

# arts

## MAGAZINE

Hixson-Lied College of Fine and Performing Arts  
University of Nebraska-Lincoln



### LEARNING TO FLY

Hixson-Lied's Dance Program in the Glenn Korff School  
of Music collaborates at the Lied Center for  
STREB-inspired performance





## DEAN'S LETTER

### CHARLES O'CONNOR

In your wildest imagination, you could not make up the kind of school year we just had. The Hixson-Lied College of Fine and Performing Arts was transformed by two generous gifts that will make a lasting difference in the lives of our students, faculty and programs for generations to come. Last August we received an \$8 million gift from UNL Alumnus Glenn Korff to name the school that bears his name, the Glenn Korff School of Music. And in November, Mary Riepma Ross endowed the Mary Riepma Ross Media Arts Center with a \$7.7 million gift. Both gifts were received through the University of Nebraska Foundation.

Sadly, both Glenn and Mary passed away last year, but they join other generous alumni and benefactors, such as the late Johnny Carson, in the belief that well-conceived philanthropy can transform a university through an investment in facilities and endowments. They knew that for our University to remain competitive with other universities, it must compete on more than just the football field and in our sports arenas; we must compete in the intellectual, creative and economic arenas as well. They believed deeply that the future of our state is tied to the future of this university, and that the arts must be a powerful part of that future. And they came to that conclusion because of their own encounters with the arts while they were in college here.

In this issue of Arts Magazine, you will learn how our students today are having the same kinds of powerful experiences in the arts at our College. You will read about our expanding programs in graphic design, our students who are traveling, learning and volunteering around the world, and our alumni working in Hollywood. You will learn how our students are receiving instruction from a faculty that continues to achieve at the highest levels internationally and from world-renowned guest artists such as STREB, the Cleveland Orchestra and the Martha Graham Dance Company, whose residencies the Hixson-Lied Endowment supported. We continue to express our gratitude to Miss Christina Hixson for making this all possible. We would also like to

thank Dr. Lucy Buntain Comine, our longtime development director, for her tireless efforts and accomplishments on behalf of our college for more than 20 years.

Although we had a banner year in so many other ways, the best is still ahead of us as we begin one of the most transformational changes in our history: the merger between our College and the UNL College of Architecture. The Hixson-Lied College of Fine and Performing Arts will continue to thrive and grow and draw national attention for its teaching, research, creativity and the success of its students. As you enjoy this issue of Arts Magazine, please think about the kind of difference that you can make in the lives of our Nebraska students through your contributions of any kind or amount to the University of Nebraska Foundation.

Thank you visiting with us, and thank you for your support.

**Chuck O'Connor**  
Hixson-Lied Endowed Dean

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# arts

## MAGAZINE

### FALL 2014

FOR ALUMNI AND FRIENDS OF THE  
HIXSON-LIED COLLEGE OF FINE AND  
PERFORMING ARTS,  
UNIVERSITY OF NEBRASKA-LINCOLN

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*We reserve the right to edit letters for length, style or clarity.*

#### COVER PHOTO:

"Currency Exchange" by Susan Levine  
Ourada presented at the Evenings of Dance  
concert in April at UNL and at the American  
College Dance Festival Regional Conference  
in March. Photo by Jaclyn Ourada.

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UNIVERSITY OF  
**Nebraska**  
Lincoln

# UNL TO LAUNCH NEW COLLEGE INTEGRATING FINE AND PERFORMING ARTS, ARCHITECTURE



Left: Charles O'Connor, endowed dean of the Hixson-Lied College of Fine and Performing Arts. Photo by Troy Fedderson, University Communications. Below left: Kim Wilson, interim dean of the College of Architecture. Photo by Craig Chandler, University Communications.



Two UNL colleges will consolidate to build new programs that attract today's students and expand research collaborations, top campus administrators announced in February.

Chancellor Harvey Perlman and Ellen Weissinger, senior vice chancellor for academic affairs, announced an initiative to create the new UNL college, which will unite the College of Architecture and the Hixson-Lied College of Fine and Performing Arts, pending approval by the University of Nebraska Board of Regents.

Faculty and staff from both colleges will develop a strategic plan that would successfully launch the new college, which will continue to carry the prestigious Hixson-Lied name, by July 1, 2015.

The Hixson-Lied College of Fine and Performing Arts and College of Architecture share much in common and stand more to gain by creating a larger and more diverse college than by remaining separate, administrators said.

"The primary justification for creating a new college is to take advantage of the extraordinary opportunities that can be achieved by bringing talented design-oriented faculty into a single academic unit," Perlman said.

The initiative will allow faculty to create new design programs of national distinction that meet student demand while also building connections across the design curriculum in areas such as industrial, environmental and architectural design; visual communication design; and interactive and new media design.

"This new college will be an incubator for entrepreneurs in the arts and design fields. It will allow more students to study traditional majors in the arts or architecture and also practice broader skills at the intersection of design and computational thinking," Weissinger said. "It will accelerate our ability to create new majors that connect to arts and design related industries.

"Our students want and need to learn in environments that bring together diverse fields and professions. We hear that consistently from employers and families alike."

In addition, combining operations and administrative structures of two colleges will create efficiencies that better support and

sustain growth. Combinations of colleges of architecture and other disciplines are common; Penn State University, the University of Illinois at Urbana-Champaign and Carnegie Mellon University have consolidated fine and performing arts and architecture colleges.

"UNL is a medium-sized research university, and we have to be even more strategic than our peers about maximizing our existing resources," Weissinger said. "The creation of the new college is just the latest example of a trend on our campus to create larger, more diverse academic units that can achieve at a much higher level."

In 2003, two UNL colleges joined together to create the College of Education and Human Sciences. In its first decade, CEHS has increased undergraduate enrollment by nearly 25 percent, doubled its research funding and built nation-leading programs in human sciences and in education.

In 2012, the College of Engineering created the department of Mechanical and Materials Engineering from two smaller departments and the campus has just released a plan for a new Department of Electrical and Computer Engineering, which would unite two existing departments. These larger departments are designed to produce more engineering graduates and attract higher levels of industry partnership and external support for research projects.

Similarly, UNL's newest college incorporating fine and performing arts, architecture and related programs will enjoy the ability to grow scholarly, creative and professional activities, build stronger partnerships with the professional community and foster new research partnerships across campus, administrators said.

A transition committee of faculty and staff has formed to design a collaborative process for launching the new college. The committee will be led by Kim Wilson, interim dean of the College of Architecture, and Charles O'Connor, endowed dean of the Hixson-Lied College of Fine and Performing Arts. O'Connor will become the inaugural dean of the new college.

Faculty, staff, students and external stakeholders will be engaged throughout the process, administrators said. ♦



"Candide" was awarded first prize in its division in the National Opera Association's Opera Production Competition. Photo by Doug Smith.

## 'CANDIDE' WINS FIRST PRIZE IN NATIONAL OPERA ASSOCIATION COMPETITION

The Glenn Korff School of Music and Johnny Carson School of Theatre and Film's collaborative, large-