WERE PRESENTED:

Lindsay Clausen, who received her Bachelor of Fine Arts in studio art from the Department of Art and Art History in December 2012; and **Emily Martinez**, who received her Bachelor of Fine Arts from the Johnny Carson School of Theatre and Film this May.



Funding support from the Hixson-Lied Endowment was created to establish an ongoing awards program for faculty and staff, to recognize outstanding performance and accomplishments in the areas of teaching, research and creative activity, faculty service, outreach and engagement, and staff service to the College and University. The Hixson-Lied Faculty and Staff Awards were presented at the College Honors Day Dinner on April 20.

The College Distinguished Teaching Award is given to a faculty member who has demonstrated exemplary accomplishment in teaching over the previous two years. This year's recipient was Associate Professor of Art **Aaron Holz**, from the Department of Art and Art History.

The Leadership Award in Curriculum or Programmatic Development is given to a faculty member who has demonstrated exemplary accomplishment in curriculum or programmatic development. This year's recipient was **Stanley Kleppinger**, Associate Professor of Music Theory in the School of Music.

The Achievement Award in Academic Advising is given to a faculty member who has demonstrated exemplary accomplishment in academic advising. This year's recipient was **Donna Harler-Smith**, Professor of Voice in the School of Music.

The Junior Faculty Achievement Award in Teaching is given to a junior faculty member who has demonstrated exemplary accomplishment in teaching over the previous two years. This year's recipient was **Eric Richards**, Associate Professor of Composition and Jazz Studies in the School of Music.

The Senior Faculty Achievement Award in Research and Creative Activity is given to a faculty member who has held an ongoing appointment in the Hixson-Lied College of Fine and Performing Arts for at least 10 years, who has demonstrated exemplary accomplishment in research or creative activity. This year's recipient was **Liz Ingraham**, Associate Professor of Art in the Department of Art and Art History.

The Junior Faculty Achievement Award in Research and Creative Activity is given to a faculty member who has held an ongoing appointment in the Hixson-Lied College of Fine and Performing Arts for nine years or less, who has demonstrated exemplary accomplishment in research or creative activity. This year's recipient was **Francisco Souto**, Associate Professor of Art in the Department of Art and Art History.

The Faculty Award for Outstanding Outreach, Engagement or Service is given to a faculty member who has demonstrated exemplary accomplishment in outreach, engagement or service. This year's recipient was **Clark Potter**, Associate Professor of Viola in the School of Music.

The Staff Award for Outstanding Service is given to a staff member who has demonstrated exemplary service to the College or Academic Unit. Three staff awards were presented: **Sara Fedderson**, Advising Coordinator for the Hixson-Lied College of Fine and Performing Arts; **Colleen McDonald**, Advising Associate in the School of Music; and **Curtis Moeller**, Office Assistant in the Hixson-Lied College of Fine and Performing Arts. ♦

PHOTOS ABOVE

◀1> **STUDENT AWARD WINNERS** (Front row, left to right) Dean Charles O'Connor, Megan Kraft, Erica King, Kirsten Wissink, Rachel Curry, Rebeca Ordonez Rodriguez, Rachel Kocarnik, Andrea Maack, Audrey Stommes and Camille Hawbaker. (Back row, left to right) Ethan Seagren, Matt Holman, Nick Dahlquist and Richard Vigliucci.

◀2> **ALUMNI AWARDS** (left to right) Dean Charles O'Connor, Dr. George Poll (Award of Merit), Michael Strand (Alumni Achievement in Art), Robert Snider (Alumni Achievement in Music) and Timothy Croshaw (Alumni Achievement in Theatre and Film).

◀3> **HIXSON-LIED FACULTY AND STAFF AWARDS** (left to right) Dean Charles O'Connor, Eric Richards, Francisco Souto, Colleen McDonald, Aaron Holz, Sara Fedderson, Stan Kleppinger and Clark Potter. Not pictured: Curtis Moeller, Donna Harler-Smith and Liz Ingraham.

The Hixson-Lied College of Fine and Performing Arts is accepting nominations for the following awards:

- Alumni Achievement Award in Art, Music and Theatre & Film
- Student Leadership Award
- Award of Merit
- Faculty Service Award

For full details and a nomination form, visit unl.edu/finearts. You may also call (402) 472-9355 or e-mail kandersenl@unl.edu to receive a form.

Nominations are due Friday, Dec. 6, 2013.



Left: **David Boushey** (center) is recognized by Johnny Carson School of Theatre and Film Director Paul Steger (left) and Hixson-Lied Endowed Dean Charles O'Connor for his donation of stage combat equipment to the Carson School.

Right: Associate Professor of Theatre Harris Smith (left) conducts a workshop on hand combat. PHOTO BY UNIVERSITY COMMUNICATIONS

LINCOLN ASSASSINATION STAGE COMBAT WORKSHOP INCLUDED PRESENTATION TO BOUSHEY

The Carson School held its annual Lincoln Assassination Stage Combat Workshop March 15-17, which is sanctioned by the Society of American Fight Directors (SAFD).

The workshop features workshops taught by faculty, alumni and stage combat professionals. They learn stage combat techniques ranging from slinging broadswords to hand combat, with a focus on incorporating both film and television techniques. Students also had the opportunity to conduct skills proficiency testing and renewals.

This year's workshop also included a special presentation to David Boushey, the founder of the SAFD and a fight director, stunt coordinator, stuntman, actor and instructor.

Boushey made a donation of stage combat equipment to the Johnny Carson School of Theatre and Film, which includes broadswords, single swords, rapiers, daggers, small swords, knives and shields.

"Fight Master David Boushey has provided our students and faculty with an extremely valuable resource with this gift," said Paul Steger, Director of the Johnny Carson School of Theatre and Film, "Our programs have trained students in the art of combat for more than 30 years, with many alumni performing stunts professionally or teaching in the academic environment. As a member of the Stuntmen's Hall of Fame, the founder of the Society of American Fight Directors and the United Stuntmen's Association, Maestro Boushey's contributions to the art form have made an enormous impact on the stage and film industries. We are humbled by his support of our efforts and sincerely grateful for this gift—tools that will help our students succeed in an extremely competitive industry."

The Carson School's faculty include three certified teachers of stage combat with the SAFD, including Assistant Professor and Lincoln Assassination Workshop Founder Ian Borden, Steger and Associate Professor of Theatre Harris Smith. ♦

Paul Haar, Associate Professor of Saxophone, was chosen to be the Midwest Division Director for the Jazz Education Network. In June he was the featured soloist and clinician at the 2013 Carlos Gomes International Music Festival in Belem, Brazil.

Dave Hall, Assistant Professor of Percussion and Jazz Studies, was elected to the Percussive Arts Society (PAS) Percussion Ensemble Committee, joining 13 other percussion ensemble authorities from universities around the country. The committee examines and addresses percussion ensemble issues and topics of concern to the PAS membership.

Kevin Hanrahan, Associate Professor of Voice and Vocal Pedagogy, presented "Use of Objective Measures in the University Voice Studio, Using the Voice Range Profile in Assigning Repertoire, and Australian Music Recital and Recording Project" at the International Congress of Voice Teachers in Brisbane, Australia, in July. He will also present a recital of Australian Art Song at the University of Western Sydney in Australia.

Michael Hoff, Hixson-Lied Professor of Art History, led an archeological team that discovered a large, Roman mosaic in southern Turkey this summer. The news was featured in *Live Science*, the *New York Times*, and many other national publications. They returned this summer to complete the uncovering of the mosaic.

Elizabeth Ingraham, Associate Professor of Art, received a \$5,000 Distinguished Artist Award from the Nebraska Arts Council last spring. The Individual Artist Fellowship program recognizes exemplary achievements by Nebraska artists in their fields of endeavor.

Wendy Katz, Associate Professor of Art History, received a Smithsonian Senior Fellowship to conduct research in Washington, D.C., in early 2014. Katz is researching a book titled "The Politics of Art Criticism in the Penny Press, 1833-1861."



Stanley Kleppinger

Stanley Kleppinger, Associate Professor of Music Theory, was elected to a four-year term as secretary of the Society for Music Theory (SMT). SMT is the premier music theory association in the world with more than 1,200 individual members and nearly 400 institutional members.

Karen Kunc, Cather Professor of Art, received a Fulbright Specialist Project Grant to teach a contemporary woodcut printmaking workshop at Dhaka University in Bangladesh in May. Kunc exhibited this spring at the Lamar Dodd School of Art at the University of Georgia; the Richard F. Brush Art Gallery at St. Lawrence University in Canton, N.Y.; and the Hartmann Gallery at Bradley University in Peoria, Ill. Her work is part of the 8th Biennale Internationale de'Estampe Contemporaine de Trois-Rivieres in Canada June 16-Sept. 8. Kunc purchased a building at 21st and O sts. in February and plans to convert it to Constellation Studios, a cultural gathering space and gallery for printmaking, book arts and papermaking.



Karen Kunc
PHOTO BY DAVID DALE

The Academy's summer student internship program provides more than 40 industry-wide internships to college and graduate students from across the country and is considered one of the top 10 internships in the country. The program gives students in-depth exposure to professional television production during an eight-week period in Los Angeles.

"I was really shocked at first, and I didn't really process it," Fleming said. "But then after the initial shock of things, I was ecstatic. I couldn't believe my good fortune. It was an awesome experience, being able to tell people, and to call my Mom and tell her I got it. I was pretty amazed."

Fleming was selected in the internship category of episodic series. She began working at The Hub Network, a children's and family network created by Discovery Communications and Hasbro, Inc., in June. Fleming was unsure of exactly who she might shadow, but expected to oversee production of a series during the eight-week internship.

"I'm going to be observing the production process of a series, in a nutshell," she said. "The Academy is really good about pairing someone with another person in their field to follow throughout their internship. That's why they are prestigious because they assign you to one person to work with and be your mentor."

Associate Producer of Film Sharon Teo-Gooding said Fleming came into the film and new media program focused on producing.

"She came into the program knowing that she wanted to produce," Teo-Gooding said. "She produced early, and people knew she was good. She has had more producing credits than other students."

Fleming said by the time she finished high school, she was deciding between directing and producing.

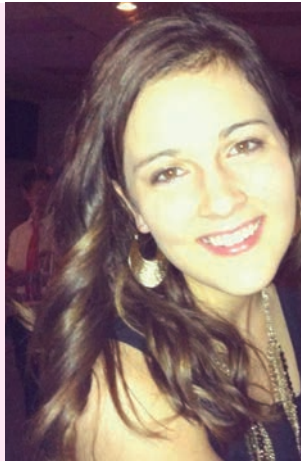
"I was always very producing minded because I always wanted to hear about the nuts and bolts of it," she said. "I think I liked producing the most just because you get to work with so many people. You're essentially the boss of things with help from other people."

That collaboration is what interests her in this career.

"Being able to take a story and work with a few other companies or a team of people to make this project grow into what you see on TV today, I think that would be really cool," Fleming said. "So I started taking producing classes last year in college, and that's where I decided to end up eventually."

Fleming was currently working in Los Angeles with two independent production companies, a documentary company and an independent television and film company, when she got word of her Academy internship.

"Now that I have this Academy internship, I'm unfortunately going to have to quit these," she said. "But they have been



CARSON SCHOOL JUNIOR EARNS PRESTIGIOUS ACADEMY INTERNSHIP

BY KATHE ANDERSEN

Megan Fleming, a film and new media junior in the Johnny Carson School of Theatre and Film from Lawrence, Kan., was the recipient of a prestigious internship this summer from the Academy of Television Arts and Sciences Foundation. She was a sophomore at the time of her selection.

invaluable experiences as well. I wouldn't trade that experience for the world, just being able to come here a month and a half early and be able to learn the high-paced nature of this industry and how to deal with being an intern."

She has produced a number of short films in the Johnny Carson School of Theatre and Film and will be producing her advanced project next year. She also served as a production assistant on the Carson Film Series film "Digs" and has worked as a video production intern at HuskerVision for the UNL Athletic Department.

"I've already been collaborating with people, and that's the most important thing," Fleming said. "I can collaborate with classmates on these short films, and then be able to go to a job and do the same thing, just on a way-bigger scale. I've learned so much just from the production side of it working with other students and talking to them about their experiences."

Teo-Gooding said Fleming has good skills for a producer.

"She's very focused, diligent and really good at taking critique and applying it successfully," Teo-Gooding said. "She's really mature and responsible. I'm really proud of Megan. It's unusual for a sophomore to be selected for this prestigious internship."

Fleming knows the Academy internship will be a good experience.

"This is THE Academy of Television," Fleming said. "Once you're connected to that, you can really start developing your network. Being able to really foster these relationships with these people I'm going to meet and really make these connections so when I come out here next year, I can get another internship or a job from them. I should have these opportunities lead to new opportunities." ♦



2ND INTERNSHIP ANNOUNCED

Cory Soukup, a film and new media senior in the Johnny Carson School of Theatre and Film from Lincoln, Neb., has also been named a recipient of an Academy of Television Arts and Sciences Foundation internship this summer in the area of comedy television scriptwriting. He is working at Paramount Studios for a new Nickelodeon show called "Instant Mom."



(Left to Right:) Chancellor Harvey Perlman, Dr. Charles and Carole Bagby, David Bagby, Richard Bagby, Associate Dean Christin Mamiya and Regent Devin Bertelsen.

BAGBY EARNS UNIVERSITY KUDOS HONOR

David Bagby, Information Technology Services Manager in the Hixson-Lied College of Fine and Performing Arts, received a Kudos Award from the University of Nebraska Board of Regents at their Oct. 26 meeting.

The Kudos Award recognizes full-time employees from each of the four campuses for outstanding service to the University of Nebraska.

"There are few, if any, faculty members in our College whom David has not helped in some way," said Hixson-Lied Endowed Dean Charles O'Connor. "Time and again, I find myself in a conversation with someone, only to learn that David is helping them set up a new teaching lab, advising them on software they can use or finding a technological solution to come creative issue. Sometimes I think there must be two of him floating around out there. David has made a huge

impact on this College, and we are so happy for him in winning the Kudos Award."

Bagby is central to the smooth functioning of all technology operation in the college. Beyond the standard usage of computers by faculty and students and digital presentation in classrooms, a number of programs in the college now provide immense digital environments for the production of art, music and film, including the Digital Arts initiative.

He supervises a staff of three in the Dean's Office and led the effort to create a comprehensive operation. The College is a leader in technology management on campus.

Bagby started in the College in September 1992 as the Assistant to the Director of Arts Are Basic and Alumni Newsletter Editor, before switching to Technology Coordinator in 1998. He had previously served at UNL as a Lecturer in German in 1989 and was a temporary worker at the Lied Center for Performing Arts in 1989-90 doing contract/performer management for the World On Stage. ♦

Christin Mamiya, Associate Dean and Professor of Art History, presented an invited lecture titled "Full House: Pop Art, Domesticity and Consumer Culture" at the Ulrich Museum of Art at Wichita State University in January in conjunction with an exhibition there.

Alan Mattingly, Professor of Horn, performed Michael Kallstrom's "Souls Made of Music" at the International Horn Society Symposium in July.

Brian Moore, Associate Professor of Music Education, was selected to join the Apple Distinguished Educator (ADE) program in 2013. The ADE program began in 1994 when Apple recognized K-12 and higher education pioneers who are using a variety of Apple products to transform teaching and learning in powerful ways.



David Neely

David C. Neely, Professor of Violin, released his new CD "Boston Circa 1900" in July on Albany Records. The disk contains three early American violin and piano sonatas by two Bostonian composers, Harry Redman and Clara Rogers. Neely and pianist Catherine Herbener perform the two violin and piano sonatas Opus 16 and 17 of Redman, and the D minor piano and violin sonatas of Rogers. Although the work were published in 1903, 1905 and 1893, respectively, this is the world premier recording for both of the Redman works. Neely was also invited to return to the Orfeo International Music Festival in Vipiteno, Italy, this past summer. He is also the violinist of the Trans-Nebraska Players, a collaborative group from UNL, UNK and Chadron State. In August, Trans-Nebraska has been invited to perform at the National Flute Convention in New Orleans, where they will be premiering a new work written for the group titled "Haunted Houses of the Vieux Carre" by Maria Newman.



David Neely's CD "Boston Circa 1900."

Glenn Nierman, Steinhart Professor of Music Education and Associate Director of the School of Music, presented "Music Teacher Evaluation—Don't Forget the Affective Side of the House" at the International Symposium on Assessment in Music Education in April. He also presented "Teaching Research to Graduate Students in Music Education" at the American Education Research Association in April.

Carrie Lee Patterson, Assistant Professor of Practice in Theatre, received the 2012 Howard Frank Mosher Short Fiction Prize for her piece, "Red Line Stories."

Jamie Reimer, Assistant Professor of Voice, was elected to the position of Regional Officer (Region 3) for Sigma Alpha Iota International Music Fraternity. Reimer received a UNL Research Council's Grant-in-Aid grant for her project "Engraving Robert Owens' Kultur! Kultur!"



Eric Richards

Eric Richards, Associate Professor of Composition and Jazz Studies and Director of the UNL Jazz Orchestra, was named guest composer/conductor of the 2013 Mid-Atlantic Collegiate Jazz Orchestra. They presented concerts in January in New York City and in April in Cumberland, Md.



ROMETO RETIRES AFTER 41-YEAR CAREER AT UNL

BY KATHE ANDERSEN

Shortly after he began teaching at the University of Nebraska–Lincoln in 1972, Professor of Percussion Al Rometo returned home to Pennsylvania to visit his parents. His mother was rearranging the kitchen, and Rometo saw some cake pans sitting on the kitchen table. He grabbed three or four and noticed that the bottoms of them were curvy and rippled, but yet perfectly symmetrical.

“Are these some kind of special non-stick pans?” Rometo asked.

“No, they used to be flat,” his mother replied.

“Was it the heat that caused this?” Rometo asked.

“No,” his mother said, “You did that.”

“I had a wooden spoon, and I’d walk around the house banging on them, and, for some reason, I hit them in the same spot,” Rometo said. “They fit right inside each other and everything.”

That’s how Rometo’s remarkable percussion career began. He retired after the spring semester following a 41-year career teaching at UNL—the only institution at which he has taught.

“Professor Al Rometo has been a treasure in our School of Music,” said Director John W. Richmond. “He has maintained a steadfast commitment to our School, our students, our faculty and staff and our alumni. He has shown us how to invest oneself in a single place in a transformational way. We will miss seeing him every day in Westbrook, but look forward to the ways he will surely invest himself in our School as an emeritus professor.”

Rometo grew up outside of Pittsburgh, Pa. He remembers playing along to the television.

“Back when stores used to give you things, the dry cleaners had these retractable clothes brushes. We had a couple of those, and we had a little footstool in the house that had a really, thick, vinyl covering on it,” Rometo said. “I would take those brushes, open them up and work that thing. I’d sit in front of the television, and when anything came on that had bands, I’d grab those brushes and sit down in front of this little stool. That’s where it happened.”

He took piano lessons for six years, but knew he wouldn’t be a pianist.

“I just always wanted to do the ‘Let’s hit stuff,’ and I think that’s where it starts for most of us,” Rometo said. “We all have this statement we make: ‘I want to play drums,’ and then it goes from there. Let’s face it. Drums are shiny. They’re loud. This is cool, and I can hit stuff.”

He was playing professionally when he was 15 years old.

“I was playing in bars and clubs three nights a week,” Rometo said. “My Dad would take me there and pick me up at one in the morning. He was superintendent of the schools. I don’t know why he let me do that. It was a polka band, and we played dances and a lot of weddings, and I learned a lot.”

He went to a small high school that did not have percussion equipment. Before his senior year of high school, he attended a pre-college program at Carnegie Institute of Technology (now Carnegie Mellon), where he studied with Stanley Leonard, the principal timpanist for the Pittsburgh Symphony Orchestra.

“I was a high school kid. I didn’t know him from Shinola, but I knew that I didn’t know,” Rometo said. “So here we are a few high school kids studying with a wizard. He was very patient, a great guy, just a wonderful man. He opened a lot of doors.”

What he also learned from him is how to deal with people who did not have all of the same opportunities.

“For that reason, that was my first inkling of that,” Rometo said. “I’ve always had a soft spot for students who, through no faults of their own, have not been privy to instruction or exposure. Over the years, I’ve accepted a number of students who, maybe at other schools, wouldn’t have been accepted.”



Albert Rometo in 1972.

Rometo received his Bachelor of Science in Education from Indiana University of Pennsylvania in 1970. At that time, high schools were beginning to start percussion programs. One such school in Philadelphia offered Rometo a position as a percussion specialist.

"I said no, and my mother freaked out," Rometo said. "I would have easily made double what I started at here in 1972, but I went on to grad school."

He received his Master of Music in percussion from Ohio University in Athens in 1972. He decided he wanted to pursue a career teaching at a college or university and signed on with the Lutton Agency, a music placement company.

"You had to know about the jobs in order to get one," Rometo said, "So you had to pay them seven percent of everything you made in your first year if you got the job."

After he signed up, he began getting postcards from the agency announcing jobs available at junior highs, high schools and colleges throughout the country.

"I'm throwing these cards away—these jobs I'm getting for junior high and high school band directors, which wasn't where I wanted to go, and my mother is just going nuts," Rometo said. "And then I get a card from the University of Nebraska-Lincoln: Assistant Director of Bands/Drumline."

He applied and was hired.

"I was at the right place at the right time with apparently the right stuff, whatever they were looking for," Rometo said.

He met his wife while at Ohio University. They married in December of 1972 after he started at UNL, though she returned to finish school.

"Our honeymoon was the Orange Bowl trip with 180 guys and four or five girls—it was the first year they had girls in the band, other than the twirler," Rometo said.

The Huskers defeated Notre Dame in the Orange Bowl to win their second national championship game in a row. Director Emeritus of Bands Jack Snider went into Rometo's office shortly after that bowl game.

"He came up and sat down and said, 'Well, the marching band is yours,'" Rometo said. "And I said, 'I don't want it.' That's how long it took. I was lucky I was still here. Really. Here's this kid on a temporary appointment—are you kidding me?"

Rometo said Snider never asked him why he didn't want it, and he didn't ask him about it later either.

"I don't know how wise I was at the age of 24, but there were a few things I had learned, mostly because of my Dad being in administration," Rometo said. "I knew I was young, and handling that band machine—that big machine—probably would have been my doom. The faculty still thought I was a graduate student. I knew that. Some of it was fear, but most of it was calculated. I knew I could ruin my career, but I figured I was better off not having my job renewed than to take that on when I knew it's more than I'm equipped to handle."

Rometo stayed. Professor Emeritus Robert Fought was hired to take over the marching band.

"He was just much better equipped for it," Rometo said.

Instead, over the next 40 years, Rometo built a very successful percussion studio at the University of Nebraska-Lincoln. One of his students was Jack's son, Robert, who just received the College's Alumni Achievement Award in Music last spring.

"Al Rometo came into a very good music department that was lacking a full-time percussion studio," said Robert Snider, who received his Bachelor of Music in Education from UNL in 1976. "He created a terrific teaching studio and percussion ensemble. He was a very fine teacher and always knew what we need to work on and opened our eyes to lots of music and ideas."

Snider, who recently retired from the U.S. Navy Band in Washington, D.C., after 30 years of service, said they learned a lot just by watching Rometo play in recitals, Lincoln Symphony concerts and on free-lance engagements.

"Among the many things I respected about Al's teaching was that he made a point to attend every UNL performance involving his students," Snider said. "And after each performance, he'd come backstage with his 'notes' that he'd pass along to us at our next lesson. He made sure his teaching was being applied in performance. Those notes were always right on the money and very helpful in our development."

It took Rometo about a year to get the percussion ensemble started at UNL.

"It was probably the second year I was here when we officially had an ensemble," Rometo said. "We shared a concert with the clarinet choir because I couldn't package enough for a full concert, so we'd split a concert. That happened for two years, and then we were able to do a full show."

In the late 1970s, there was a drum corps influence on college marching bands, which also helped strengthen the program.

"The infamous drumlines we have now, that whole concept was moving into the college arena then," Rometo said. "With the help of one of my graduate students, Larry Lawless, who was tuned into the drum corps scene, the drumline concept was initiated here."

Rometo did the writing and rehearsing of the drumline for about 15 years before Associate Director of Bands Tony Falcone started in 1998.

"When Tony Falcone came, he wanted to start what they call the pit or front line where you basically put the percussion ensemble on the field, in addition to the drums that march," Rometo said.

Rometo wasn't too sure it would work.

"I thought you'd never hear it out there," he said. "I was all for the concept, but that was one of the reasons I never took it anywhere, but he did. And that has been a heck of a boon to the percussion program, and we involve more students. That was all his doing."

Falcone appreciated Rometo's mentorship.

"When I first got here, he immediately accepted and embraced me as a kindred spirit, and the more we worked together, the more



Al Rometo coaches a marching band percussionist during band camp in 2009.

PHOTO COURTESY OF THE SCARLET.

it became apparent that our core attitudes and philosophies aligned despite the generational difference," Falcone said. "Along with grounding his students in musical fundamentals, perhaps as important, he grounds them in professionalism. We've been there for each other in many ways over the years, and I truly appreciate him. I still can't wrap my head around what the School of Music will be like without him here."

Rometo also had a stellar performing career. He was the principal timpanist for the Lincoln Symphony Orchestra for 30 years, before he stopped playing in 2003. About 20 years ago, he stopped playing professional gigs.

"I miss that. I still miss that," he said. "But my daughters were growing up, and I heard other people that I was working with say my daughter has this or my son has that, and I've got gigs all weekend, and I'm missing these things. Not that I was like the most dedicated Dad and went to everything that they did, but I thought, 'I'm not home.'"

He once had a gig with Senior Lecturer Tom Larson and his brother in the winter at a wedding in Nebraska City. The road was icy, and they almost didn't make it to the event.

"I thought not only am I not home because I was working, but I might not come home," Rometo said. "Is this worth \$75 or \$100 or whatever it was? Even though I enjoyed it, I thought I'm done loading drums in the car in an ice storm at one or two in the morning."

Larson remembers the one time his colleague almost forgot a gig.

"Al always used to be the first one to get to the gig; quite often he had his drums all set up by the time I got there," Larson said. "One night, we had a gig at the Legion Club, and when I arrived, there was no sign of Al. I wanted until about 20 minutes before the start time and decided to give him a call. Me: 'Hi, Al. Hey, what are you doing?' Al: 'Not much, just sitting around. How are you?' Me: 'Fine. Say, are you coming to this gig at the Legion Club?' (Click.) He was there and had his drums set up in 20 minutes."

For Rometo, it always comes back to his students.

"You touch a lot of lives. It's been very gratifying because people have said some very nice things. It's nice to think you made some kind of difference that you were trying to make beyond just teaching skills and the craft," Rometo said.

Many of his former students have found success, including his successor. Dave Hall, who graduated with a Bachelor of Music in 2006 and is completing his doctorate in percussion performance at the University of North Texas, becomes the Assistant Professor of Percussion at UNL this Fall.

"I'm incredibly happy for Al and am so amazed at the length and strength of his tenure at UNL," Hall said. "He has impacted so many students in that time, myself included. He is an excellent musician and helped me find my own voice by nurturing my intrinsic motivation, and he's supported me at every stage of my career. I couldn't be more pleased to be following in his footsteps at UNL, and I feel very honored to be his successor."

Rometo was not involved in the search process, but had asked Hall if he knew about the opening.



"So when Dave surfaces [as the final candidate], it makes you feel pretty good," Rometo said. "When I got out of the symphony, and I quit playing the gigs, there was a conscious effort to say whatever that extra energy that went into that, that will all go into my teaching. It's all about the kids. The biggest reward for me is knowing their successes."

Rometo is proud to have spent his entire career at UNL.

"It's been a good place to spend my professional career, and it's been rewarding to have been at the same place. There was always something more to do," Rometo said. "A lot of people might think that you have to move on, and an advantage of moving is you can take all your tricks with you, and you can use your tricks again. When you're here for the long haul, you better come up with some new ideas."

Rometo has two answers for those who ask him what he is going to do when he retires.

"Number one, not this," Rometo said. "Number two, I don't know. I haven't written that yet. I'll get my pencil, and we'll start writing that chapter."

Rometo, a Corvette enthusiast who bought a 2003 50th anniversary edition Corvette in 2006, said he might just jump in that car and start an adventure.

"The first thing I did that next summer, I jumped in the car and took a trip back East all by myself, just me and the car. I loved it," Rometo said. "What are you going to do when you retire? I'm going to jump in that car—and I can go someplace in the Fall! Won't that be a concept? I can take off in September and look at the leaves in Vermont, or wherever I want to go."

There may be one downside, however.

"The downside will be I'll get some kind of inkling that I'll want to have another [Corvette]," Rometo said. ♦

Professor Al Rometo works with students in the Percussion Ensemble this past April.



LIED CENTER'S JOHNNY CARSON THEATER IS GETTING A FACELIFT

BY ROBB CROUCH, UNIVERSITY OF NEBRASKA FOUNDATION

UNL's Johnny Carson Theater is getting a \$571,500 facelift.

The renovation, made possible with a gift from the John W. Carson Foundation, was announced April 26. The project will include a complete redesign of the theater's entrance and lobby and a new performance floor.

At the gift announcement, Chancellor Harvey Perlman said UNL is again honored to receive support from the foundation of the late Johnny Carson, who proudly grew up in Nebraska and graduated from the university.

"As an integral arm of our performing arts program, the Johnny Carson Theater is an important venue that provides our students and Nebraska residents with opportunities to experience many aspects of the performing arts," Perlman said. "We are incredibly appreciative of this gift, which promises to

greatly improve the experience guests will have at the theater while proudly honoring Johnny Carson's legacy." Bill Stephan, executive director of the Lied Center, said the renovation would provide a new entrance to the theater, nearly double the size of the lobby area and provide a new high-grade floor to serve the theater for the next 20 years.

"The renovation will provide a dramatic new entrance and appropriate lobby area for the Carson Theater, helping to create an environment that will help patrons begin to experience the ultimate theatrical journey," Stephan said. "The renovation will also feature a new tribute area to celebrate Johnny Carson's legacy and entertainment contributions."

The theater is a black box theater that seats up to 250 people and is able to be configured for a variety of different performances. The diverse space is host to more than 100 events annually, ranging from professional theater presentations and dance concerts to youth programs and special events. Located on the west side of the Lied Center, it was named after Carson in recognition of a gift he provided toward construction of the Lied Center in 1990.

Once a project architect is selected, final designs are approved and a construction contractor is hired, the university estimates construction could begin next summer and be completed by the end of 2014. ♦

John W. Richmond, Professor and Director of the School of Music, was re-elected to a second three-year term on the Commission on Accreditation of the National Association of Schools of Music and also represented the UNL School of Music at the annual meeting of the National Association of Music Executives at State Universities (NAMESU) in Washington, D.C., in September. He was selected to join the editorial board of *Arts Education Policy Review*, a peer-reviewed journal published by Taylor & Francis. The post is a three-year appointment.



Laurel Shoemaker

Laurel Shoemaker, Assistant Professor of Lighting Design, was the lighting designer for the off-Broadway production of "Flipside: The Patti Page Story" in New York City last December. Graduate student **Clay Van Winkle** and undergraduate student **Aja Jackson** were able to accompany her as assistants.

William Shomos, Hixson-Lied Professor of Voice and Director of Opera, was a stage director in the Des Moines Metro Opera Apprentice Artist Program. This year's 40 apprentices were selected competitively from a national field of more than 1,200 applicants.

Francisco Souto, Associate Professor of Art, was invited to serve as the inaugural Seward Memorial Guest Artist at Wichita State University in April and spent a week in residence there, working with students and faculty in the creation of a limited edition fine art print.

Pamela Starr, Professor of Music History, and **Jamie Reimer**, Assistant Professor of Voice, published an article in Sigma Alpha Iota's *Pan Pipes*, chronicling the activities of UNL's Kappa Chapter of SAI in restoring the extensive music library of Lincoln Public Schools to the shelves of its new music library, following the devastating fire that destroyed the LPS headquarters in 2011.

Paul Steger, Professor and Director of the Johnny Carson School of Theatre and Film, directed "The Comedy of Errors" for the Houston Shakespeare Festival last summer.

Alison Stewart, Professor of Art History, received a Fulbright Senior Lecturing/Research award to teach and complete research at the University of Trier in Germany in 2014. She also presented "Sebald Beham's Sexy Old Testament Prints" at the Renaissance Society of America's conference in April.

Hans Sturm, Assistant Professor of Double Bass and Jazz Studies, performed a recital with UNL Lecturer **Tom Larson**, gave masterclasses and was featured on an evening of jazz at BASS2012 at the Royal Opera House in Copenhagen, Denmark, the 3rd biennial bass convention hosted by the European Bass Society. Sturm presented a jazz recital of new original works and held a masterclass at the International Society of Bassists in June.



Hans Sturm

Sandy Veneziano, Assistant Professor of Theatre and Film, served as art director for the new Alexander Payne movie, titled "Nebraska," filming in the area last fall. Four students and alumni from the Johnny Carson School of Theatre and Film also worked on the project: **Jacob Heger** (B.F.A. 2009, M.F.A. 2012), **Benito Sanchez** (B.F.A. senior), **Rudy Jansen** (B.F.A. senior) and **Jake Denney** (B.A. 2012). Filming continued through November.



CARSON SCHOOL'S JACKSON A NATIONAL FINALIST FOR HEMSLEY LIGHTING INTERNSHIP

"It's very exciting, and it's so rare to have this opportunity," Jackson said.

The internship and just being a finalist is prestigious for both Jackson and the Johnny Carson School of Theatre and Film.

"It's as good as it gets in the lighting field," said Assistant Professor of Theatre Laurel Shoemaker. "Even finalists get work out of this process. They meet professional designers and assistant designers and are snapped up just from the process of being a finalist."

The Hemsley Lighting Internship is open to both Bachelor and Master of Fine Arts graduates in lighting design, though graduating MFA students are more commonly selected.

The internship is named after Gilbert V. Hemsley, Jr., who created lighting for the New York City Opera, Martha Graham Dance Company, Broadway plays and musicals, The Metropolitan Opera, American Ballet Theatre, among many others. Hemsley passed away from cancer in 1983.

"Gil Hemsley was a well-renowned lighting designer," Shoemaker said. "He was a great teacher. He taught at Wisconsin, and then lit a lot of New York-based productions, like New York City Ballet and New York City Opera. Gil has left this huge legacy of this internship to give young designers a leg up. It's a pretty great deal for our school to break into this competition."

As a finalist, Jackson traveled to New York in March for the Hemsley Portfolio Review at The School of American Ballet at Lincoln Center. She participated in individual interviews with the selection committee and a portfolio review.

"There's a very detailed, involved portfolio review where you have Tony Award-winning lighting designers, Broadway production electricians and resident lighting designers at the New York City Opera and New York City Ballet all there," Jackson said. "You show your work to them, and they help you show your work better, so it's very constructive, as well."

Shoemaker, her lighting design professor in the Carson School, said Jackson is both talented and organized.

Aja Jackson, a theatre and dance major from Bellevue, Neb., who graduated in May, was one of six national finalists for the prestigious Gilbert Hemsley Lighting Internship.

"She will organize you, and for lighting designers, that's really important," Shoemaker said. "She knows how to get things done in a calm, collected manner, which is really great."

Jackson served as the assistant lighting designer for the School of Music and Johnny Carson School of Theatre and Film co-production of "Candide" in February. She was the lighting designer for University Theatre's "Bright Ideas" and "Agravo."

"Through the Carson School, I'm able to get my name out there as a lighting designer, and now I've done work for outside companies around Lincoln," Jackson said. "It's really exciting, and so much of it has to do with the education that I'm getting here."

She also assisted Shoemaker as an assistant lighting designer for the Off-Broadway production of "Flipside: The Patti Page Story" in New York last year.

"It was really nice to go and work in New York on a show," Jackson said. "That's the goal for so many theatre people who are seeking to be professionals is to do a show in New York. It was really nice because at the end of the day, it's still a theatre. You're in New York in this great place with tons of theatre, but you're still doing theatre."

Jackson's goal is to be a lighting designer in New York.

"I would really love to be a lighting designer based in New York," she said. "I want to light dance, that's something that's very important to me, and opera. I feel very attached to those forms of theatre. To be able to work on Broadway shows would also be very exciting because the scale and the caliber you're working in is just unfathomable. I've always had this desire to freelance and be a lighting designer and also be able to design shows at the Metropolitan Opera." ♦

ART PROFESSOR CREATES 'MAPPING NEBRASKA' TO FIND SENSE OF PLACE

BY KATHE ANDERSEN

Home and a sense of place.

This is what Associate Professor of Art Liz Ingraham set out to discover with her project, "Mapping Nebraska," a drawn, stitched and digitally imaged cartography and investigation of the state where she lives. Ingraham was the recipient of a \$5,000 Nebraska Arts Council Distinguished Artist Individual Artist Fellowship this spring.

"I always loved topographic maps and those contour lines," Ingraham said. "I thought, 'Wouldn't it be fun to stitch those contour lines?' You could quilt it, and it could be a relief form."

She purchased some National Geographic topographic software for the state of Nebraska. But as she worked in the software, she grew frustrated.

"You start out with something that looks like the state, and then within two clicks, you're in the middle of this topography," she said. "And it's really beautiful, but I wanted to know where I was. I wanted a context. I wanted to know, is this near Scottsbluff or Beatrice? But then when you click out again, you can't see what you saw before, and you're completely lost."

She decided she needed a really big map so she could understand the state as a whole, but couldn't buy one that was big enough for her needs. So she decided to draw one.

"I wanted a map that showed every town, so I thought, 'I'll just draw one,'" Ingraham said.

She divided up the state into 95 33-mile squares, known as her "Liz grid."

"For a while, about two years, I drew to scale every town, every city, every railroad, every park, every lake, every river and every creek I could see," Ingraham said. "And the material I was drawing on [Tyvek, a non-woven fabric], you couldn't erase, so it was both meditative and challenging."

She then embroidered the section number on each square in braille, and sewed the squares together to make the large map, which she called the Locator Map, which is 15 feet wide by 7 feet tall. One inch equals 2.75 miles on the Locator Map.

As she was drawing the map, though, she came to an important realization.

"While I was doing the drawing, I became very frustrated and a little ashamed," Ingraham said. "I realized that I didn't know where I lived. I didn't feel a sense of connection. I didn't have a sense of place, and I hated that."

She also became curious about what she was drawing.



"I'm learning the names of these towns, and I'm seeing these rivers. And what's up with that section in the west that has what looks like a million lakes in it? What in the world could that look like?"

That led to the next phase of the project when she decided to try to visit each of those 95 sections on the Locator Map to create surveys to document and archive what she has seen and sensed.

"So I started on a series of travels, and I'm about 5,500 miles into it, to date," she said. "I have about 9-10 sections of the 95 that I haven't been through at all. There's a lot to see."

Along the way, she's taken thousands of still images and hundreds of hours of video with a dash-mounted FLIP video camera in her car.

"I think the diversity of the landscape surprised me," Ingraham said. "People told me, but I didn't understand. People said, 'Oh, you should visit the Sandhills,' and it just kind of went over my head. But I kept looking at that section, because I didn't like drawing these little lakes. They were very tedious."

So on one of her trips she went out to that spot on the map—Crescent Lake National Wildlife Refuge, in the middle of the Sandhills.

"I've seen a lot of beautiful places in the world, but that drive. It's like driving through an ocean of grass, just incredibly beautiful. You go over this gentle rise, and you see this turquoise lake. Then you go over another gentle rise, and you see another lake, and another lake and another lake. That was just unbelievably beautiful."

Once the Locator Map was complete and as her travels continued, Ingraham began stitching "Terrain Squares," which are quilted relief forms of the physical topography of selected locations. These were created in a larger scale (1 inch=596 feet).

"At this scale, you can't see any boundaries, just the terrain, with heights and depths expressed as contour lines and padded relief forms," Ingraham said.

She hopes to eventually have 95 of these quilted squares. Each one has a fragment of a large-scale, graphic (8' x 8') of Nebraska grasses image on the back.

"In theory, you could button these together according to sections according to the map, at some point," Ingraham said. "Or you could button them together and recreate these 8-foot tall Nebraska grasses."

A fourth component of the project is the creation of Ground cloths. These mixed media fabric constructions are a response to a particular location that document what is unseen, remembered or imagined.

"I think of the Ground cloths as what you remember, what you imagine or what's overlooked," Ingraham said. "It doesn't have all the rules that these quilted squares have about scale, and it doesn't have the order the drawn map has."

The project will be part of the Sheldon Statewide exhibition starting this summer. In the summer, the exhibition will be on display at Sheldon Museum of Art. It will then travel across the state, typically going to eight Nebraska communities for one month at a time.

"Liz's exploration and mapping of this place displays a process of knowing and transmitting information that ultimately brings us a greater understanding of what it is to live and be in Nebraska," said Sarah Feit, Assistant Curator of Education at Sheldon Museum of Art.

Tentatively titled "Nebraska," the Sheldon Statewide exhibition will include Ingraham's "Mapping Nebraska," along with other works from the museum's permanent collection that explore landscapes, people and the things that shape how we understand the state.

"One of the most exciting things to come out of our conversations with her was her willingness to display different portions of her quilted map at each of the Statewide venues," Feit said. "So when the exhibition is installed in North Platte, for example, visitors will see a portion of her map depicting that area of the state. In this way a portion of Sheldon Statewide will be customized for each of the venues—something we've never done before in this way."

Ingraham is looking forward to getting viewer response from across Nebraska.

"I want to gather what you think about Nebraska. What's important about where you live? What do you want us to see? Why are you there? Why do you stay?" Ingraham said. "That kind of viewer response is so important to the project."

Ingraham is also creating a blog at the project's website, www.mappingnebraska.com, where residents can also comment about Nebraska.

"It's designed around 'Tell us your story,'" Ingraham said. "You'll have an opportunity to be part of the project."

Hixson-Lied College of Fine and Performing Arts technology assistant Shaina Allison helped to create the website at the end of 2012.

"I loved the idea of bringing Nebraska together," Allison said. "Her project is incredible. I helped her make the website feel open, like the Plains."

Abigail Rice, a senior art and art history major from Lincoln, helped work on the project as part of her UCARE (Undergraduate Creative Activities and Research Experience) project in 2010-2011.

"I helped prepare and finish fabric and materials she used in her quilted squares, stitched on buttons, tested materials for stamping, and helped create and install the storage system for her map," Rice said. "I travelled to a couple of locations outside of Lincoln to photograph the grasses and prairie land and learned to enhance and organize the images. There was a lot of fun experimentation in her studio, and I was thrilled to be a part of it all."

Ingraham has used four UCARE students on the project, including Rice. In addition to helping her with such a large project, she appreciated the extra set of eyes.

"The UCARE studio assistant gives you another set of eyes and feedback," Ingraham said. "You need perspective, and this is someone who cares about the work and has a good eye. Who wouldn't want that?"

Rice said seeing the project gave her a new perspective on her home state.

"Lincoln is my hometown, but I shared Liz's frustration with knowing so little about the place I lived in," Rice said. "This project not only helped me gain scope for the size of Nebraska, but I also gained an appreciation for the unique, flat prairie we live on. Nebraska once seemed boring, if you will, and this project made it seem so much more beautiful."

The project puts a human scale to the map scale.

"Per my own experience, I hope viewers come to gain a sort of intimacy with the landscape and unique sense of place that Nebraska carries," Rice said. "Mapping Nebraska, through its various visual and tactile elements, quietly invited me to ask how big I was in comparison to a square plot of land and what that meant. I hope others can experience this, too."



Ingraham said she now feels a better sense of place and connection.

"I do know where I am now. I feel much more grounded," she said. "My heart has stopped from how much beauty I've seen, and I think this project will show some of that. A lot of the beauty in Nebraska, even though there's a lot of drama, too, but there's a lot of subtle beauty, and you perceive it across a distance. I think this project shows some of that."

Ingraham expects to keep on working on Mapping Nebraska for at least another five years until she feels it is complete.

"It's a big state, so it's a big project," she said. "Area and distance and travel are essential characteristics of our state. I think it's a long trek across the state, and I want a sense of that."

"It's a long way, and it's totally worth it." ♦



Visit www.mappingnebraska.com for more information about the project.

Left: Liz Ingraham

Top: One of the terrain squares (detail).

Above: The Locator Map installed at the Haydon Gallery in Lincoln.



JAZZ PROGRAM PICKS UP HONORS AT ELMHURST COLLEGE JAZZ FESTIVAL

UNL's Jazz Orchestra and Graduate Jazztet picked up Outstanding Ensemble honors at the Elmhurst College Jazz Festival on Feb. 21-24 at Elmhurst College in Elmhurst, Ill.

One of the oldest college jazz festivals in the United States, Elmhurst's annual celebration brings together the top names in the industry and the leading college bands from around the nation.

The UNL Jazz Orchestra, under the direction of Associate Professor of Composition and Jazz Studies Eric Richards, was one of five big bands selected for Outstanding Ensemble honors out of 24 ensembles participating in the festival. The UNL Graduate Jazztet was one of four combos selected for Outstanding Ensemble honors out of 16 combos participating in the festival.

John W. Richmond, director of the School of Music, said the accolades continue to build the success of the UNL Jazz Program.

"The UNL Jazz Program has made stunning strides thanks to the leadership of our internationally acclaimed jazz faculty. Drs. Paul Haar and Eric Richards each enjoyed great success with our jazz students in years past at the Northern Colorado Jazz

Festival and the University of Kansas Jazz Festival, winning top honors at both," Richmond said.

"We decided this fall to take a bold new step and send our students and their faculty to the Elmhurst College Jazz Festival just outside Chicago. It is among the nation's best known and most respected collegiate jazz venues."

UNL also received individual musician awards at the Festival. Graduate students Kara Baxter, Bryan McEntire and Masayoshi Ishikawa received honors in the Combos and Vocalist category. Graduate students Chris Varga, Dave Stamps, McEntire and Ishikawa received honors in the Band and Vocalist category.

"The Elmhurst Festival trip was a great experience for both the UNL Jazz Orchestra and the UNL Graduate Jazztet," Stamps said. "The ensembles performed at a very high level at every venue, and the team vibe of the band grew stronger daily. The success of the UNL Jazz groups at the Elmhurst Jazz Festival is another testament to the growing strength of the UNL Jazz program."

The programs for both groups were composed entirely by UNL composers.

"As a composer, one of the best parts of participating in these groups is getting to hear a piece you wrote come to life with the players," Baxter said. "We performed my arrangement of 'Pure Imagination' in the Jazztet."

"In fact, all of the music we played at Elmhurst in both groups was written by someone in the group, so it really gave us a unique and individual voice. Both groups have really great musicians, and it was an honor to be on stage together."

Richmond said UNL Jazz is earning national respect.

"The UNL School of Music is quickly becoming a 'first-choice' institution for serious students seeking the very best in jazz performance, jazz composition and jazz pedagogy," he said.

"I simply couldn't be more thrilled for them or prouder of them." ♦

Above: The Jazz Orchestra performs at Northern Illinois University.

Marissa Vigneault, Assistant Professor of Practice in Modern and Contemporary Art History, had an article titled "Are You Qualified" published in *Women's Studies* (in a special two-part series on "What is the woman artist today?") in November 2012. She also co-chaired a session on art and the role of shock at the Southeastern College Art Conference last October.



Marissa Vigneault

Brenda Wristen, Associate Professor of Piano Pedagogy, will be featured in an article in *Teaching Music* magazine on her



Brenda Wristen

paper, "Depression and Anxiety in University Music Students" that was recently published in *Update: Applications of Research in Music Education*. She presented "Teaching Scenarios: Handling the Realities of Life" at the National Conference on Keyboard Pedagogy in July.

The **Chiara String Quartet** (**Rebecca Fischer** and **Julie Yoon**, violins; **Jonah Sirota**, viola; and **Gregory Beaver**, cello) had a five-day residency with the University Musical Society last October in Ann Arbor, Mich. They also played at a Toyota factory, visited music programs and youth orchestras in Ann Arbor and Detroit, and performed a "pop-up" concert in a downtown Ann Arbor storefront. In November they returned to Harvard University for the second week of their fifth year as Blodgett Artists-in-Residence. They played at the Boston Conservatory's New Music Festival: Focus Under 40, featuring four works written for them. They will perform in Seoul, South Korea, in September.



Chiara String Quartet
PHOTO BY LISA-MARIE MAZZUCCO

The **University of Nebraska Brass Quintet** (**Darryl White** and **K. Craig Bircher**, trumpet; **Alan Mattingly**, horn; **Scott Anderson**, trombone; and **Craig Fuller**, tuba) performed on the Black Hills Chamber Music Society Concert Series on Sept. 16 in Rapid City, S.D. On the same tour, the quintet presented a recital at Augustana College in Sioux Falls, S.D.



HAAR HAS LIFE-CHANGING EXPERIENCE PLAYING IN BRAZIL

BY KATHE ANDERSEN

Associate Professor of Saxophone Paul Haar had been planning since last October to play with the Amazonia Jazz Band at the International Music Festival in Belem, Brazil, in June. What he wasn't expecting was to have such a life-changing experience while there.

"I kind of thought it was just going to be come down and play an outdoor jazz festival, like New Orleans Jazz here," he said. "But it was far more involved than that. It was really amazing."

It was the 26th year for the annual week-long festival, which has nearly 10 sites and brings musicians from all over the world to participate.

Haar was invited to perform with the Amazonia Jazz Band by Nelson Neves (D.M.A. in piano performance 2007), who conducts the band. Neves first started playing in the band as principal pianist 17 years ago, before coming to the U.S. for his master's and doctoral degrees in the U.S. Following his graduation from UNL in 2007, he toured Europe for a semester with another jazz band, before being invited by the Secretary of Culture in Belem, Brazil, to return and conduct the Amazonia Jazz Band.

"Dr. Haar and I have known each other and played together since doing my doctorate in piano performance at UNL," Neves said. "We had a great time playing classical and jazz on several occasions, and I thought it would be such a great honor and experience to have him play with the Amazonia Jazz Band."

The Amazonia Jazz Band was founded 20 years ago and is today comprised of 21 musicians and seven technical team members and management. They are sponsored by the government of the State of Para and Secretary of Culture and are required to play once a month. They are also invited to play for special and private government events.

"Since returning, Nelson has really taken the band to a whole other level," Haar said.

Haar and the Amazonia Jazz Band performed a Thursday night concert during the Festival at Teatro da Paz, a performance hall built in 1860, which was modeled after La Scala opera house in Milan, Italy.

"The tickets for the Amazonia Jazz Band concert on Thursday were sold out in one hour," Neves said. "There was great expectation from everyone for this concert, and I can proudly say that the band and Dr. Paul Haar delivered beyond people's expectations. The crowd was really excited and responsive during the concert."



A special moment during the concert came when Haar played a chorinho (a Brazilian rhythm) called "1x0."

"The people went nuts," Haar said.

Neves said, "People were so impressed that Dr. Haar can play anything, even a chorinho, so well."

Haar was impressed with what music means to Brazilians.

"This is now the second international location that I've gone to and been overwhelmed to see a public that just can't live without music and the arts," Haar said. "I somehow got the impression they get it a little better than we do."

In 2011, Haar and Associate Professor of Composition and Jazz Studies Eric Richards traveled to China to perform and give masterclasses at the Shanghai Conservatory of Music.

"I had an appreciation for what the world sees our country does for music when I left China in 2011," Haar said. "But this is much deeper. In Brazil when I came out, and Nelson introduced me, and I saw that many people, it freaked me out."

Continued on page 28

Top left: Paul Haar (center) with the saxophone players in the Amazonia Jazz Band.



PHOTO BY TOM SLOCUM

TOUSLEY ATTENDED NATIONAL KCACTF IN APRIL

David Tousley, a second-year Master of Fine Arts student in scenic design in the Johnny Carson School of Theatre and Film from San Jose, Calif., won the Region V Kennedy Center American College Theatre Festival (KCACTF) National KCACTF Award for Design Excellence in Scenery. The winners of this award from each of the KCACTF's eight regions were invited to attend the national festival at the Kennedy Center in Washington, D.C., in April.

The Region V Festival was held on the University of Nebraska-Lincoln campus in January. The criteria for entering included attending the regional festival and displaying materials and documentation of the design process and execution. The entered design must have been realized.

In addition to Tousley, Graduate Student Joshua Rajae won second place in scenic design in Region V for his designs for the University Theatre production of "Agravio," which had performances in October in the Howell Theatre. Also, Senior Jessie Tidball was recognized with a national award for Distinguished Performance by an Actress for her work as Tilly in Theatrix's "Melancholy Play."

Tousley entered his design for the University Theatre production of Steven Dietz's "Paragon Springs," which held performances in the Studio Theatre last November. Tousley had not participated in a KCACTF Festival before this year.

"It was great to see other student

designers and now that I know what KCACTF is, I have more appreciation for the fact that we hosted it," he said. "I'm excited about next year [when UNL hosts again]. It will be even more fun since we all know what to expect. This year was like a dress rehearsal."

For his design for "Paragon Springs," Director and Assistant Professor of Practice Carrie Lee Patterson wanted to a full arena-style set.

"We collaborated, and I produced many sketches," Tousley said. "I asked myself, 'How can I design something interesting without any walls?' I decided to go up in the air and design a floating, movable structure—something that would help tell the story and still have that 'wow' factor when the audience walks in."

Patterson said none of the designers, actors or crew members that worked on "Paragon Springs" had ever worked on a stage that had audience on all four sides.

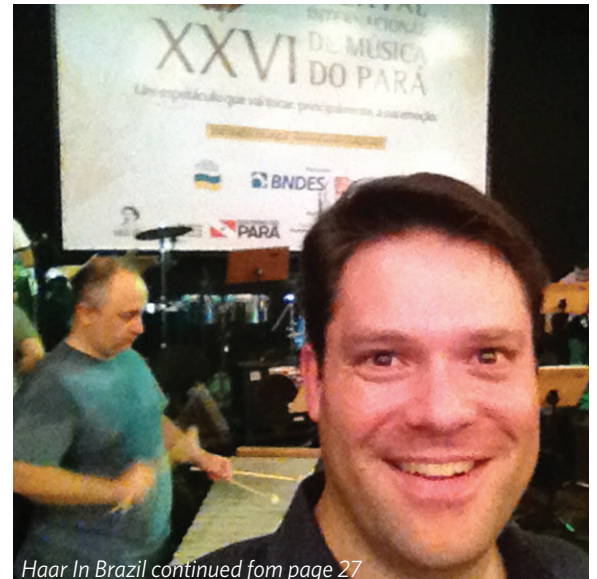
"At first, David wanted to change to a thrust stage (audience on three sides) so that he could use a wall," she said. "Once he released that idea, his creativity took over full force. I told him that because the play is about working class people, I wanted a set that worked—hinges, pulleys, etc. He took that single sentence and created a design that did all that and more."

She valued his dedication to the production.

"He came to more rehearsals than any scenic designer I have worked with, just to see how the actors were using the set. And after each visit, he had a new set of ideas," Patterson said. "I'm proud of his accomplishment and extremely grateful to have had the chance to work with him."

Started in 1969, the Kennedy Center American College Theater Festival is a national theater program involving 18,000 students from colleges and universities nationwide, which has served as a catalyst in improving the quality of college theater in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the county, where theater departments and student artists showcase their work and receive outside assessment by KCACTF respondents.

UNL will again host the Region V Kennedy Center American College Theater Festival next January. ♦



Haar In Brazil continued from page 27

Paul Haar at the International Music Festival in Belem, Brazil.

It also changed how he perceived his role.

"For the first couple of numbers, I was playing like I always do as a soloist, and you listen to me," Haar said. "And then it dawned on me—I don't know why or how—that the performer is serving the audience. It happened when we were playing a Tommy Newsom version of 'Summer of '42' by Michel Legrand. That was the piece I stopped playing to demonstrate, and the rest of the concert was more about doing what I had to do to make the audience happy. We can study it, we can appreciate it, we can put it on a pedestal, but it is still music that is supposed to entertain people. I think if we make that our primary focus, I think a lot more people are going to enjoy very complex music."

He was also impressed with the curiosity of the musicians he played with in the Amazonia Jazz Band.

"When I saw accomplished players doing amazing things coming and asking me questions with such curiosity and such eagerness, it made me turn the mirror on myself," Haar said. "Are you viewing things that organically and are you that hungry?"

Their enthusiasm was also impressive.

"I can't remember the last time I played with a professional big band, and they were always smiling," Haar said.

Haar would love to bring the Amazonia Jazz Band to Nebraska one day. The band has never traveled to the U.S.

"Not only do I think it would be a culturally enriching experience for people, but this is their dream—to play jazz in the United States," Haar said. "I think we really take that for granted."

Haar knows the experience has changed him.

"This is yet another trip I've gone on where I thought, 'I wonder how this is going to turn out?' And you come back and say, 'I'm not the same person when I left,'" Haar said. "There are just some incredible players down there, and it would be really great to have an exchange of ideas and people, if anything, just to make us smile and chill out a bit." ♦



FILM JUNIOR CREATES MUSIC VIDEOS FOR THE LONELY BISCUITS

BY ALLY PHILLIPS

An agreement between high school friends led to an experience of a lifetime for Dylan Adams, a junior from Omaha.

For the past couple of years, Adams, a film and new media major, has shot music videos for the band The Lonely Biscuits while being in school at the same time.

"I started making videos for them because we were trying to help each other out getting a start," Adams said. "The experience has been crazy and so much fun. It's hard to put into words."

Teo-Gooding said Adams, who applied twice before being accepted into the program, is taking full advantage of being a student in the film and new media program.

"He knows how hard it is to get in," Teo-Gooding said. "He's not taking it for granted."

Adams began shooting music videos for The Lonely Biscuits before he was accepted into the program. Sam Gidley, drummer for The Lonely Biscuits and a high school friend of Adams, said he would score a film for Adams if he needed, and Adams agreed to shoot video for Gidley as well.

"It was kind of this thing where we mutually agreed, and it wasn't too serious," Adams said.

Then Adams got a call from Gidley one day asking him to film the band opening for The Fray in Kansas City.

"Backstage there was crazy just hanging out with The Fray," Adams said. "It was just a surreal experience. It was like 'What am I doing? I'm a sophomore in college and not a film major, but I'm hanging out and doing this awesome thing.' I wasn't even expecting it."

Since then, Adams has traveled back and forth between Nashville and Omaha to shoot the band's music videos, while also traveling to New Jersey a time or two.

"I want to say that every time we shoot a video that something pops out at us, and it's something we hadn't plan for but it's

something that makes everything that much better," Adams said.

This year, The Lonely Biscuits won the "Chevrolet Sonic College Artist Woodie" in mtvU's Woodie Awards.

Adams' videos became an important part of the campaign for votes. The band decided to hold a video contest and asked fans to share their photo and info about the Woodie Award nomination 300 times before they would release the new video.

When he found out The Lonely Biscuits won, Adams said he was surprised and had no words for his excitement.

"I just sat there and stumbling over words to tell them how excited I was for them and Sam said 'Dude, it's not just us, it's you too. There's a reason for everyone to be excited. This is huge for all of us,'" he said.

Adams said that working with The Lonely Biscuits has helped him learn how to market his own work.

"I think it's done a lot for not only business wise but teaching myself how to market myself toward an internet and social media based society because (The Lonely Biscuits) have it down," he said. "They're doing it right, and it's so hard to adapt that for film."

Adams plans on continuing to make music videos with The Lonely Biscuits and other bands as well. He said he plans on finishing school in a couple of years and hopes to turn a script he wrote into a film.

"(But there's) always the dream that The Lonely Biscuits will take off, and I can just go tour with them and not have to do school," Adams said. ♦

KUNC, HAWBAKER TEACH PRINTMAKING WORKSHOPS IN BANGLADESH

BY KATHE ANDERSEN

Cather Professor of Art Karen Kunc traveled to Dhaka, Bangladesh, in May to teach a contemporary woodcut printmaking workshop at Dhaka University as part of her Fulbright Specialist Project Grant. She was joined by Camille Hawbaker, a Master of Fine Arts student in printmaking from St. Paul, Minn.

However, political protests and demonstrations occurring just outside the university meant that the workshop could not be held at the fine arts building at the university. Their host, Professor Rokeya Sultana, who had traveled to UNL last year on a Fulbright grant, found an alternative site at the Athena Gallery, which was located in the diplomatic zone of the city. The new site, however, did not have presses or other equipment.



"We all had skepticism at the beginning, but it ended up working out very nicely," Kunc said. "We hand printed. We shared space. I brought ideas for non-toxic approaches so we didn't contaminate the beautiful gallery, such as using vegetable oil to clean up instead of kerosene, which they typically use."

Hawbaker received a Hixson-Lied Presentation of Scholarly/Creative Activity Grant, to present her portfolio and demonstrate her working process in mixed media printmaking. She also spent additional time in the Bengal region of India and Bangladesh.

"I was treated as an honored guest with a generous welcome into many people's homes and lives," Hawbaker said. "I felt immersed in the language and culture by meeting so

many Bangladeshi people and learning about their lives from them directly."

Kunc said Hawbaker demonstrated in Bangladesh why she received the College's Outstanding Graduate Teaching Assistant Award this spring.

"For me to have my impressive master's student come, be there to interact with their masters students was great," Kunc said. "They



would see her level of professionalism. She taught them so much, and they followed everything she did."

Hawbaker demonstrated several book structures for handmade artists' books.

"The students had not been shown any book arts subjects before this workshop, but they picked up the principles quickly and took off with ideas and their own adaptations of the techniques I demonstrated," Hawbaker said. "Multiple people expressed their appreciation for learning this subject."

Kunc had traveled to Bangladesh in 1995. She noticed that Dhaka had a tremendous increase in development during this time.

"It is crowded and had terrible traffic," she said. "There are more people even still, about 17-20 million people. You could see lots of neon signs and the development of shopping stores, offices everywhere, garment district factories, lots of banks and bigger cars."

Hawbaker describes it as a "cacophony."

"There is always traffic and street noise, blaring loudspeakers calling the faithful to prayer, vendors, beggars, rickshaw bells and honking horns," she said. "There is beauty and wealth entwined with poverty and sweat all over. Beautiful buildings overlook shacks, and the rich are stuck in the traffic jams alongside buses full of laborers. I was stunned by the intense contrasts placed side by side. I think this may also influence my artwork down the road."

The printmaking students in Bangladesh were eager to learn.

"They were great students, so sweet and friendly and respectful," Kunc said. "We worked side by side in the small studio space. We all hand printed. It was a great way to teach when you're working so closely."

She has seen that style of learning from close observation in her other travels.

"I think they appreciated how I could interact with them. They liked that close way of working," Kunc said. "I also think there's a different way of learning that happens by very close observation. Every time I've taught in some of these exotic locations, people stand really close to me and watch everything I do, every hand gesture."

The printmakers in Bangladesh are resourceful and very proud of that.



"They cannot get good, quality materials. It's the nature of a poor country that everybody is a recycler," Kunc said. "They can't get beautiful copper plates, so they're using aluminum coming from signs. The wood that the students brought was broken-up packing crates. And it worked great. One student was using his computer mouse as a burnisher. They were very resourceful, and they are very proud of that. They know that about themselves."

In addition to the workshop, they had an inauguration/opening party and a closing party for the workshops. U.S. Ambassador Dan Mozena, who is from Iowa, attended the opening, as well as an exhibition of work created by Sultana during her time at UNL last year. Kunc said he appreciated making the connection to the Nebraska visitors.

"He did an opening speech for Rokeya's solo exhibition," Kunc said. "And referred aptly that Rokeya went to the ends of the earth to make this change for her work. Bangladesh was brought to Nebraska, and then brought back."

Hawbaker said Sultana has had a strong influence on her when she at UNL last year.

"She just became a mentor to me, just someone I could talk to about things going on that I was having a hard time with, and she was a neutral voice," Hawbaker said. "I could just go into her studio and watch her work, so I got to learn from her, too, that way. I consider myself her student."

While there, they also had the opportunity to do some shopping at the craft centers, which exist to preserve and promote traditional arts and crafts in Bangladesh.

"It's fantastic to go to those places and see things that are still being hand woven or hand crafted," Kunc said. "Embroidery is a big art form. Hand weaving is, too. We were fascinated by all of that and got to see some craft workers in action."

Kunc's favorite part of the trip was an excursion to the country.

"That was a really beautiful and wonderful thing to do," Kunc said. "We went driving outside of town, which takes three hours to go 40 kilometers because the traffic is so awful. But we went to this resort that enabled us to see the countryside and take walks out in the country and see the villages and farm life. That was beautiful because it was all surrounded by water. The rice patties were draining and filling."

They were there at the start of monsoon season.

"We've always been taught to be afraid of monsoon season. They love monsoon—the atmospheric changes, how it cools down and to watch the changing levels of water," she said. "They love rain, how it feels and sounds."

It fit in well with a series of works Kunc is exploring about water.

"It is a riverine place, a whole landscape that's built up from the vast river systems, it's quite pristine out there," Kunc said. "A lot of places don't have the money to do chemical farming or big factory farms, so it is very organic."

Her theme of water is a contrast to the landscapes she normally explores.

"Since I went on sabbatical two summers ago, water was my theme to investigate in different locations," Kunc said. "Maybe I think of it as the opposite of land, since I've dealt with landscapes for so long. Water is another way that helps me think about how the world is formed."

This summer, Kunc was also taking on another new project. She purchased property at 21st and O sts. in Lincoln to create Constellation Studios to use as a studio and gallery.

"I'm not ready to retire yet, but I've always been around people and have encouraged young artists and want that creative energy to continue in my future by mentoring people at all different ages and stages," she said.

She also wants to encourage the interrelated arts of printmaking, papermaking and book arts.

"That's why it's this constellation of these related media, it's a constellation of people coming together," Kunc said.

She is also planning to design and paint a large mural on the side of the building.

"It's such a visible location, and it will be a landmark, especially when I get that mural on the building," Kunc said. "Once I design it, then I can start making plans for how it's going to get on the wall. I have no idea how to do it yet. But it will be my art and the largest thing I'll ever make." ♦

Above left: Karen Kunc (right, bottom) and Camille Hawbaker (right, top) and Rokeya Sultana (third from left).

Above right: A display of the artist's books created in the workshop taught by Camille Hawbaker.

Far left: Woodblocks the students used to print on textiles.

Below: Students work in the printmaking workshop.



SCHOOL OF MUSIC SENIOR PRESENTS AT INTERNATIONAL HORN SYMPOSIUM

School of Music Senior Steven Cohen presented at the 2013 International Horn Symposium (IHS) in Memphis, Tenn, on Aug. 1.



His presentation was titled "From ON stage to UNDER it: Transforming from an Orchestral to Pit Hornist and Back" and provided a look into the world of professional pit/Broadway horn playing.

It is rare for an undergraduate to present at this conference, sponsored by the International Horn Society.

"It is very uncommon for an undergraduate student to present at the IHS," said Associate Professor of Horn Alan Mattingly. "Occasionally a graduate student will give a presentation, but by and large, only professional horn players and teachers at the peak of their careers are chosen to present."

Cohen grew up in Great Neck, N.Y. He began studying at Mannes College The New School for Music, but took leave in May 2010 to join the touring production of "The 25th Anniversary Production of Les Misérables." He performed as principal horn there from November 2010 to January 2012 until he began studying at UNL.

The production was a special one for Cohen, who was introduced to "Les Misérables" when he was 11 years old.

"I fell in love with the show immediately," Cohen said. "My dream job from that point on was to play the show."

A contractor hires touring musicians. His wife, Jill (Bartels) Cohen (B.M. 2005), who is also a horn player, had connections that led to their hiring for the "Les Misérables" touring production.

"I remember I was at work when my wife got the phone call from the contractor asking if we were interested," Cohen said. "I about had a heart attack. The show is something that had been a part of me since I was 11. I sadly lost my father when I was 14 after a long battle with an illness he had. That show really carried me through the loss. There are instances on tour that I literally would just start crying because the show is just that powerful."

Mattingly said Cohen is a "fantastic" horn player.

"He has performed in a wide variety of musical settings, including a full-time tour with the 25th Anniversary Production of Les Misérables," Mattingly said. "He is also an active freelancer in the area, playing numerous productions in Lincoln and Omaha. He is definitely not the 'typical' undergraduate student. Steven can offer great insight to horn players about the differences between playing on stage with an orchestra and playing under the stage in the pit of a musical production."

While they share some similarities, playing in a pit orchestra offers some challenges not typically found in the orchestral setting.

"There are a lot of varying styles that you're asked to do within the pit setting that you're not asked to do in the orchestral setting normally," Cohen said. "Also the way that the horn is used in the pit, because of its unique versatility, your part could be a horn part, but you could also be filling in the role of second trumpet or third saxophone."

Playing in the pit also typically means more playing.

"One of the differences I like to point out is the time that you're going to be spending playing," Cohen said. "Most orchestra concerts are two hours in length with an intermission, and you play them three or four times per week at the most. With a show, you're looking at playing eight times a week for three hours at a time with two shows on Saturday and Sunday. Your body is utilized differently. The physicalness of keeping up with it, especially with your chops, is very scary."

Another difference is the number of people that you work with.

"You go from the orchestral setting of working with 100 people to the pit orchestra, which is typically much smaller. The most I've worked with in a pit was 'South Pacific,' and that was 22 people," Cohen said. "What's asked of you within your part is a lot more. You're dealing with smaller numbers, so you have to create a big deal of sound."

But Cohen has a passion for playing in the pit.

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Above: Steven Cohen and Jill (Bartels) Cohen in the "Les Misérables" pit.



“Almost every year we’ve been able to create an event where a student actually have work that’s shown or done outside of the classroom,” said Associate Professor of Art Aaron Holz. “It was a really successful project and a good experience for the students. I think it gave them a lot of credibility and trust.”

Holz, along with Assistant Professor of Art Matthew Sontheimer, had both beginning and advanced painting students meet with Thomas C. Woods, IV, the President and Board Secretary of the Woods Charitable Foundation, to set up the project.

“We were relocating our offices,” Woods said. “We hadn’t moved out of the telephone building since we were founded in 1941, and we really didn’t have any artwork to speak of, except for one existing piece done by a student back in the early 1960’s.”

The Woods Charitable Fund is a private philanthropic foundation created in 1941 by Frank H. Woods and Nelle Cochrane Woods and their three sons. Their business interests in telecommunications, including Lincoln Telephone & Telegraph, as well as the coal industries in Nebraska and Illinois, helped create the resources for the Fund.

The Woods Foundation wanted to honor their roots with the telephone company through the artwork in their new offices at 1248 O St Ste 1130 in Lincoln. Students visited the Frank H. Woods Telephone Pioneer Museum and studied Woods Charitable Fund Annual Reports before creating their pieces.

“As a class we visited the telephone museum, and the students took pictures of various exhibited objects and installations in the museum,” Sontheimer said. “I talked with each student about the subject they were painting and what would be a good scale to work on.”

The students created around 20 works, and the Woods Charitable Fund Board selected the pieces they wanted to purchase for their offices.

“The Woods Family has a great history of art collecting, and Tom has a great eye,” Holz said. “They weren’t just going to take anything. They had to be good, and some of the works that were made were just really fantastic.”

Six pieces were selected for the Foundation’s offices. Students negotiated the purchase price with the Woods Fund.

PAINTING STUDENTS CREATE WORKS FOR WOODS CHARITABLE FUND

BY KATHE ANDERSEN

Painting students in the Department of Art and Art History created works last spring for the new offices of the Woods Charitable Foundation in Lincoln.

“I thought was important for them to figure out how to have that conversation and represent themselves,” Holz said.

The subjects of the pieces were varied. One student created a piece that depicted two children communicating through a string and tin cans in the old “telephone” game. Another was a painting of seven hats hanging on a hat rack, and each one has a different logo from Lincoln Telephone all the way to Windstream. Another painting shows the detail of a telephone.

“The history of the telephone exists in each of those paintings in a very strong and memorable way,” Holz said.

Woods said they were pleased with the artwork that now hangs in their offices.

“We were really impressed, especially with the pieces we selected,”

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Steven and Jill Cohen perform outreach for school children in November 2011 in Cleveland, Ohio, during the "Les Misérables" tour.

Steven Cohen: continued from page 32

"People don't think about it much. You listen to show tunes on the radio, but what went into that?" Cohen said. "That's what pushed me to do this."

He also appreciates having the opportunity to change people's lives through music.

"This music has the ability to transform people. The emotional experience is there," Cohen said. "Even if you're an amateur horn player, there are so many things you can do to really give a full performance because you're part of what's going on. It's not just what's happening on stage. You, as a player, especially if it's a really significant horn part, have moments in that horn part that drive the entire show. It was my job at 'Les Mis' to bring those moments to life because when it was our time to shine, we had to really shine."



Steven Cohen (lower left) performs at a rehearsal for the touring production of "Les Misérables."

But he also believes there is no such thing as a perfect performance.

"You can play every note, every single way you want to, but there's a whole other spectrum because of what's happening on stage," Cohen said.

Cohen strives to get that emotional reaction from the audience.

"That's a complete performance for me," Cohen said. "It's understanding yourself as a musician and bringing your feelings forward through your playing. It's painting a picture of what's happening on stage through your playing." ♦

Painting Students: continued from page 33

Woods said. "I've had people come through and say, 'Oh, is that a so-and-so's piece?' And I said, no, it's a UNL art student. Maybe one day they'll be so-and-so. You never know. But it was nice seeing the different subject matter, the scale of the work and the medium used."

Andrea Maack, of Lincoln, who graduated in May with her Bachelor of Fine Arts degree, had her painting of a pay phone selected by the Woods Fund.

"This was such a great opportunity for us students," Maack said. "In the advanced class, we weren't assigned to paint this commission, but instead were given the option to pursue it. Knowing we had the full support from our professor to take a small tangent from our work and do something completely different made me jump at the opportunity."

Bonnie Ostdiek created "Progression," the painting of the seven caps depicting the historical logos of Lincoln telephone companies.

"Visiting the museum with our painting class started me thinking about a topic that would be different than the usual painting of mechanisms I was sure would be in the other painter's minds," Ostdiek said. "I noticed the row of baseball caps hanging at the ceiling with the logos of the various telecommunications companies, and decided to give a history by the various logos over time."



Bonnie Ostdiek

Ostdiek was honored to have her piece chosen. A non-traditional student, she was painting for the first time in 35 years.

"Having been away from painting for so long, it renewed my faith in my abilities," said. "As a senior citizen, the reality and the good news is that creativity doesn't disappear because one is older and remains to break out if given the chance."

Commissioning is an important experience for students to have.

"I feel the process of commissioning a piece is something every artist should experience," Maack said. "It's a thrill and a risk all at the same time. You never know who will like your work because every eye sees art different, but knowing that someone really values your work and wants to purchase it, that is a great feeling."

The other students whose works were purchased were Carl Jernberg, Kyle Choy, Vilis Lipins and Shereen Zangeneh.

"I think the paintings look wonderful in the space," Sontheimer said. "After visiting the offices, Aaron and I both thought they works looked great and were really thoughtfully installed."

Maack is glad she had the opportunity to participate in the project because it gave her confidence in her work.

"It obviously benefited me by selling the work, but I think it also just gave me that extra push to know that I would be able to do commissioned work in the future," Maack said. "It's so exciting knowing that someone will see my painting every day in this building, and that there will be many new eyes who will get to see it also. The Woods Foundation has been generous in giving us this opportunity." ♦



KATZ RECEIVES SMITHSONIAN SENIOR FELLOWSHIP

Associate Professor of Art History Wendy Katz has received a Smithsonian Senior Fellowship. She will conduct research in Washington, D.C., from January to April 2014.

These fellowships are offered by the Smithsonian Institution to provide opportunities for senior investigators to conduct research in association with staff members at the Smithsonian Museums.

Katz is researching a book titled “The Politics of Art Criticism in the Penny Press, 1833-1861.” She intends to conduct research at the American Art Museum, the National Portrait Gallery and the National Museum of American History at the Smithsonian, as well as at the Library of Congress.

“I’m really excited,” Katz said. “The Smithsonian, because it focuses on American art and American history, offers historians, librarians and curators who have a wealth of knowledge and materials in exactly the area I study. It will be such a rich environment to work in.”

Katz is examining art criticism during the antebellum period in the penny press and other periodicals of the time to see how their political and economic agendas influenced their point of view.

“The art criticism of this period just seems chaotic. It doesn’t seem to follow professional guidelines or have a coherent doctrine,” Katz said. “So what I suggest gives it coherence is the fact that these people, who all knew each other, were engaged in competition—political and literary.”

The penny press papers relied on advertising instead of subscriptions to sell newspapers, so to boost sales, Katz said they borrowed from English papers a sensationalist approach to local news, including art.

“So, for example, one editor, when he’s writing about William Sidney Mount, is really writing about another editor and his art reviewer at another paper,” Katz said. “They’re trying to create controversy between each other, so these papers and portraits help recreate that social network.”

Katz said it’s really not unlike what we see today.

“Today we are so conscious that when we turn on one news channel or another that, often time, that particular commentator has a political agenda,” Katz said. “But we tend to treat records from the past as if that were not true—as if commentary on art is

just commentary on art. It seems to me that the 1830s and 1840s, which was the birth of our modern political system and the party system, that’s when you see the birth of exactly this thing—people using cultural commentary as a part of attracting readers.”

Katz’s principal advisor for the Smithsonian Fellowship will be Eleanor Harvey, chief curator of the American Art Museum. She recently published an exhibition catalog on Civil War Art and also was aware that newspapers were not necessarily neutral.

“She was conscious that when the New York Times is writing about Winslow Homer or another artist, that it’s motivated criticism. If they like a picture, it’s at least in part because the representation of African Americans fits a northern view of African Americans, so she was supportive of this project,” Katz said.

For Katz, the best part of the Fellowship is the time it allows her to conduct research.

“The time to do it is the most valuable part,” Katz said. “For four months, that will be my job, just to do this research. It’s hugely attractive.”

Katz has taught at UNL since 1998, becoming Associate Professor in 2005. Her book, “Regionalism and the Humanities,” edited with Timothy Mahoney, was published by the University of Nebraska Press in 2009. Her book, “Regionalism and Reform: Art and Class Formation in Antebellum Cincinnati” was published by Ohio State University Press in 2002.

She received her Ph.D. from UCLA, her Master of Arts from the University of Michigan, and her Bachelor of Arts from Occidental College in Los Angeles.

She is also currently working on an anthology titled “Visual and Material Culture at the Trans-Mississippi International Exposition of 1898.” ♦



UNL archeological team unearths giant Roman mosaic in southern Turkey

BY KATHE ANDERSEN AND STEVE SMITH

A University of Nebraska-Lincoln archeological team has uncovered a massive Roman mosaic in southern Turkey—a meticulously crafted, 1,600-square-foot work of decorative handiwork built during the region’s imperial zenith.

It’s believed to be the largest mosaic of its type and demonstrates the reach and cultural influence of the Roman Empire in the area in the third and fourth centuries A.D., said Michael Hoff, Hixson-Lied professor of art history at UNL and the director of the excavation.



“Its large size signals, in no small part, that the outward signs of the empire were very strong in this far-flung area,” Hoff said. “We were surprised to have found a mosaic of such size and of such caliber in this region—it’s an area that had usually been off the radar screens of most ancient historians and archeologists, and suddenly this mosaic comes into view and causes us to change our focus about what we think (the region) was like in antiquity.”

Since 2005, Hoff’s team has been excavating the remains of the ancient city of Antiochia ad Cragum on the southern Turkish coast. Antiochus of Commagene, a client-king of Rome, founded the city in the middle of the first century.

“This region is not well understood in terms of history and archeology,” Hoff said. “It’s not a place in which archaeologists have spent a lot of time, so everything we find adds more evidence to our understanding of this area of the Roman Empire.

“We’re beginning to understand now that it was more Romanized, more in line with the rest of the Roman world than was suspected before. (The nature of the mosaic) hammers home how Roman this city truly is.”

Antiochia ad Cragum had many of the trappings expected of a Roman provincial city—temples, baths, markets and colonnaded streets, said Hoff. The city thrived during the empire from an economy focused on agricultural products, especially wine and lumber.

Excavation has focused on a third-century imperial temple, and also a colonnaded street lined with shops. In July 2012, the team began to explore the mosaic, which was part of a Roman bath. The decoration consists of large squares, each filled with different colored geometric designs and ornamentation.

“This would have been a very formal associated pavement attached to the bath,” Hoff said. “This is a gorgeous mosaic, and its size is unprecedented” – so large, in fact, that work crews uncovered only an estimated 40 percent of its total area last summer.

Hoff said it appears the mosaic served as a forecourt for the adjacent large bath, and that at least on one side, evidence shows there was a roof covering the geometric squares that would have been supported by piers. Those piers’ remains are preserved, he said.

Meanwhile, the middle of the mosaic was outfitted with a

Left: The first session participants in the excavation from this summer. Hixson-Lied Professor of Art History Michael Hoff is in the first row, fourth from right (purple shirt and khaki shorts).



marble-lined, 25-foot-long pool, which would have been uncovered and open to the sun. The other half of the mosaic, adjacent to the bath, has yet to be revealed but is expected to contain the same type of decoration, Hoff said. Crews expect to unearth the entire work this summer.

"I've suspended my awe and wonder of it until we get the whole thing done," Hoff said. "I guess what has increased now is my excitement and hope for what is going to be revealed this summer."

Team members first noticed the mosaic in 2001 when a large archaeological survey project that included Hoff noticed plowing by a local farmer had brought up pieces of a mosaic in a field next to a still-standing bath structure. The find was brought to the attention of the archeological museum in Alanya, who two years later made a minor investigation that revealed a small portion of the mosaic.

Last year, the museum invited Hoff to clear the mosaic and to preserve it for tourists and scholars. Hoff's 60-person team also included Birol Can, assistant professor of archaeology at Atatürk University in Ezzurum, Turkey, a sister university to the

University of Nebraska; students from UNL; other students from Turkey and the United States; and workers from a nearby village. About 35 students participated in the project as part of a summer field school Hoff runs. About 40 student are expected to participate this summer.

Phalin Strong, a junior art major from Lincoln, said the work last summer was difficult but satisfying.

"It is strange to realize that you are the first person to see this for centuries—a feeling that also made me think about impermanence and what importance my actions have on humanity and history," Strong said.

Ben Kreimer, a senior journalism major, agreed: "(Working on) the mosaic was great because the more soil you removed, the more mosaic there was," he said. "Visually, it was also stunning, especially once it got cleaned off. It wasn't very deep under the surface of the soil, either, so ... we had to be



careful not to swing the handpick too hard so as not to damage the priceless mosaic that lay just inches beneath us."

Geraldine Dobos, who is pursuing her master of arts in art history, will be spending her third season in Turkey this summer.

"Personally, I don't think that anyone can walk away from an experience as a student abroad and not learn something new about themselves," Dobos said. "Professionally, I've learned to press on when I'm tired and not feeling all that motivated."

Last year, Dobos created numerous architectural drawings of the blocks that the other participants had excavated from the temple mound.

Center: The team works to clean off the mosaic last summer.

Right: An overhead perspective of the roughly 40 percent of the mosaic uncovered so far last summer. Researchers expect its total area to be about 1,600 square feet when fully unearthed this summer.

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Main photo: Hixson-Lied Professor of Art History Michael Hoff and his team have unearthed a new, smaller mosaic this summer near the one they found last summer. This one is believed to be associated with a temple.

Photos on Left, top to bottom:

A detailed photograph of the tesserae, or tiles, that make up the massive Roman mosaic.

A conservationist will work to repair cracks found in the mosaic.

Researchers, students and workers spent two months unearthing and cleaning the mosaic last summer.

One researcher made one-to-one line drawings of the mosaic designs, so he stretched Mylar over each panel and is tracing the design.

A worker rests in the bath area next to the mosaic.



Photos on Right, top to bottom:
A 25-foot-long Roman bath was
uncovered next to the mosaic
last summer.

The students get direction from
one of the project leaders.

At the end of the summer,
workers covered the mosaic
with a special fabric called
geotextile, which creates a
buffer between the surface of
the mosaic and the sand placed
on top to protect the mosaic.

Detail of the edge of the mosaic.

The students and workers rest
under the shade of an umbrella.



Top, left: The mosaic is near a third-century imperial temple in the city of Antiochia ad Cragum, near the Mediterranean on the southern Turkish coast.

Top, right: The geometric patterns and ornamentations are quintessentially Roman in design, said Hixson-Lied Professor of Art History Michael Hoff, the director of the excavation.

Bottom, left: A view of the mosaic uncovered last summer.



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"Rather than the expected archaeological tools such as a shovel, trowel or brush, I use a ruler, carpenters' square and tape measure in the field. I assist in recording, managing and analyzing what has been excavated," she said. "I enjoyed making the block drawings and felt that learning about the architecture and archaeology were challenging enough. These completed architectural drawings will be used to prepare for the physical reconstruction of the Imperial temple, and they also serve as the basis for my master's thesis."

Dobos has made some discoveries of her own.

"I discovered that an unfinished carving was part of a missing piece of a capital block. It was an important discovery because it gave evidence of the working methods of the ancient sculptors who were using the drill," she said. "And while visiting an archaeological museum in a nearby city, I solved the mystery of a fragment of an artifact, which turned out to be a brass key. These were both questions that even the professors were unable to solve. No one can know everything, and we are all students of the past."

Hoff said the significance of last summer's discovery has him eager to return to the site and see what the rest of the excavation uncovers.

"As an archaeologist, I am always excited to make new discoveries. The fact that this discovery is so large and also not completely uncovered makes it doubly exciting," he said.

Dobos was also eager to return.

"There's still a lot of work to complete and even more for me to learn," she said. "This field work has been beneficial to my education and career goals because it has enabled me to continue to draw while completing my academic research of these architectural blocks. This allows me to maintain my skills as a draftsman/artist, in addition to acquiring all this knowledge about antiquity."

Eventually the project will be documented in a book with chapters on the various sub-research taking place at the site, such as the mosaic and the architectural reconstruction of the temple.

"Eventually this will be a book, but we're talking years down the road," Hoff said.

As he gets more people involved, the project will continue to expand.

"We have plans to bring in a ground-penetrating radar to explore an area that I believe was the domestic quarter," Hoff said. "That will probably be where we begin looking next year or the year after. There's also a second bath complex, and we plan to work inside there. We do have a pretty good idea of what we'll be doing in years to come." ♦



SNIDER RECEIVES ALUMNI ACHIEVEMENT AWARD IN MUSIC

He played the piano, the violin and eventually percussion. It was the percussion that “stuck” for Robert Snider (B.M.E. 1976).

“Everybody has that Ringo Starr moment when he was on the Ed Sullivan Show,” Snider said. “I just liked drummers.”

Snider, who recently retired from the U.S. Navy Band after 30 years, received the Alumni Achievement Award in Music this spring. During those 30 years, he played in the concert band and country band for 15 years and then became tour director for the last 15 years.

“After 15 years of playing, the tour director retired, and I was on the very, very short list to take over, which I did,” Snider said.

During that time, he reorganized his staff department and created a team.

“I’m really proud of that,” he said. “I have great memories of the whole thing.”



Born and raised in Lincoln, Snider’s father, Jack, was the Cornhusker Marching Band Director from 1954 to 1981, and Snider often helped his dad during the summer.

“I grew up in this place,” Snider said.

He started at UNL in 1972, the first year Professor of Percussion Al Rometo came to UNL.

“We’re about five years apart, and we really hit it off well,” Snider said. “He was a teacher, a mentor and a friend. I really appreciate our friendship and the leadership and guidance he gave me. He actually built the percussion department.”

One of the best parts of Snider’s experience in the School of Music was the many opportunities he had to perform.

“There was always an opportunity to perform. When I was here, I was in marching band, of course,” he said. “There was wind ensemble, symphonic band, the orchestra and one of the jazz bands. Dad also had a lot of brass ensembles, and I played timpani and percussion there. A lot of us had a lot of playing experience going forth.”

Snider said he got no special treatment being the band director’s son.

“He didn’t play favorites. I got chewed out just as much as anybody else,” Snider said. “He was one of the best conductors I ever worked with. He just had a way to inspire.”

Snider said his experience in the School of Music was also enhanced because the faculty were performers.

“They were enthusiastic about performance, as well as the classroom,” Snider said. “You got a lot of experience. I tell my students that you want to go to a place where you can play. Every time we had Navy Band auditions, you could tell the practice room players versus those who were out there playing in a bad polka band.”

After he graduated from UNL, Snider completed his master’s degree at Indiana-Pennsylvania and then took a job at a university in Green Bay, Wisc., and also played in the Green Bay Packers football band.

“After three years there, I got tired of academia,” Snider said.

He had always respected the bands in Washington, D.C., so while he was in Boston for a study trip, he auditioned for the U.S. Navy Band and was chosen.

“At age 29, I went to boot camp,” Snider said. “In the Fall of 1981, I went back to the band and did 30 years there.”

While in the U.S. Navy Band, Snider said he was on the sideline to a lot of history and performed for Presidents Reagan, Bush and Clinton. He has played for inaugural parades, state funerals and Arlington Cemetery honor funerals. He also performed at the Capitol Summer Concerts on Monday nights.

“I always told people that when you’re playing the National Anthem at the Capitol, and you look up and see that dome and see the flag, if that doesn’t get to you, you need to be doing something else,” Snider said. “There’s this real feel for being part of it.”

His best advice to young musicians is to play often.

“This is based on sitting through 30 years of auditions for a band and seeing people from all over the country,” Snider said. “Know your fundamentals and know how to play your horn. Have experience. Play in a summer park band or a church job. Any playing is experience. We don’t hire musicians that just play great. We hire people that play in an ensemble. Be real strong and play the best you can.” ♦

Top: Robert Snider rehearses with the UNL Percussion Ensemble in April.

Center: Robert Snider receives the Alumni Achievement Award in Music from Associate Dean Christin Mamiya. PHOTO BY TOM SLOCUM

UNL ALUM MEIER RECEIVES MCKNIGHT VISUAL ARTIST FELLOWSHIP

Catherine Meier, of Duluth, Minn., who received her Bachelor of Fine Arts in studio art from the Department of Art and Art History in 2005, has received the McKnight Visual Artist Fellowship from the Minneapolis College of Art and Design (MCAD).

Meier is one of four artists to receive the prestigious fellowship. Designed to identify and support outstanding mid-career Minnesota artists, the McKnight Artist Fellowships for Visual Artists provide recipients with \$25,000 stipends, public recognition, professional encouragement from national visiting critics, an artist book and exhibition at the MCAD Gallery. The fellowships are funded by a generous grant from The McKnight Foundation and administered by MCAD.

The 2013-14 McKnight fellows were selected from a group of 190 applicants by a panel of arts professionals of varying backgrounds whose careers intersect with the visual arts in different ways. This year's jurors were Megan Hamilton, an arts writer and program manager at the Creative Alliance, a community-based non-profit arts organization in Baltimore; Gilbert Vicario, senior curator at the Des Moines Art Center; and Lynne Yamamoto, a practicing artist and associate professor of studio art at Smith College in Northampton, Mass.

Meier explores the meaning of "open space" in her large-scale graphite drawings, woodcuts and animations. Representing a state of mind as well as a state of being, these expansive landscapes are redolent of the artist's own travels crossing the Great Plains of North America and the Mongolian Steppe where her experience of freedom and boundlessness also fueled feelings of fear and paranoia.

Meier has shown her work in gallery and museum settings in the Midwest, South, and Japan, at film festivals, and in the very landscapes that gave rise to her drawings. Last fall, she had an exhibition at the Great Plains Art Museum titled "Open Richness." She received her Master of Fine Arts from the University of Michigan. Her awards include two from the Arrowhead Regional Arts Council. ♦



Catherine Meier

1958

Jim Cantrell (B.F.A. Art) had an exhibition of watercolors, "The Barn Revisited/Vanishing Americana," last fall at the Bardstown Art Gallery in Bardstown, Ky. (below)



Jim Cantrell

1979

Ellen McGovern (B.M.E.) was recently crowned Mrs. Nebraska International 2012. She was featured in the SeptemberFest Parade in Omaha on Sept. 3. She is a vocal music teacher currently working toward her Masters in Music Education at the University of Nebraska at Omaha. (right)

1980

Cindy (Owens) Naughton (B.M.E.) was honored at an awards ceremony at the Pelham Library as the recipient of a "Gold Star" Award from the Massachusetts Cultural Council. Gold Star Awards are presented at the state level each year in recognition of exemplary cultural programs that are funded, in part, by local Cultural Council grants. Naughton was acknowledged for her work with the children's theatre group she founded known as the Pelham Players. She was also presented with a citation of honor from the Commonwealth of Massachusetts Senate and House of Representatives, also recognizing her work with the Pelham Players.

1982

Lori Adams (M.F.A. Theatre) directed "Falling," which opened last September off-Broadway at the Minetta Lane Theatre in New York City. Sets were designed by **John Stark** (M.F.A. Theatre 1982).

1983

Valery Wachter (B.F.A. Art) had a series of flower paintings on display at the Lauritzen Gardens in Omaha last Fall.

1991

Lance Nielsen (B.S.; M.M. 1998; Ph.D. 2011) became Assistant Professor of Music at Doane College last fall.

1995

Carol Ronin Thompson (M.F.A. Art) had an exhibition of her paintings on display at Gallery 92 Westin Fremont, Neb., last Fall.

1997

Sheila Talbitzer (B.A. Art 1997) received a \$1,000 Merit Award from the Nebraska Arts Council this spring.



Ellen McGovern

2000

John-Mark Schlink (M.F.A. Art) is lecturer in printmaking and drawing and Director of Exhibitions at the Soeffker Gallery and Permanent Collection at Hamline University in St. Paul, Minn.

CROSHAW IS DIGITAL SET DESIGNER FOR HIT FILMS

Tim Croshaw is a digital set designer in Los Angeles, Calif. This spring, he was the recipient of the Alumni Achievement Award in Theatre and Film from the Hixson-Lied College of Fine and Performing Arts.



"I didn't actually know what I wanted to do when I came to college, so having all the different opportunities here at the university helped me refine and find out what I wanted to do," Croshaw said.

He noticed set design as he watched plays, television or films.

"Seeing the work, I wondered, 'Who does that and what goes into it?' he said. "So that's what kind of peaked my interest early on."

He served as a set designer on the summer film "Star Trek Into Darkness." His previous set design credits include "The Avengers," "The Girl with the Dragon Tattoo" and "X-Men: First Class." He has also set designed for the television shows "House, M.D." and "Monk." He also set designed episodes of the Netflix show "House of Cards."

"Star Trek was a really exciting project because that's something I always grew up with and always was a big fan of," Croshaw said. "That was a real treat to see something that you've always admired from afar and then be able to participate in it."

Working in television and film is the complete package for Croshaw.

"Working in film and television is the ultimate design experience because you are creating a new world that didn't exist before or you're recreating a world that existed in the past," he said. "You can research historic events. You can learn about new sciences and emerging technologies. And you can be a sculptor, a painter and just a visual artist. There's no more complete package than working in film and television."

Originally from Omaha, Croshaw received his Bachelor of Fine Arts from UNL in 2000. He received his M.F.A. from Florida State University in 2004 before moving to Los Angeles to begin his career.

"Within 12 years of completing his undergraduate degree, Tim has already created a resume of titles that those with far more years of work

would envy," said Paul Steger, Director of the Johnny Carson School of Theatre and Film. "He inspires Carson School students to realize that with lots of hard work and perseverance, success is possible."

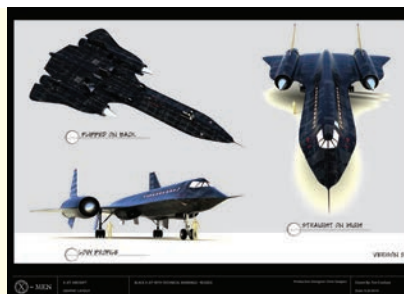
While back in Lincoln to receive the alumni award, Croshaw enjoyed visiting with students in the Carson School.

"I've always loved talking about what I do with students who are interested in it, so to be able to come here and give time and talk to current design and film students is very fulfilling," Croshaw said. "I like to think that a little bit of encouragement can help somebody get to where they want to be."

He was impressed with the changes that have taken place since he graduated thanks to the generous donations of Johnny Carson to the University of Nebraska Foundation.

"This place has transformed dramatically," he said. "Everything here is like a sharpened pencil. It's new, and the facilities are very expansive. I can't believe all this has transpired in just over a decade."

His best advice to students is to take advantages of their opportunities here.



"Just spread yourself out and see what you like, and then focus on one of those things and move forward with it," he said. "If you can find that focus and maintain it, that's the best advice I can give." ♦

Above: Tim Croshaw (left) and his wife, Shanna Starzyk (second from left), who is the assistant art director for the television show "Mad Men," visit with students and faculty in the Johnny Carson School of Theatre and Film on April 19. Above Left: Croshaw was a set designer for "Star Trek Into Darkness." Above: An X-Jet design by Tim Croshaw for "X-Men: First Class."

COURTESY OF TWENTIETH CENTURY FOX IN ASSOC. WITH MARVEL ENT. ALL RIGHTS RESERVED. COURTESY OF TIM CROSHAW.



Misfit Cup Liberation project exhibition at the NCECA Biennial in Houston, Texas.

STRAND CONNECTS WITH PEOPLE

"I work in clay, but what I like to say is when the kiln cools, I'm about 30 percent done with my work. I love to make objects, but that's one role I play. I'm really interested in people. It's all about relationships."

That's the philosophy of Michael Strand (M.F.A. 1999), who received the Alumni Achievement Award in Art this spring.

He sees his work in ceramics as a way to connect with people.

"Most of my work, in some way, deals with designing a space between the object that I make and the people that receive them," he said. "Clay, the potter's side of me, is what makes those objects. And it's a perfect intersecting point for humanity. It's not just clay."



It's a way to connect to the world and a way to connect to other people, to bridge people. I would say, in many respects, people finish my work."

Strand is currently associate professor and head of visual arts at North Dakota State University.

One of his most widely known works was "The Sandbag Project."

When Fargo, N.D., flooded in the spring of 2011, Strand organized 5,000 children and senior citizens to decorate and deliver sandbags to the volunteers that were building walls to fight the flood to raise the spirits of the people building the dikes. In all, he worked with 20 senior citizen centers, 20 local schools and several YMCA centers.

"What has remained constant in Michael's career is his interest in community and social practice and his insistence on making this the focus of both his career and his artwork," said Peter Pinnell, Chair of the Department of Art and Art History and Hixson-Lied Professor of Ceramics.

While at North Dakota State, Strand started "Engage U," a collective group of graduate students in architecture, undergraduates in design and visual art and even a philosophy major, who are all part of a collective.

“The idea starts, and it’s like a physics lab. I have an idea or theory. I plant the seed, and then students bring new capacities to the idea,” Strand said. “I don’t divide pies, I create new pies.”

His Misfit Cup Liberation Project was produced by Engage U.

“With the Misfit Cup Liberation Project, I have created an orphanage of sorts, a collectively curated tribute to bad design or perhaps a memory you are ready to leave behind,” Strand writes on the project’s website.

Participants are asked to bring their favorite rejected cups, which Strand trades for a new, handmade cup. The rejected cups then reside alongside 99 other rejected cups as a collection of the best of the worst.

The Misfit Cup Liberation Project was shown at the 2013 National Council on Education for the Ceramic Arts (NCECA) Biennial and will be in 10 locations around the world.

“It’s rare that my work would just sit on the pedestal on a wall,” Strand said. “It’s really infused in some way in community.”

His connection to people is simply who he is.

“In a grocery store, there is a person that asks a question of you to get to know you. I’m that person. I just can’t help it,” Strand said. “So if it’s that strongly ingrained in who you are, your work better begin to reflect that. Engagement isn’t just this tool to make artwork. It’s a way for ideas to move into the world. I know it’s my life’s work. It’s what I’m going to do for the next 40 years.”

As an undergraduate, Strand said he went to school for many other things, including psychology and education. After three years, he took a ceramics class, but didn’t do well in it, so he re-took it.

“I got really inspired by a graduate assistant who drove a Harley and played reggae music,” Strand said. “I thought, ‘This is really interesting.’ I knew it was my life’s work after two semesters. This is why getting out in four years isn’t always optimal, by the way. I was a six-year student and found what I am supposed to do with my life.”

When Strand arrived at UNL in 1996, the ceramics program was being built.

“I remember meeting with Gail Kendall and Pete Pinnell, and they said ‘We’re building something. We know you can go other places, but if you come here, by the time you’re done, we’re going to be one of the best clay programs in the country,’” Strand said. “It was said with such authority and such vision, I had no choice but to come here. It was the best choice I’ve ever made.”

One of his favorite memories was when Kendall told him he didn’t know how to trim a foot.

“I was devastated,” he said. “‘What do you mean? I’ve been doing this for a while?’ And yet, she was so right. It was just that moment of teaching that was just so profound. Trimming a foot is this really technical thing, but it really meant about caring for something.”



He also remembers being at Kendall’s house with other ceramic graduate students. She asked them to come up with a short artist’s statement.

“Matt Kelleher had this really quick, encapsulating statement about his work, which was, ‘I wish for my work to be a silent accompaniment to a greater conversation,’” Strand said. “That has haunted me for 20 years, and in that moment, I remember thinking this is what graduate school is all about. It’s the learning environment around you and your colleagues. I’m interested in the greater conversation. That’s why it’s been so important.” ♦

Above: Strand’s bowl at a Portland, Ore., Fire House as part of his “Bowls Around Town” project. ALL PHOTOS COURTESY OF MICHAEL STRAND.



Matthew Blache, "Step it Up," plaster, wood, water, steel, variable, 2013. The plaster sawhorse sweats. See a video of it in motion at go.unl.edu/tho.

BLACHE RECEIVES INTERNATIONAL SCULPTURE CENTER RECOGNITION

Matthew Blache, who received his Master of Fine Arts in sculpture in May, was named a 2013 Outstanding Student Achievement in Contemporary Sculpture Honorable Mention from the International Sculpture Center (ISC).

More than 414 nominations were made from 159 colleges and universities worldwide.

"It was a complete surprise," said Blache, who is originally from New Orleans, La. "It is a tremendous honor to be chosen by the ISC. While the award has my name on it, my graduate committee—Mo Neal, Santiago Cal, Aaron Holz and Marissa Vigneault—as well as my undergraduate professor Kevin Kennedy, have their fingerprints on it. Their guidance was critical to my development."

Blache's work will be recognized in the October issue of *Sculpture* magazine and on the www.sculpture.org website.

He received his B.F.A. in sculpture from Louisiana Tech University. His work has been displayed in New Orleans; Lincoln; Kansas City, Mo.; and New York, N.Y.

In his artist statement, Blache said he is a "fabricator of moments."

"My studio practice is a convergence of my compulsion to make things and my desire to give form to my narrative, which would otherwise be verbal and temporary," he writes. "It transforms stories into relics and allows me to relive, recreate and rebuild my past."

He also concludes, "I love making things up." ♦

2002

Tim Hammer (B.A. Theatre) was cast as the face of the new Norman Russell denim company. His commercial is available to view at www.normanrussell.com.

Abby Miller (B.A. Theatre 2002) was featured in an article on collegemagazine.com on her career and her work as Ellen May on the FX series *Justified*. The article can be found here: <http://go.unl.edu/abbymillercm>.

2004

Kate Bingaman-Burt (M.F.A. Art) appeared on *Marketplace Money* in February on National Public Radio. She currently teaches graphic design at Portland State University. Her book, "Obsessive Consumption" chronicled three years of her seven-year project to draw an image of one item she's purchased every day.

2005

Jamie Burmeister (M.F.A. Art) had an exhibition "Jamie Burmeister: Prime" at Metropolitan Community College's Gallery of Art and Design last winter.

Dominique Ellis (B.F.A. Art) had her MFA Thesis Exhibition, "Palimpsests" at the Tyler School of Art at Temple University in April. In 2009, she received a Fulbright Fellowship to study printmaking and Arabic calligraphy in Cairo, Egypt.

Catherine Meier (B.F.A. Art) returned to campus to present her exhibition, "Open Richness" at the Great Plains Art Museum last September. In June, she was awarded a prestigious McKnight Visual Artist Fellowship awarded by the Minneapolis College of Art and Design.

2006

Trent Claus (B.F.A. Art) received the UNL Alumni Association's Early Achiever Award in May.

Firth MacMillan (M.F.A. Art) had an exhibition "Giving Notice" this spring at the Red Head Gallery in Toronto, Ontario, Canada.

Melinda Yale (M.F.A. Art) showed an artist's book in a group exhibition this summer titled "From Bande Dessinee to Artist's Book: Testing the Limis of Franco-Belgian Comics" at the Center for Book Arts in New York.

2007

Wendy Bantam (M.F.A. 2007) created a scholarship through the University of Nebraska Foundation to support the Department of Art and Art History called the Wendy Jane Bantam Outlook Award. She opened a new exhibition space called Fuse Coworking on the third floor of The Mill building at 8th and P sts. in Lincoln. (right)

Candace Frank (B.F.A. Theatre) was named one of 15 artists to watch in 2013 for her costume design work in a poll of the Best of Seattle Arts by www.seattlemet.com.

2008

Jacob Bartlett (M.M.) became Assistant Professor of Music at Peru State College last fall.

Rachel Buse (B.F.A. Art) spent a week as a visiting artist at Metropolitan Community College (MCC) in Omaha in March. Buse is an Iowa-based artist who works with unusual materials to create sculpture and transform entire spaces. Her work was on display at MCC's Gallery of Art and Design in March and April.

Brian LaDuca (M.F.A. Theatre), former executive director of the Bailiwick Chicago Theatre Company and managing director of the theatre and performance studies at the University of Chicago, is the director of ArtStreet at the University of Dayton in Dayton, Ohio.

Matthew Miller (B.A. and B.F.A. Theatre Arts) was promoted to Lighting and Technical Director at Hubbard Street Dance in Chicago. He was previously Lighting Director at Hubbard Street.



2009

Greg Coffey (B.M.E.) released his first CD in July 2012. The self-titled CD is available on iTunes, cdbaby.com, Amazon or Google. He is currently living in Nashville. For more information on his music, visit gregcoffeymusic.com. (above)

Elizabeth Parker (Ph.D.) had her manuscript, "The Process of Social Identity Development in Adolescent High School Choral Singers: A Grounded Theory" accepted for publication in the *Journal of Research in Music Education*.





Abby Miller as Ellen May in FX's "Justified."

CARSON SCHOOL ALUM DISCUSSES HER ROLE ON 'JUSTIFIED'

BY STEVE SMITH, UNIVERSITY COMMUNICATIONS

Abby Miller, a 2002 graduate of the University of Nebraska-Lincoln's Hixson-Lied College of Fine and Performing Arts, has seen her acting career take flight with her portrayal of Ellen May on the critically acclaimed FX drama "Justified." We checked in recently (as in, one day after her character narrowly escaped a permanent exit from the series) with Miller, a native of Clay Center who now calls Los Angeles home, for a quick chat about the show, her character's future, and what we can expect next from the actress.

UNL News: *What a wild season for your character so far on "Justified." In one episode, it was looking like Ellen May was done for. So we're glad she's still kicking so we can continue to see your work on screen. But it's got to be stressful working on a show where your, um, time could come at any moment, doesn't it?*

Abby Miller: Yeah...I don't think there's been a single episode where I haven't worried about Ellen May's safety. This one was super exciting to work on though because we knew the audience was truly gonna think 'she's a goner.' It was so much fun to play those happy moments. For example, the scene in the car with Colt, because you knew the audience was in on the secret: Ellen May was gonna die. But then she didn't! And that made me happy. This show definitely keeps me on my toes.

UNLN: *Can you give us any hints of what happens next with Ellen May? Or will we get you in trouble with your show? We don't want you to get written out because of something we said ...*

AM: Ha...well...eek! I really can't say much without spoilers. And I wouldn't want to reveal too much, so you'll just have to watch! One thing I can say, though, is Ellen May is alive. And ... nope, that's all I'll say. She's alive and ... she's alive.

UNLN: *OK, you can't blame us for trying, though, can you? You've appeared in some notable shows - Gilmore Girls, Mad Men - but is this role the most fun you've had as an actress? Why?*

AM: This is the most fun I've ever had as an actress — because, well, this experience is unlike anything I've done before. I love the crew, the cast, all the directors and writers. I feel as though I'm part of the family on this set. And that's such a gift. Also, Ellen May is a character in the truest sense of the word. I get to play with her accent, the way she moves. She doesn't feel like me, you know? Like, I'm playing Abby every day. And that's really fun and exciting.

UNLN: *We're also big fans of your musical work as one-half of the group Jen & Abby. We'll still hear people talk about that awesome Nebraska Rep concert the two of you gave back in July 2011. Any plans to get the group back together in your spare time?*

AM: Not at the moment, unfortunately. Jen is doing some touring in Asia right now with another project, and — well, you know, I've got "Justified." Maybe someday, but not right now.

UNLN: *Hey, when's the next time you think you'll make it back to Nebraska? We think maybe Ellen May should take that car she stole at the end of the last episode and just drive up here to the Cornhusker State.*

AM: Ha! We'll see about that. That would be fun to see, though, huh? But in all seriousness, I come back to Nebraska at least once a year to see my parents and the rest of my family. I haven't been back to Lincoln in a couple years, though. Hopefully soon.

UNLN: *Do you still keep in touch with the gang at Hixson-Lied?*

AM: I do! I've known Paul Steger for years. A lot of my professors are still there, like Virginia Smith and Harris Smith ... my friend Todd who works in the office. It's great. Feels like coming home.

UNLN: *What would you say to a theater student on campus today? Got any advice for the next generation of Husker actors and actresses?*

AM: Probably the biggest advice I've got, in this present moment, is just to have fun. It's really that simple. If you focus on having fun you'll be more relaxed, which will lead to more play time, and then more choices. It's like following the rule of improv "say yes"...plus, you'll remember why you fell in love with performing in the first place. It should be fun. Always...your life and your livelihood will be so much easier. I promise you. ♦



CARSON SCHOOL ALUM FULFILLS DREAM OF BEING A STUNTWOMAN

Around three years old, Jessie Graff saw a circus and thought she wanted to try something like that. By age 12, she decided she was going to be an action hero on television like she saw on shows like “Xena: Princess Warrior” or “Buffy the Vampire Slayer.”

“My Mom told me I had to learn how to act, so I came here and majored in theatre,” said Graff, who graduated with a Bachelor of Arts in theatre in 2007.

Now, Graff is living out her dream as a stunt woman in Los Angeles. She has done stunts or performed as a stunt double on such TV shows as “Leverage,” “Castle,” “Modern Family” and

“Southland” and films such as “Transformers: Dark Side of the Moon,” “X-Men: First Class” and “Live Free or Die Hard.”

“I’m absolutely in love with the career of stunts,” she said. “It’s just everything I’ve always wanted to do and done for fun in my free time just combined into one job. As a kid I was always climbing everything, jumping off of everything, faking accidents—my poor parents.”

In high school, Graff was into athletics, rather than acting. She was involved in gymnastics and pole vaulting. She attended Georgia Tech and majored in aerospace engineering before transferring to UNL to study theatre and compete in pole vaulting for the Huskers track and field team.

Her adviser was Associate Professor of Theatre Harris Smith, who is one of three faculty in the Johnny Carson School of Theatre and Film certified to teach stage combat from the Society of American Fight Directors.

“He was just the perfect fit for me,” Graff said. “I got to help out in his stage combat classes, so I got a good foundation there. He was able to guide me how to be an athlete and how to be a theatre student at the same time.”

She also finds her theatre training gives her an advantage in auditions.

“If I had gone straight into stunts out of high school, I’m sure I could have been a good stunt double in a lot of ways, but I wouldn’t have thought about how much acting is involved in it,” Graff said.

"There are so many parts that are like 'woman says random statement and then gets bumped into or hit by a car' or 'jogger in the park has one line and is murdered.' At UNL, I got comfortable with dialogue and being in front of the camera."

Graff said there is a big difference between being in a fight and acting a fight.

"Learning to tell a story, you can take a punch almost in the same direction and be a hero who gets hard and comes back, or you can be the weak person who gets thrown to the ground," Graff said. "It's all in how you sell the reaction."

One of the most important things a stunt person can learn is landing position.

"The important thing is finding that landing position that is safe, and then drill it over and over," Graff said. "If you can control your body at like 1/10 of normal speed, it learns really well where it needs to go. When I'm at home, I drill these things all the time on trampoline. If you don't know how to fall, you're going to smash your face or your neck."

she has lined up several professionals to help with the shoot. The video is available at go.unl.edu/graff.

"What I've been shocked about is I didn't realize how easy it is to get other people in the business to collaborate," she said. "Everyone is waiting around for someone to present them with an opportunity, and that was me for six years. It just seems like anything is available if you get out there and create the opportunities yourself."

Graff said stunt work is basically a job that supports her training habit. When she first moved to Los Angeles, she found out what gyms people trained at.

"There were probably 12 major ones. I signed up at all of them, and I went from one gym to the next and met all of the stunt people," Graff said.

But her persistence paid off.

"I'd go up to all the stunt people and say, 'That was an amazing trick, how'd you do that?'" Graff said. "And they'd teach me. I would just ask everyone, and they would get to know my personality, what my skills are and how quickly I learn, so that's how I learned to



Graff returned to UNL this spring to teach a couple of workshops at the Lincoln Assassination Stage Combat Workshop.

"It was really exciting being back on campus. I haven't seen it since I graduated," she said. "And just hearing about everything that's going on and how the program is linked with the film school and the projects they are doing."

Close collaboration between film and theatre is a bonus for students here, Graff said.

"Just so much of what you're hired on is your experience, not just doing the skills," Graff said. "Everyone trains the skills. They're more comfortable with people who have experience with a film crew on a set. It's set etiquette. The fact that students here are getting that, it just puts them so many steps ahead."

Graff is excited to be producing some of her own work. One of her ideas involves a parody of the chicken fight from "Family Guy," and

network. In order to succeed in this business, you have to be in sight all the time."

People interested in stunt work need to have a passion for this kind of work, Graff said.

"If you're not in love with the idea and know that you would do this for free for the rest of your life, then it's probably not worth going into it. Over the course of time, you're going to get a lot of hard hits. You train all the time. It's going to be rough and cold, and you're going to get knocked down and be shivering all night. But if you get the same kind of rush as I do from jumping off a bridge or doing a fight scene or faking a huge wipeout where everyone thinks you've broken your neck and you're totally fine. If that sounds like a blast to you, then you can absolutely do it." ♦

Above: Jessie Graff teaches students how to fall properly during the Lincoln Assassination Stage Combat Workshops. PHOTOS BY UNIVERSITY COMMUNICATIONS



MOSLOFF LANDS SPOT IN NEW WORLD SYMPHONY

Violist Derek Mosloff, who received his Bachelor of Music degree in 2010, landed a coveted spot in the New World Symphony last Fall.

The New World Symphony prepares highly gifted graduates of distinguished music programs for leadership roles in orchestras and ensembles around the world. The Miami Beach-based professional training orchestra was established in 1987.

“As a teacher, I am absolutely thrilled to have former student Derek Mosloff winning an audition for such a prestigious program,” said Jonah Sirota, Assistant Research Professor, Artist-in Residence and Violist with the Chiara String Quartet at the University of Nebraska-Lincoln. “This honor, coming only a couple of years after Derek’s graduation with a Bachelor of Music degree from UNL, really highlights Derek’s hard work and perseverance. It is a great example of the quality of work being done every day by our student musicians.”

Mosloff was unable to participate in their regular auditions for the fellowship during the school year. He, instead, participated in the sub-list auditions held each summer at the Tanglewood Music Festival.

“I was really excited to get notified that I would be called to sub and thought I’d get to fly down to Miami a few times to play with the group,” Mosloff said. “But then a few weeks later, I was contacted again, and they said they were adding a full time position and asked if I was interested in taking it.”

He was thrilled to accept the position.

“I got the call literally two days after moving into a new apartment in Boston, and so my wife and I stopped unpacking and started planning how to get down. It was a very joyful whirlwind of activity,” he said.

He started his new position last Sept. 4 and can stay for three years at New World Symphony.

“During this time, they give you paid time off to audition for other groups around the world, which makes it an ideal location for someone to hunt for a permanent position,” Mosloff said.

There are typically around 85 Fellows in the New World Symphony.

“I’m working with the absolute top conductors in the world, not

the least of which is our Artistic Director, Michael Tilson Thomas,” Mosloff said. “I’m also working alongside other musicians, who I know I’m going to end up seeing all throughout my professional life, as they’re the very top of what they do, and forging great connections, all while playing our tremendously rich repertoire of orchestral pieces.”

Sirota says Mosloff’s selection demonstrates the quality of musicians being trained in the School of Music.

“It also, I believe, reflects on a conscious effort by the entire string faculty to grow the UNL program into one of national distinction,” Sirota said. “I look forward to hearing about more good things from Derek and from our many other gifted alumni spread throughout the country.”

Mosloff said his training at the University of Nebraska-Lincoln and his work with the Chiara String Quartet helped him land this prestigious new endeavor.

“My time at UNL was so beneficial and instructive, and I played in various chamber groups, as well as the regular and chamber/opera orchestras,” Mosloff said. “But hands down I have to say I benefited the most from the guidance of the Chiara String Quartet, and especially Jonah Sirota, who was my teacher. His help has been absolutely critical ever since I started to figure out the viola, and he has remained a great mentor and friend all these years. The whole quartet has been a collective beacon for myself and my colleagues, who have gone through the music program.”

Mosloff completed his Master’s degree at the New England Conservatory in Boston. He is an avid solo and chamber musician and was an active performer in the Boston area, serving as the principal viola of the Orchestra of Indian Hill, as well as a violist in the Discovery Ensemble, among others.

In 2008, he was awarded a fellowship to Tanglewood Music Center, and he was invited to return for the 2009, 2010 and as a New Fromm player for the 2011 and 2012 seasons. ♦

CARSON SCHOOL FILM STUDENT MAKES THE MOST OF HIS OPPORTUNITY TO WORK ON ALEXANDER PAYNE FILM

BY KATHE ANDERSEN

Benito Sanchez, of Lincoln, Neb., who graduated in May with a degree in film and new media from the Johnny Carson School of Theatre and Film, had the opportunity to work on Alexander Payne's latest film, "Nebraska," last Fall, working as a camera production assistant and serving as the personal assistant to Cinematographer Phedon Papamichael.

The film is scheduled to be released in November 2013. It was shown at the Cannes Film Festival in May, where actor Bruce Dern took home Best Actor honors.

"Alexander Payne has always interested me because he is from Nebraska, and I enjoy his films quite a bit," Sanchez said. "To have an Oscar-winning director make a movie about your home state, that peaks your interest."

But he almost missed out on the experience. Initially, he made calls to the production office to find out if any jobs were available, but they kept telling him to call back later. Then, he had the opportunity to meet Payne.

"I met Alexander while he was at the State Capitol testifying for film tax incentives in the state," Sanchez said.

He had the opportunity to speak with Payne, who told him to seek him out for his next movie.

"That really encouraged me to try to get on his film, even though I'm sure he says that to everyone," Sanchez said.

He continued to contact the production company and eventually got in contact with Factotum Deidre Backs, who finally told him she could put his resume in with everyone else's or she could get him on, pretty much guaranteed, as an intern. But then, at the beginning of the Fall semester, Backs called with bad news: the internship program had been cancelled by the studio due to legal issues, and he no longer had a spot on the film.

"That was really devastating because I was really expecting to be on the film. I'd tracked it for so long," Sanchez said. "I re-enrolled in classes and started going to classes. It's always good to be back in school, but it was a disappointment."



Then, about 10 days before production was scheduled to begin on Oct. 15, Sanchez received another phone call from Backs.

"She told me the camera production assistant had to take another job and asked if I wanted to come out and interview," Sanchez said.

He attended a Husker party in Norfolk the crew was attending for the Nebraska-Ohio State game, where he had the chance to meet Payne again and interview with various members of the crew.

"They took me out to the fire pit and just grilled me with questions," Sanchez said. "It was probably the most unique interview I've ever had. But they seemed to like me."

Later he had a Skype interview with Papamichael, who has served as cinematographer for the Payne films "Sideways" and "The Descendants," as well as other films such as "This is 40," "The Pursuit of Happiness" and "Walk the Line."

"He's well respected and well known, so it was kind of surreal for me to be interviewing with him," Sanchez said. "I was just in my room on Skype, so this is crazy that I'm talking to Phedon Papamichael."

But Sanchez got the job.

Associate Professor of Film Rick Endacott is not surprised at Sanchez's resourcefulness.

"I think Benito represents the type of high achievers that exemplify our Film and New Media students," Endacott said. "He's always seemed to have a solid personal compass and that has led him to make opportunities for himself as a director and for his peers. Benito

wants to work at a professional level and has pushed himself in his student films to meet that goal. So it isn't surprising that despite some setbacks, he found a way to land a job working on Alexander's film."

In addition to Sanchez, recent Carson School alums Jacob Heger (B.F.A. 2010, M.F.A. 2012), Jake Denney (B.A. 2012) and Rudy Jansen (B.F.A. 2012) also worked on the Payne film.

Assistant Professor of Film Sandy Veneziano served as Art Director for the film and said the experience was invaluable for Sanchez and the other Carson School alums.

"They're actually in the real deal, on a real film set getting hands-on experience with seasoned professionals," Veneziano said. "This is a real job, and you're tested every day and hopefully mentored. I know Benito learned a lot."

Sanchez felt at home on the film set.

"It was really crazy just being out there and realizing that a couple of days before, you had been sitting in classes, and now you're working with an elite group of Hollywood professionals—the best of the best," Sanchez said. "It was really awesome getting out there and meeting them because they were all very nice to me."

Sanchez set up the monitor for the camera and made sure batteries were charged. He also wrangled cable, among other duties.

"I like to say that I was the grease in the camera department's operation. There were first, second and third assistant cameras, so there were three camera support guys there always doing camera stuff, but they couldn't be everywhere at the same time, so I had to go grab something or go get something," Sanchez said. "I was also doing Phedon's personal assistant type stuff, so I would get him coffee or tea or water, I kept track of his bags, and since it was cold, I had to make sure he had his hats and gloves and everything like that. I just had to keep track of his things."



"Nebraska," which stars Bruce Dern and Will Forte, tells the story of a father and son road trip from Billings, Mt., to Lincoln, Neb., to claim a million dollar Publisher's Clearing House sweepstakes prize. Along the way, they land in the fictional Hawthorne, Neb. The film was shot entirely on location and in black and white.

"It was a different movie with no stage set," Veneziano said. "It was like a traveling show with 57 locations an hour apart from each other."

Sanchez said that environment was challenging to work in.

"We pretty much shot everything on location, so that meant we had to compete for space everywhere," he said. "And you had to make sure you didn't mess up the locations. You had to work efficiently and fast because there was very little room for error, as far as scheduling."

Sanchez said Payne's movies have a reputation for feeling like a family.

"He always remembered your name, I thought was really impressive," Sanchez said. "He would greet you in the morning. I'd see the tone that he brought to set, and it just kind of infected

everybody else. Everyone kept telling me that I was spoiled that this was my first feature film because you're not going to get it as nice as this probably again ever."

His preparation in the Johnny Carson School helped him be ready for this opportunity.

"What we get here is the base education of what we need to know when we get out in the industry," Sanchez said. "I knew all the equipment. I knew the lights we were using. I knew why they were using the lights. I could have gone into this job without being in film school, but since I had gone to film school, I was much more prepared."

Sanchez also participated a few days on the Carson Film Series shoot for "Digs" last spring, which also enhanced his experience.

"The Carson Film experience helped me out a lot, just getting into the mentality to be in that sort of experience and still learn, not just treat it as a job and going through the motions, but forming an opinion and understanding why things are like they are," Sanchez said.

The Carson Film Series provides valuable real-life film set experience for students in which select industry professionals team up with students and faculty from the University and NET to create a short film.

"Any time one of our students gets to work with professionals, they learn," Endacott said. "That was the whole purpose behind creating the Carson Film Series. Being hired, along with several other graduates of the Carson School, to work on 'Nebraska' shows that our students are coming to the professional set prepared to work and, more importantly, to continue to learn. In Benito's case, being hired while still a student speaks volumes about his work ethic, his determination and his abilities. All indications are that he learned a great deal and, not surprisingly, impressed his professional employers."

Though he intends to work professionally in film, Sanchez is not entirely clear on what the future holds for him.

"It's always a tough question for film and new media students. You're kind of forced to take what you can get [for work]," Sanchez said. "But there is also a lot of putting yourself in position to get good stuff. What I want to do is solidify my contacts, get through school, finish my thesis, continue to make movies and music videos, and then move to Los Angeles or New York and find work. I think now, especially with this experience, it will not necessarily be easy, but it might be easier."

Though he didn't get serious about making films until high school and college, Sanchez said he has always loved the movies.

"I always loved going to the movies," Sanchez said. "Cinema is just a magical sort of place where you see these larger-than-life images and larger-than-life personalities and actions. It's hard not to be enchanted by that." ♦



Left: Bruce Dern (left) and Will Forte star in Alexander Payne's Nebraska. Photo courtesy of Paramount Pictures.

Above: Benito Sanchez during filming of Alexander Payne's "Nebraska."

Below: Benito Sanchez (right) directs a scene of his senior thesis film this spring.



VISUAL EFFECTS ARTIST CLAUS WINS EARLY ACHIEVER AWARD

Trent Claus, who received his Bachelor of Fine Arts in studio art in 2006, received the Nebraska Alumni Association's Early Achiever Award in May. He is an award-winning visual effects artist with Lola VFX in Santa Monica, Calif.



Claus has worked on more than 60 feature films, 10 of which have been nominated for the Academy Award for Best Visual Effects and four of which have won the award.

"I've been lucky enough that quite a few of the movies we've worked on have been nominated for best visual effects," Claus said.

In 2012 he was awarded the Visual Effects Society Award for Outstanding Compositing in a Feature Motion Picture for his groundbreaking work on "Captain America: The First Avenger."

In 2008 Claus received media attention for his work on the film "The Curious Case of Benjamin Button." In that film, actor Brad Pitt stars as a man who starts aging backwards. Other notable films he has worked on include "Avatar," "The Social Network," "Star Trek," "Life of Pi," "The Avengers" and "Blade Runner."

Last summer, he was the visual effects supervisor on the biggest movie he has ever done effects for, "Prometheus."

"That was a big deal for me personally," Claus said. "I grew up watching 'Star Wars' and 'Alien' movies. It was really exciting to get to work on a movie that was related to those that I grew up with."

In simplest terms, Claus said a compositor takes all of the elements in a film that everyone else has created and put them together in a film.

"For instance, let's say you have a shot in which the actors were shot on a green screen, and they are supposed to be standing on a space ship looking out a window at a space battle going on," Claus said. "You have the original footage with the actors on a green

screen. You probably have a matte painting or secondary footage of the spaceship environment they are in. You likely have a matte painting of the star field behind them through the window, and then you have computer-generated battleships battling each other in the background. Our job as compositors is to take all those disparate elements, put them together in the final shot and make it look like they always existed together."

Several considerations go into this process.

"You have to be very aware of color, lighting, edges, environmental effects, that sort of thing," Claus said. "And then we also add anything and everything that wasn't already created, such as the lasers or the explosions going on from the spaceships or perhaps a computer-generated creature that the 3-D department created, we'll add those in."

Claus, who is originally from Lincoln, chose to attend the University of Nebraska-Lincoln simply because of the art department.

"I needed a college that had a good art program, and I think I found one here at UNL," Claus said.

His most memorable project in college was his capstone project.

"I started working on some pen and ink line drawings on my own and ended up doing them as part of a UCARE project I was working on with Prof. Sandra Williams, which transitioned into being my capstone exhibition," Claus said. "Because of those drawings, I got the job of the matte painter, and that has led me to what I'm doing today."

Following graduation, Claus spent time creating a website and putting together his portfolio. He knew he was interested in special effects, but wasn't quite sure how to get started.

"I was applying for jobs I was completely unqualified for at the time, but I did get an opportunity to apply for a matte painting position in Santa Monica."

He showed them his traditional portfolio of the drawings and paintings he did at UNL.

"And I got the job," Claus said. "So I started as a matte painter with Lola and quickly transitioned from matte painter into a compositor because that was more needed at the time, and that's what I do today."

His advice to students interested in this field is to take as many film and new media classes as they can, as well as the fine arts classes.

"Take the classes that interest you, and that will lead you to where you want to end up," Claus said. ♦



Left: Trent Claus was a Flame artist for "Captain America: The First Avenger."



ALUMNA RECEIVES FULBRIGHT FOR INDONESIA STUDY

BY ANNA MCTYGUE, COLLEGE OF JOURNALISM AND MASS COMMUNICATIONS

Recent UNL graduate Lindsay Graef has been awarded a Fulbright Scholarship to go to Indonesia, where she will be an English teaching assistant. Graef, who majored in studio art at UNL, will be leaving her hometown of Lincoln for nine months this fall.

The Fulbright Program, established in 1946 and funded by the U.S. Department of State, is designed to foster understanding between the United States and other countries. The U.S. Student Fulbright program gives recent graduates, graduate students and young professionals the opportunity to conduct research, study or teach in one of 155 countries. About 8,000 grants are awarded each year and about 1,600 of those grants are awarded to U.S. students.

Throughout her career at UNL, in which she was a member of the University Honors Program, Graef took an interest in women's studies as well as art and printmaking. Her interest in Indonesia was sparked while studying the Minangkabau, a matrifocal society in Western Sumatra, and their artwork, including the Ikat and Batiktextiles.

"My interest in Indonesia is women's roles as community builders through cultural activities such as art and food, and how women are vital community builders through being cultural leaders," Graef said.

She said she hopes that her assistantship will enable involvement in the community and cultural learning.

She said wants to extend her interactions beyond the English classroom to the community and gain insight into the culture through her art project, which focuses specifically on women and artists.

Graef's aspirations to be involved with the Indonesian culture are rooted in her community role in Lincoln. She works as a produce manager at Open Harvest, a local natural foods cooperative, and volunteers at the Lincoln Bike Kitchen, a group that promotes and encourages people to bike more by providing free tools and services. She also tutors a Burmese woman in English at the Lincoln Literacy Council.

At UNL, Graef, who graduated in December 2011, and her classmates created collaborative mural art that can be seen at Everett and Clinton elementary schools. Graef's other work can be seen at Friendship Home, where she and other artists created portraits of the women in the shelter.

Graef's stay in Indonesia will not be her first time abroad. She spent a summer studying printmaking in Florence, Italy, with UNL's Francisco Souto, associate professor of art and art history, and Karen Kunc, professor of art and art history. She also studied a month in Greece as part of an art history program with Michael Hoff, professor of art and art history.

Graef said those experiences gave a taste for travel that fueled her application for the Fulbright.

Souto said Graef's work is rooted in a strong work ethic and a desire to create the best work possible.

"She has the persistence and conviction necessary to carry on a professional career," Souto said. "Lindsay is one of those great individuals that knows what she needs, technically and conceptually and pushes her own comfort to accomplish greater goals."

Throughout the Fulbright application process, Graef took advantage of the resources of the University Honors Program's fellowships office, meeting with Laura Damuth, the university's director of national and international fellowships, to work on her application.

"It was a pleasure working with Lindsey," Damuth said. "Her hard work and passion for the subject helped the application process go smoothly. I wish her the best of luck on her travels to Indonesia." ♦



CARSON SCHOOL'S KELLY TO COMPETE FOR MISS AMERICA

BY KATHE ANDERSEN

It only takes an instant for your life to change.

Johnny Carson School of Theatre and Film Alumna Nikki Kelly, of Keokuk, Iowa, found that out in the instant she was named Miss Iowa in June and will compete for Miss America on Sept. 15. The Miss America competition airs live from Atlantic City's Boardwalk Hall on ABC-TV.

"I'm still trying to grasp the fact that I won Miss Iowa," Kelly said, unable to imagine what it would be like to be named Miss America. "I haven't quite gotten there yet."

A year ago in May 2012, Kelly was graduating from UNL in the Carson School's directing and management program. After interning that summer at the Santa Fe Opera, she landed a coveted Friedman Internship at the Manhattan Theatre Club last fall and was working on the Broadway production of "An Enemy of the People." Last

winter, she interned with the Goodman Theatre in Chicago, before returning earlier this year to New York to take the position of Child Guardian on the Broadway play "The Assembled Parties."

Pageants were not necessarily part of the plan.

"I had never done a pageant ever before until the local round," Kelly said.

In order to compete for Miss Iowa, contestants must compete in a local round to qualify at the state level. A friend was producing the Greater Des Moines Miss Metro pageant and encouraged Kelly to participate. She decided to try it and won.

"I kind of went into Miss Iowa thinking it would be a great learning experience," she said. "So actually winning was very shocking. It was a lot of emotion, because literally my life changed right there in that one moment."

Kelly was born without her left forearm, so her chosen platform is "overcoming disabilities." She is eager to shine a spotlight on the platform organizations, which include the Shriner's organization; VSA, which targets artists with disabilities; and the Lucky Fin Project, which is a project specifically for people with limb deficiencies or differences.

"We're starting a campaign that is like the 'It Gets Better' campaign that targets the gay and lesbian communities," Kelly said. "As I travel and visit all these people and these groups, then we will have people making videos and the like. It's going to be targeting not just physical differences, but all kinds of differences—how have you felt different? The opportunity will be available for others to then post their own videos as well. I think it could be a really big thing and really cool."

Kelly is surprised to suddenly have a national platform for her voice.

"I expected to be Iowa news, however, I didn't expect to be national or international news, which I've kind of become," she said. "So that kind of shifted things because I realized that people are looking to my voice that much more, so I'm really excited to intentionally target projects and people that I'm passionate about."

Theatre was one way she overcame her own physical challenge.

"Theatre was the first place where I found it was acceptable to be stared at, and I wasn't focused on being stared at in that situation," Kelly said. "So that became a natural outlet, and I just clung on to that. It was within that group of people that I really found my family."

Though her theatre career is on hold for now, she is using the training she received in the Johnny Carson School in her new pageant career.

"I was managing director of Theatrix," Kelly said. "That was all learning to market and manage, specifically a show that was happening, but that's directly translating into what I'm doing now. Yes, it's more marketing of myself, but it's really of my message. Everything that I did in school is quite literally now what I'm doing for my platform for Miss America right now."

Though her theatre work is on hold for now, she hopes she can combine her passions for both worlds—theatre and pageants. Right now, Kelly says the pageant world feels right.

"I am excited. I'm terrified to potentially walk on stage in front of millions of people in a swimsuit," she said. "However, I think all the timing in life seems right. There's a weird calm and a weird peace about what's happening right now. It just feels right." ♦

Follow Nikki Kelly's journey on Twitter @MissIowa2013.

PHOTO COURTESY OF MISS IOWA SCHOLARSHIP PROGRAM.

SCHOOL OF MUSIC MUSICIANS PERFORM IN CHINA

BY BRIAN REETZ

Life changing, terrific, unforgettable and energetic are just some of the descriptions used by students and faculty with the UNL School of Music to characterize their recent tour to China in May.

The group including School of Music Director John W. Richmond, Hixson-Lied Professor of Piano Paul Barnes, senior piano major April Sun and members of the Skyros String Quartet (William Braun, Justin Kurys, James Moat and Sarah Pizzichemi) performed in Xi'an, China, as a part of an official program of activities at the American Exchange Center on the Xi'an Jiaotong University campus. They also performed at Zhejiang University City College (ZUCC), UNL's partner university in Hangzhou.

"They were terrific," Richmond said about the performances while the group was in China. "We were interested in supporting our University's efforts in China and provided some music content for various celebrations and programs. Sometimes it was our students alone who performed. Other times it was our students and our professor that performed. Sometimes their students and our students performed one after another. On a couple of occasions our students performed with the Chinese students."

Skyros member James Moat added, "I'll never forget this experience for as long as I live. I learned so much about the Chinese culture from all the people I met, and I hope they were able to learn a little from me about our culture. I came away with several new Chinese friends who I know I will see again in the future, and who I will hopefully be able to show around the United States and Canada when they come to visit."

Richmond added that it was a great first experience for everyone with the School of Music, and that he and others are excited to go back and work out even more opportunities.

"It's impossible to exaggerate how friendly and generous everyone was with us," Richmond said. "They were so kind, so welcoming, so encouraging and so eager to understand us."

For Skyros member Pizzichemi, the trip was life changing.

"It was enriched by the intense history China has to offer, the complex cuisine, the new climates and flora/fauna, the exceptionally different culture and music, and best of all, the amazing plethora of new friends we met, and are now dear to our hearts," she said.

Three members of the Skyros String Quartet share their thoughts about their recent tour to China as a part of the UNL School of Music. Those sharing their thoughts include Willie Braun, James Moat and Sarah Pizzichemi.

TUESDAY/WEDNESDAY, MAY 7-8

WILLIE: I have flown with a cello many times in the United States. It's too fragile and valuable to be checked as baggage so I always buy an extra seat for my cello. In the US, I've never had a problem. In China, the airline workers we dealt with had never seen someone book a seat for an instrument before. Photo: Left to right: Willie Braun, John Richmond and Justin Kurys arrive. PHOTO BY DAVID BAGBY



THURSDAY, MAY 9

JAMES: I love traveling, but this was certainly the longest trip I've ever taken and I was totally exhausted once we arrived in Hangzhou. We had a quick 40 minutes to get ready once we made it to our hotel and then we were off to the Hangzhou Normal

Conservatory of Music for the rest of the day. It was a fantastic day, but an incredibly exhausting one! Photo: Left to right: Sarah Pizzichemi, Paul Barnes, April Sun, Willie Braun, Justin Kurys, James Moat and John W. Richmond. PHOTO BY DAVID BAGBY

FRIDAY, MAY 10

WILLIE: Friday began with an excursion to the scenic canal behind the hotel. Hangzhou is a beautifully landscaped and manicured city. The canal was just one of many examples of this. We took a wonderful ride on a water taxi down the canal before heading out on our day of activities. PHOTO BY PAUL STEGER



FRIDAY, MAY 10 CONTINUED

JAMES: Today we traveled to a local university – ZUCC (Zhejiang University City College). While our concert the previous evening featured only our musicians from Nebraska, this concert featured both our musicians and performers from ZUCC. This was my first Chinese concert experience. Their performances were all amplified, and the performers were all dressed in beautiful costumes.

SARAH: Our concert that night was fun as it was a collaboration with talent from ZUCC, including two Chinese pop singers in white wedding dresses!



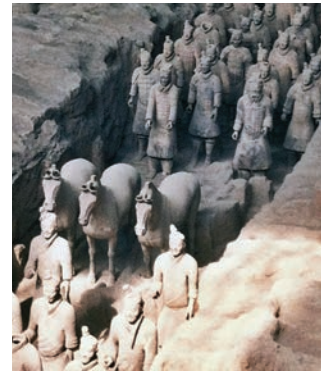
MONDAY, MAY 13 (PHOTO BY WILLIE BRAUN)

WILLIE: A block from our hotel was Xingqinggong Park. The park was a bustling place. People were exercising, singing, wrestling, playing games, boating, going to the street market, playing music, having music lessons... There was so much, it was really amazing to just walk through the park and take it all in.

JAMES: We attended a museum tour at the Xi'an Jiaotong University, guided by a student who had a chance to practice her English with us. She was nervous, but did a fantastic job and was very sweet, just like everyone I had already met. Afterwards we participated in the opening ceremonies for UNL week, during which our group and a group of Chinese musicians performed.

TUESDAY, MAY 14 (PHOTO BY SARAH PIZZICHEMI)

SARAH: We saw the amazing Terra Cotta Warriors! This was a big deal for me. My best friend since I was two years old had a life-size replica in her house, and I remember staring at it all of the time, wondering what it would be like to see rows and rows of these amazing warriors. In high school, I did A.P. Art History, where once again I encountered the warriors by doing a project about them and learning about the different Chinese dynasties and their art and culture. I had the best time seeing the actual sight and the amazing warriors.

**SATURDAY, MAY 11**

(PHOTO BY WILLIE BRAUN)

SARAH: Our day of sightseeing in Hangzhou was spectacular. First we toured the XiXi Wetlands-where we weren't the only tourists! Many Chinese travel to Hangzhou to take in its natural beauty here and the next place we went: the incredibly scenic Westlake. In between, we visited Grandma's Kitchen, which was one of my favorite meals in China. After Westlake, we went to a Noodle House for a quick dinner, and then saw our first, (and only, sadly!) outdoor market. It was almost like a carnival with all of the locals eating street food and treats, bartering for trinkets and necessities. I only wish I could have spent more time exploring the expansive market!

SUNDAY, MAY 12 (PHOTO BY DAVID BAGBY)

SARAH: We spent the first half of the day traveling to Xi'an. Upon arriving, I realized just how different the climate was. Hangzhou had been almost tropical in its warm humidity, whereas Xi'an's climate reminded me of Arizona immediately. We also met Vincent, a student from UNL studying Mandarin at XJTU who was so amazingly helpful, nice, and an immediate good friend to us. After arriving at our hotel, we had a meeting with Dr. Ian Newman and his assistant Mariah about the activities of NU week. We ended the night with an exciting trip to the Shuyuan hostel near the City Wall with Vincent and Derrick (another UNL student studying Mandarin at Jiao-da) to an eclectic, artsy bar that reminded me of my times in Austin, Texas, and the Fremont district in Seattle.





WEDNESDAY, MAY 15

Below: The Skyros Quartet. PHOTO BY BETHANY SCHMIDT, COLLEGE OF JOURNALISM AND MASS COMMUNICATIONS.

WILLIE: Wednesday was our big performance at XJTU to celebrate NU Week. We had rehearsal in the morning, a lunch with XJTU students, and then another rehearsal with the XJTU Chinese Folk Ensemble of a collaborative piece, Jasmine Flower. Jasmine Flower is a sort of unofficial national anthem. It was so much fun to collaborate and play with traditional Chinese instruments. The evening's concert was quite the event, like nothing I've ever participated in. There were so many performers from XJTU on the program, musicians and dancers. Backstage was organized chaos and somehow the show went off without a hitch. We had to be mic'd for our performance, which was a first. It was less distracting our other first during a performance, the light show that was on while we played. In the end, it was a really fun experience and we played well.

SARAH: That evening was an elaborate concert with light shows, traditional Chinese opera, hip-hop dance, and everything in between! We ended the concert with a special collaboration between Skyros Quartet, April Sun, and the Chinese Folk Ensemble where we played the famous folk song, Jasmine Flower, together! It was such a memorable moment.



THURSDAY, MAY 16

Above: Willie Braun rides a bike. PHOTO BY MATT MASIN, COLLEGE OF JOURNALISM AND MASS COMMUNICATIONS.

SARAH: In the morning, we decided to ride bikes around the top of the City Wall in the center of Xi'an! What a fantastic way to see the city and be a part of history! We spent the rest of the day at the Conservatory of Music in Xi'an, where we assisted a recruitment presentation by Dr. Richmond, and met a pianist named Christine who showed us around! Our concert that evening was in my opinion our most effective performance, and I really enjoyed meeting the professors from the conservatory, and the Dean of the conservatory.

FRIDAY, MAY 17 (TOP PHOTO BY MATT MASIN)

SARAH: The Skyros Quartet and April went the Jiaotong University City College, where the students greeted us as if we were celebrities. It was quite the experience. Another show filled with lights, bubbles, fog machines and all kinds of performances kept the afternoon exciting. Another exciting moment was when the audience began clapping heartily as we began to play 4th movement of the Ravel String Quartet. ♦



In Memoriam



HERBERT "HERB" E. HOWE, JR., 70, died Nov. 4, 2012. Howe retired in 2007 after working for 38 years at UNL, the first 20 as a professor of psychology; the last 18 as associate to the chancellor and chief of staff in the Office of the Chancellor. Howe also had served on the College's Capital Campaign Committee.

Howe served UNL chancellors Martin Massengale, Graham Spanier, James Moeser and Harvey Perlman. He ranks as the longest-serving associate to the chancellor in university history.

"The university periodically is blessed with a truly 'good citizen,' someone who gets up everyday thinking about what he could do to make the university better without seeking any personal recognition. Herb Howe was such a person," said Chancellor Harvey Perlman. "He should be a central figure when the history of the university is written. He will be sorely missed."

Howe was born on Oct. 15, 1942, in Plainfield, N.J. He earned a Bachelor of Arts degree in psychology from Allegheny College in 1964. He received a Master of Science degree in 1967 and a doctorate in psychology in 1969, both from Penn State University.

In retirement, Howe was a major supporter and promoter of the Osher Lifelong Learning Institute, a program of the College of Education and Human Sciences.



RUTH DIAMOND LEVINSON, 102, died Feb. 3. She was born on Jan. 14, 1911, in McCook, Neb. She graduated from Lincoln High School in 1927 and the University of Nebraska in 1931. She received her Master's degree from Columbia University in New York City and studied one summer with Martha Graham, the great modern dance innovator.

Levinson began her teaching career at the University of Omaha by introducing dance into the curriculum. After World War II began, she joined the American Red Cross, serving in England and France.

Levinson then worked under Mabel Lee in the UNL Department of Physical Education, where she was an instructor for 22 years. She taught field hockey, softball, basketball, swimming, tennis, archery, body mechanics and dance.

After retiring in 1973, she established the Ruth Diamond Levinson Scholarship to honor outstanding dance majors. In her retirement, she continued to be active by volunteering with the American Red Cross and serving as archivist for the UNL Department of Physical Education.



MARY RIEPMA ROSS, 102, died Feb. 2 at her apartment in the Hotel Pierre in New York City. She made a donation to the University of Nebraska Foundation to establish the Mary Riepma Ross Film Theater, which became the Mary Riepma Ross Media Arts Center when it opened in 2003.

A retired lawyer and past president of the New York Women's Bar Association, Ross was one of the early generations of women lawyers who gained a toehold in major law firms because of staff shortages in World War II.

Born in Oklahoma City in 1910, Ross attended the University of Nebraska-Lincoln, where she pledged Delta Gamma and graduated from Vassar in 1932 and received her law degree from Memphis State University.

In the early 1940's, she worked for the United States government in Washington, D.C., chiefly in the Office of Alien Property. She moved to New York in 1946 to work for what is now Rogers & Wells, where she became an expert in wills, trusts and estates.

Ross served on various committees of the American Bar Association, Bar Association of the City of New York and the New York Women's Bar Association, including its Committee for Equal Opportunities for Women in the 1940's. She served as president of the womens' group from 1955-57.

She left Rogers & Wells in 1961 for private practice and also became active in philanthropic work.



WILLIAM STIBOR, 49, died June 17 unexpectedly in his home in Lincoln. Stibor, of Bassett, Neb., was a well-known and popular NET Radio host for the weekly classical music program "Morning Concert," as well as producer and host of "Friday Live," the weekly arts and entertainment series that features music, theatre and performance events across Nebraska. He was an announcer at

NET Radio, Nebraska's statewide public radio network, since 1989.

Stibor earned his bachelor's degree in theatre and English from Hastings College in 1985. He received his master's degree in English with a theatre minor from UNL in 1991.

"Bill was so well known and admired across Nebraska as a great talent and tireless ambassador for the arts and humanities," NET Radio Manager Nancy Finken said.

UNLIMITED POSSIBILITIES

Since the launch of the Hixson-Lied College of Fine and Performing Arts 20 years ago, philanthropy has played a major role in accelerating its growth and achieving academic stature. This has been especially evident during the University of Nebraska's current Campaign for Nebraska, which includes the college's goal to raise \$20 million for support of our students, faculty, programs and facilities.

Thanks to our alumni and friends who care about the unique education and community services offered through the Hixson-Lied College, it's especially exciting to know you will have helped reach this goal when the campaign concludes next year.

To provide just a glimpse at some of the unique and personal ways donors have become involved in the Campaign for Nebraska, here is look at three gifts now treasured by the college:

Patrick Grim and **Terri Watkins** of Patchogue, N.Y., created two funds in memory of Patrick's father, alumnus Elgas S. Grim, to help support students in the Department of Art and Art History. The Elgas Promise Awards Fund provides annual awards to recognize outstanding studio art students, and the Elgas Student Project Fund is awarded to support students' specific studio art projects.

Tom Olson of Lisco, Neb., surprised his wife, **Cynthia**, by creating the Cynthia A. Olson Music Education Doctoral Fellowship Fund. The gift creates a permanent endowment to provide annual tuition assistance to outstanding students in the doctoral music education program who are interested in careers in vocal and choral education. Tom said he made the special gift to honor Cynthia's lifelong accomplishments as a musician and teacher.

Supporters since the start of the college, **Jim and Rhonda Seacrest** of Lincoln continued their long history of supporting the university by gifting the James C. and Rhonda Seacrest Program Excellence Fund. The permanently endowed fund will forever promote student excellence in the college through scholarships, fellowships or stipend awards for student travel, exhibitions and performances.

These gifts and so many others have helped make this campaign incredibly successful in terms of increasing the quality of all areas of the college. A very convenient and meaningful way for everyone to become involved in the push to surpass the \$20 million fundraising goal is by joining or re-joining today one of the college's giving Circles. This includes an opportunity to support the @rt Patron's Circle for the Art and Art History Department, the Carson Circle for the Johnny Carson School of Theatre and Film, and the Encore Circle for the School of Music.

Because of you, the Hixson-Lied College of Fine and Performing Arts has so much to celebrate on its milestone anniversary.

Lucy Buntain Comine

Hixson-Lied College of Fine and Performing Arts

CAMPAIGN for NEBRASKA

UNIVERSITY of NEBRASKA FOUNDATION

Capital Campaign Committee

The Hixson-Lied College of Fine and Performing Arts extends its appreciation to these individuals who lead our campaign:

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To contribute or for more information about Campaign for Nebraska priorities, contact Lucy Buntain Comine at lbuntain@nufoundation.org or call (800) 432-3216. To contribute anytime, go to nufoundation.org. All gifts to any area of the college qualify now as a campaign contribution.

Lucy Buntain Comine
Senior Director of Special Projects
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Hixson-Lied College of Fine and Performing Arts Giving

The Hixson-Lied College of Fine and Performing Arts gratefully acknowledges the following contributions to the University of Nebraska Foundation to support the College from May 1, 2012, to May 1, 2013.

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HELGENBERGER, HILL JOIN HIXSON-LIED ADVISORY BOARD



Marg Helgenberger

Emmy Award-winning Actress Marg Helgenberger and Academy Award-winning Film Editor Mike Hill have joined the Hixson-Lied Advisory Board.

The Hixson-Lied Advisory Board was created to review and react to proposals for funding support from the Hixson-Lied Endowment to benefit the University of Nebraska-Lincoln's Hixson-Lied College of Fine and Performing Arts and its affiliated organizations.



Mike Hill

They join board members Deon Bahr; Terry Fairfield of the University of Nebraska Foundation; Christina M. Hixson of the Lied Foundation Trust; Heather Jones; Hixson-Lied Endowed Dean Charles O'Connor; Associate to the Chancellor William Nunez; James Strand; Frank Tirro; and Susan Varner Wilkins.

In January 2000, Hixson and the Lied Foundation Trust announced a gift of \$18 million to the University of Nebraska Foundation to support the UNL College of Fine and Performing Arts. Half of the fund's income provides support to programs in the college and the college's affiliated organizations. The other half is split between faculty and student support.

Since 2002, the Hixson-Lied Endowment has distributed more than \$6 million in grants with a total impact of more than \$11 million for the College.

Helgenberger recently ended her 12th season of the CBS drama "CSI: Crime Scene Investigation" in 2012, for which she earned two Emmy nominations and two Golden Globe nominations. In 2005, she won the People's Choice Award for Favorite Female Television Star, and "CSI" received the Screen Actors Guild's Outstanding Performance by an Ensemble in a Drama Series award. She earned an Emmy Award in 1990 for her role as K.C. on "China Beach" and was also on the daytime drama "Ryan's Hope." She has also appeared in the feature films "Erin Brockovich" and "Species."

Helgenberger grew up in North Bend, Neb., and attended the University of Nebraska at Kearney. She received her degree in speech and drama from Northwestern University.

Hill is a film editor who won an Academy Award for the film "Apollo 13." Hill and his editing partner, Dan Hanley, have had a longstanding, notable collaboration with Director Ron Howard, having edited all of Howard's films since "Night Shift" in 1982. In addition to "Apollo 13," Hill and Hanley have been nominated for Academy Awards for Howard's "A Beautiful Mind" (2001),



"Cinderella Man" (2005) and "Frost/Nixon" (2008). His other editing credits include "Backdraft," "Cocoon" and "The Da Vinci Code."

Hill was raised in Omaha and received a criminal justice degree from the University of Nebraska at Omaha. He is a member of the American Cinema Editors (A.C.E.).

The board met on April 27 for its spring meeting and approved the following grants:

- A renewal of the Hixson-Lied Graduate Fellowship Program for six years at \$121,500 per year.
- Support for Sheldon Museum of Art's "ArtWork: Art and Labor" Exhibition, \$29,300.
- Support for the School of Music to bring guest artists Max Carl and The Jazz Knights to the Nebraska Music Educators Association Conference in November, \$5,000.
- Support for travel expenses for the Skyros String Quartet and Pianist April Sun to perform concerts in China, \$10,000.
- Support for the Midwest Society of Photographic Education Conference to be held at UNL in October, \$5,000.
- Support to underwrite UNL student admissions to the Met Live in HD and National Theatre Live for 2013-2014 at the Mary Riepma Ross Media Arts Center, \$5,000.
- Support for the Department of Art and Art History's Hixson-Lied Visiting Artist Series, \$105,000 (\$35,000 per year for three years).
- Support for the Department of Art and Art History's Eisentrager-Howard Gallery program, \$30,000 (\$10,000 per year for three years).
- Support to the Lied Center for Performing Arts to purchase up to 200 complimentary tickets for Hixson-Lied College of Fine and Performing Arts students to attend the Cleveland Orchestra performance on Feb. 27, 2014, \$10,000. ♦

Production Manager Brad Buffum (second from right) leads Hixson-Lied Advisory Board members (left to right) Charles O'Connor, Mike Hill, Sue Wilkins, Marg Helgenberger and Deon Bahr on a tour of the Howell Theatre.

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While we have made every effort to ensure accuracy, please accept our apologies for any errors or omissions. If you have questions about this list, please call the University of Nebraska Foundation at (402) 458-1100 or (800) 432-3216.

STUDENTS SAY "THANK YOU" AT DONOR APPRECIATION DINNER



Pianist April Sun performs at the Donor Appreciation Dinner.
PHOTO BY TOM SLOCUM.

The Hixson-Lied College of Fine and Performing Arts held its biennial Donor Appreciation Dinner on March 3 at the Lied Center for Performing Arts.

The event gives student scholarship recipients the chance to meet and thank the donors who have provided their scholarships.

"This special evening is all about giving thanks to our generous donors and showcasing their investment in our students and their education here at UNL," said Hixson-Lied College of Fine and Performing Arts Endowed Dean Charles O'Connor.

Emily Martinez, who graduated from the Johnny Carson School of Theatre and Film in May with a double major in theatre performance and theatre management, spoke on behalf of the students to thank donors.

"Your investment in our education has helped us have a world-class experience in the Hixson-Lied College of Fine and Performing Arts and truly has made a difference in our lives and in our future," Martinez said.

The evening also featured performances by three School of Music soloists: Hattie Bestul, clarinet; April Sun, piano; and Kayla Wilkens, soprano.

Donors also had the opportunity to view a showcase of student work from art, theatre, film and dance and visit with students about their work. ♦

See more photos from the dinner in the coming pages.

FRIENDS OF OPERA COMPLETE FUNDING FOR BYBEE ENDOWMENT

A recent contribution by the University of Nebraska-Lincoln Friends of Opera group to the University of Nebraska Foundation has completed funding for the \$200,000 Ariel Bybee Visiting Professorship Endowed Fund.

The Ariel Bybee Visiting Professorship Endowed Fund will sponsor visiting opera composers, opera directors and opera coaches to come to UNL from across the country and around the world as Ariel Bybee Visiting Professors.

"The Bybee Visiting Professorship fund provides the resources for us to do some pretty exciting things. I particularly like the flexible nature of the fund, since every opera has its individual set of demands," said Hixson-Lied Professor of Voice and Director of Opera William Shomos. "The most obvious choice would be to bring in a professional singer to perform a role that may be too advanced for college-aged students. It's great to have an artist work side by side with our students, essentially teaching them along the way and providing a fine example of artistry and professionalism."

But Shomos said many other possibilities exist for the fund.

"For example, we may want to bring in guest stage directors with different areas of expertise than my own in order to give our students a broader perspective; we may want to bring in a Mozart expert to coach students in Italian recitative; we may want to bring in an early music conductor or ensemble for a Baroque opera; or maybe we may even want a professional language coach to prepare an opera in Russian or Czech," Shomos said. "The possibilities are endless as they are thrilling."

The gift of the endowment also supports the university's fundraising initiative, the Campaign for Nebraska: Unlimited Possibilities and its priority to increase available academic program support.

The Friends of Opera sponsored a fund-raiser on Feb. 15 at the Lied Commons, where contributions pushed the Bybee Endowed Fund beyond its \$200,000 target. Bybee and her husband, Jim Ford, were in attendance to help celebrate the occasion.

The Friends of Opera was established in 2000 to support and enhance the work of UNL Opera. The development of the organization was spearheaded by Bybee, a Metropolitan Opera veteran and UNL Voice and Opera professor.

"Friends of Opera blossomed and thrived in no small part due to founding member Ariel Bybee's commitment to quality opera at

UNL," said School of Music Director John W. Richmond.

When Bybee announced her retirement in 2008, her friends—especially the Friends of Opera—created an endowment at the University of Nebraska Foundation in her honor. Their contributions would recognize her many musical and pedagogical contributions to the progress of the School of Music and opera program at UNL.

A substantial lead gift came from James C. and Rhonda Seacrest, long-time friends of Bybee and Ford. The Seacrests made previous gifts to the University of Nebraska Foundation to support the UNL Opera program, including 2002 and 2007 sponsorships to send UNL Opera productions to the Waterford International Festival of Light Opera in Waterford, Ireland, an international opera competition. At the 2007 Festival, UNL Opera took home six awards, including the Waterford International Trophy as the top overall production of the festival for "Most Happy Fella," which was co-directed by Bybee and Ford.

Richmond said it was appropriate that Friends of Opera helped complete the gift.

"It could not be more fitting that Friends of Opera is now going to be the contributor responsible for putting the endowment dollars over the top," Richmond said. "The Bybee Visiting Professorship will create a transformational resource for opera education at UNL." ♦



Ariel Bybee

The Hixson-Lied College of Fine and Performing Arts invites alumni and friends dedicated to enhancing the programmatic resources in each of our three academic departments to join the @rt Patron's Circle in the Department of Art and Art History, The Carson Circle in the Johnny Carson School of Theatre and Film, and The Encore Circle in the School of Music. Each Circle is designed with four giving levels to encourage donors at every stage of life. Gifts at any level help and enable so many opportunities for our faculty and students.

If you are interested in joining one of these Circles, please fill out the form enclosed in this magazine, or you can donate online any time by visiting our website at <http://go.unl.edu/givefpa>.

We are pleased to thank the following contributors, who accepted our invitation to join the @rt Patron's Circle, The Carson Circle and The Encore Circle from May 1, 2012, to May 1, 2013.

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School of Music's Jennifer Smith with donors Robert and Jane Basoco.



Jane and Ky Rohman (right) visit with Department of Art and Art History undergraduate Tom Bolin about his artwork.

2 GIFTS RECOGNIZE ALUMNA ANN BLOMQUIST POLL

Dr. George Poll, a chiropractor from New York City, has made two significant donations to the University of Nebraska Foundation to support the School of Music in memory of his wife, Ann Blomquist-Poll, an alumna and former member of the Hixson-Lied Advisory Board.

His first gift, an estate gift made in 2011, created the Ann Blomquist Poll Legacy Fund. The fund was created to support the vocal music program in the School of Music.

His second gift, also an estate gift made this year, created the Ann Blomquist Poll Chair Fund, which will provide one or more chairs in the School of Music. Recipients will receive an annual salary stipend and/or support for their scholarly research and creative activities. It will be a five-year appointment, which can be renewed for an additional five-year appointment.

"In recognition of Ann's love of music and her devotion to UNL, Dr. Poll has established two remarkably generous endowed funds in Ann's name that will support the mission of the School of Music and provide important resources to help future generations of aspiring musicians to follow their dreams wherever they may lead," said

School of Music Director John W. Richmond.



Ann Blomquist Poll

Blomquist Poll was born and raised in Nebraska and graduated from UNL with a Bachelor of Music Education and a Master of Music in voice. She lived and worked in New York City and was an accomplished businesswoman, focusing on a career in the field of financial services' computer systems.



She also stayed active in music, performing regularly in solo recital and with choral music. She died unexpectedly in 2006.

"Though Ann was a banker by profession, she was a musician in her soul," said Lucy Buntain Comine, Senior Director of Special Projects at the University of Nebraska Foundation.

"Her passion was always singing. Until her death, she did recitals and concerts. That love of singing and performing was rooted in her experience in the School of Music, which is why she—and now her husband, George—had such a generous heart toward our students. I'm so pleased that George is creating a lasting legacy of Ann in the School of Music."

Blomquist Poll was recognized posthumously this spring with the College's Award of Merit, which honors those who have made contributions to the College and have demonstrated continued interest in the College through their time, energy and guidance. ♦

Dr. George Poll accepts the Award of Merit for Ann Blomquist Poll from Associate Dean Christin Mamiya at this year's Honors Day Dinner on April 20.
PHOTO BY TOM SLOCUM.

Donor Appreciation Dinner



Johnny Carson School of Theatre and Film's Emily Martinez said thank you to our donors on behalf of all students in the Hixson-Lied College of Fine and Performing Arts.



The School of Music's Johanna Kennedy (lower right) with Larry and Kay McKenzie (seated) and Bill and Judy Wrightsman (standing).

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Donor Appreciation Dinner



(Left to right): Barbara Dinsdale, Barbara Howard, Micah Snyder, Regina Flowers and Dan Howard. Snyder and Flowers are Howard Award recipients from the Department of Art and Art History.



(Left to right): Johnny Carson School of Theatre and Film's Logan Gee talks about his student film work with donors Kay and Larry McKenzie and Bill and Judy Wrightsman.

PHOTOS BY TOM SLOCUM.

OLSON GIFT TO ENHANCE VOCAL MUSIC EDUCATION

School of Music Director John W. Richmond announced a \$100,000 gift to the University of Nebraska Foundation by Thomas Olson in honor of his wife, Cynthia, to create The Cynthia Olson Vocal Music Education Doctoral Fellowship Endowment at the Chamber Music Singers concert at Sheldon Museum of Art on Dec. 7.

The endowed gift will assist in funding an outstanding Ph.D. student in the music education program whose interests align with the teaching and learning of vocal/choral education. The doctoral student recruited to this appointment will be known as the Cynthia Olson Doctoral Fellow in Vocal Music Education.

The gift of the endowment also supports the university's fundraising initiative, the Campaign for Nebraska: Unlimited Possibilities and its priority to increase available student aid.

"This endowment will resonate across our profession and make a transformational difference in the ability of the School of Music to recruit world-class doctoral students to our Vocal Music Education program," Richmond said.

UNL alumnus and Nebraska banking leader Olson provided this gift in honor of his wife to honor her accomplishments as a musician and teacher.

Cynthia grew up in Lincoln and graduated from Lincoln High School. She attended the School of Music at UNL with a major in music and a passion for voice performance and teaching. While at UNL, she won the audition for the highly coveted role of Nurse Nellie in the production of Rodgers' and Hammerstein's musical "South Pacific."

Olson, a business major and Air Force ROTC student, accepted his officer commission and military appointment to Seward Air Force Base near Nashville, Tenn. The Olsons married at Westminster Presbyterian Church here in Lincoln 55 years ago this month. Cynthia then moved to Nashville and transferred to the George Peabody College in Nashville, where she graduated two years later and then taught at Smyrna (Tenn.) High School.

Upon the completion of Olson's military obligations, the Olsons returned to Lisco, Neb., where he joined his father working at the Lisco State Bank and the Rush Creek Land and Live Stock Company.

Today, Olson owns the Lisco State Bank, as well as banks in 13 other communities across Nebraska, Wyoming and Colorado. He was the 1992 recipient of the University of Nebraska Builder Award,



a 1991 University of Nebraska College of Business Administration Business Leadership Award and a 1982 University of Nebraska Alumni Achievement Award.

Cynthia's musical life in Lisco included her performance in the Lisco Trio, her leadership as the song leader for the Synod of the Rocky Mountains (Presbyterian Church, U.S.A.) and many solo appearances across Lisco, Garden County and the entire region.

The UNL School of Music offers a Ph.D. in music with a specialization in music education. The music education curriculum at UNL provides a breadth of learning opportunities that reinforce the rich traditions of school music and support continuing innovations in the music teaching profession. The program provides students with advanced training, encompassing theoretical knowledge, research skills and practical applications to instructional settings.

Faculty members in the music education area provide expertise in general, vocal and instrumental music education. Additionally, specific faculty research areas include teacher education and professional development, student directed instruction, vocal development and gestural communication, curriculum and assessment, instructional use of technology, history and philosophy of music education, policy and professional ethics, emotion and expressive performance, vernacular musicianship and inclusive music education. ♦

Cynthia and Thomas Olson listen as School of Music Director John W. Richmond (left) announces the creation of the Cynthia Olson Vocal Music Education Doctoral Fellowship Endowment on Dec. 7.

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LOVE OF FILM CREATES LASTING LEGACY AT NEBRASKA FOR ROSS

BY KATHE ANDERSEN

"She was one of the most remarkable people, one of the most generous people, one of the most fun-loving women, one of the chicest and one of the most loyal people. But in the end, I think she'd like to have people say she really loved the movies and she really loved Nebraska."

That's the description of Mary Riepma Ross from her friend Lucy Buntain Comine, Senior Director of Special Projects at the University of Nebraska Foundation.

Ross, a retired lawyer and past president of the New York Women's Bar Association, whose generous donation to the University of Nebraska Foundation helped create the Mary Riepma Ross Media Arts Center at the University of Nebraska-Lincoln, died on Feb. 2 in New York at the age of 102.

Buntain Comine attended her private funeral.

"It was such an honor for me to attend her funeral, which was a small, private service," she said. "I wanted to be there, and I wanted the University of Nebraska and the Mary Riepma Ross Media Arts Center to be with her that day."

Buntain Comine first met Ross in January 1989 at the Pierre Hotel in New York City where Ross lived.

"I have to describe her in two ways—as the Mary Riepma Ross who was a philanthropist, an alumna, a friend of the university, a film lover, a passionate dancer, an arts patron, all of that," Buntain Comine said. "And then by virtue of my friendship that developed over those 25 years,

she was a mother figure, a role model and a friend."

Born in Oklahoma City in 1910, Ross attended the University of Nebraska-Lincoln and graduated from Vassar College in 1932. She received her law degree from Memphis State University. The University of Nebraska awarded her an honorary doctor of law degree in 1973.

In the early 1940's she worked for the United States government in Washington, chiefly in the Office of Alien Property. She moved to New York in 1946 to work for what is now Rogers & Wells, where she became an expert in wills, trusts and estates.

She served on various committees of the American Bar Association, Bar Association of the City of New York and the New York Women's Bar Association, including its Committee for Equal Opportunities for Women in the 1940's. She served as President of the womens' group in 1955-57.

She left Rogers & Wells in 1961 to begin private practice and also became active in philanthropic work, serving on the Board of the Merce Cunningham Dance Foundation, the Central Park Community Fund, the University of Nebraska Foundation and other organizations.





Left to right: Danny Ladely, Mary Riepma Ross and Norman Geske. PHOTO COURTESY OF DANNY LADELY.

The film exhibition program began at UNL in 1965 at Sheldon Museum of Art.

"When [Sheldon Director Emeritus] Norman Geske was planning the building with Philip Johnson, he made up his mind that he wanted to exhibit film in the art museum, in the same spirit as all the other art mediums," said Danny Ladely, Director of the Mary Riepma Ross Media Arts Center.

When Ladely was a student at UNL, he served on the Union Program Council (now the University Program Council), which brought one foreign film per month to Lincoln.

"I started a series called 'Special Films,' which were known at that time as underground films," Ladely said. "I showed those at Sheldon."

Ladely said Geske was introduced to Ross in the 1970's.

"He told her about his ideas for exhibiting film at Sheldon, and she promised she would help financially with that," Ladely said.

In 1990, Ross pledged \$3.5 million for the construction of the University of Nebraska-Lincoln's film theater, which became the Mary Riepma Ross Media Arts Center when it opened in 2003. Prior to 2003, the public film theater had been open in the Sheldon Museum of Art since 1973. It was named after Ross in 1990.

Buntain Comine said it was serendipitous that the construction of the Ross was paired with the construction of the Van Brunt Visitors Center at 13th and R sts.

"The Van Brunt Family was in the stage of making this wonderful gift for the visitor's center, which had been a dream for the university," she said. "And we were finalizing plans for the Ross Film Theatre with

Mary. Dan Ladely had always hoped it would be located on that block. When we all got around the table to talk about these two facilities, it just seemed like a natural thing to do, and it has been the perfect marriage."

It may seem unusual for a New York City lawyer to take such interest in a film theatre in Nebraska, but Buntain Comine said Ross maintained strong ties to Nebraska.

"She had a definitive experience when she was here with the Delta Gamma house, the football games— all of the things we think of as the typical undergraduate college experience, she enjoyed here," she said. "I think it was a combination of that and just her love of the university and the people. She made wonderful friends here, whom she stayed in touch with."

Ross also knew she could make a strong impact at Nebraska.

"She told me one time when we were having dinner, 'I could give all my money to the arts organizations in Manhattan, but I would just be a small fish in a big pond, and I would probably not make that much of a difference or an impact,'" Buntain Comine said. "But if I make a major gift to the University of Nebraska, it will make a difference. It will make an impact."

Charles O'Connor, Endowed Dean of the Hixson-Lied College of Fine and Performing Arts, said film in Lincoln was forever changed by Ross' generosity.

"Mary's gift to create the Mary Riepma Ross Media Arts Center really changed the film landscape in Lincoln," O'Connor said. "Not only does the Ross give the entire community the chance to see films we wouldn't have the chance to see here otherwise, but the Mary Riepma Ross Media Arts Center houses the film program of the Johnny Carson School of Theatre and Film. This building provides both our students and the community with a world-class facility to both study and to appreciate film."

Paul Steger, the Director of the Johnny Carson School of Theatre and Film, said his school has lost an important partner.

"Mary's long-term vision and commitment to bringing independent films to Lincoln has had a sustaining impact on the culture of Lincoln and, in particular, the students in the Carson School," he said. "Our students are immersed in all aspects of film and digital production techniques, and they master industry-standard and cutting-edge technology in the Center's exceptional facilities. More importantly, they have the opportunity to see their creative efforts on the big screen."

Ross had a strong love of the movies.

"I think she just enjoyed the movies, and she liked the experience of going to the movies in a movie theatre," Buntain Comine said. "And I think that's something that's important to remember in a world that now has streaming film, Blue Ray technology and Netflix. Mary believed in the experience of going to the movies—having a bag of popcorn, being in that dark theatre and looking at that magnificent screen. And I think that's why she and I were such chums. I felt the same way. I loved it."

Popcorn was a necessity.

"We'd always have to get popcorn when we went to the movies," Buntain Comine said. "She was very insistent when she made the gift to the Ross that there would be concessions, and there would be popcorn. That was enormously important to her."

Ladely said her love of movies made her a great patron to have.

"Living in New York City, she could see any movie that was coming out because they almost all open first in New York and Los Angeles," Ladely said. "So she would send me clippings from the New York Times and recommend movies to me that she had seen. I practically always followed her recommendations because they were always good."

Ladely said the facility is an enduring legacy to Ross.

"Her wonderful gift to the University and to this community is her great legacy and our great fortune," Ladely said. "We are so lucky that she so generously made The Ross happen. Only a handful of universities and probably hardly any communities the size of Lincoln have this quality of a facility."

Both Ladely and Buntain Comine are glad Ross got to see the facility, when she came for the dedication in 2003.

"I don't think she dreamed of how nice of a facility we would end up with," Ladely said. "I think she was very grateful and happy she was able to do that, and we were very grateful and happy she was able to do that."

Buntain Comine said she loved the facility that had been built.

"She was just thrilled," she said. "And I think what she most enjoyed was seeing the students and their joy in the facility and being able to come to the Ross to see all of these incredible films that otherwise they would never have the opportunity to view."

Buntain Comine said she probably will not meet anyone like Ross again.

"I know I was darn lucky to have met Mary Ross," she said. "I miss her." ♦

THE SCHOOL OF MUSIC AND JOHNNY CARSON SCHOOL OF THEATRE AND FILM

Candide

BY LEONARD BERNSTEIN



PHOTOS BY DOUG SMITH

The School of Music and Johnny Carson School of Theatre and Film presented the regional premiere of Mary Zimmerman's adaptation of "Candide," Leonard Bernstein's 1956 operetta, in February.

"What do you get when you combine an iconic composer, a Nebraska-born, award-winning playwright and a highly talented cast and crew of students? It's a feast for the eyes, the ears and the heart," said Alisa Belflower, coordinator of musical theatre and director of "Candide."

The cast included more than 40 students from the School of Music and Johnny Carson School of Theatre and Film, many of whom played multiple roles. The UNL Orchestra was conducted by Professor Tyler G. White.

"Candide" was a collaboration of the School of Music and the Johnny Carson School of Theatre and Film, sponsored by the Hixson-Lied College of Fine and Performing Arts. This collaboration occurs once every four years. Previous productions have included "Carousel" and "Guys and Dolls."

"We approach a show that is much larger in scope and scale than the productions we do in the intermittent years," Belflower said.

>> To see videos on *Candide* and what went into the production, visit our website at go.unl.edu/candide.



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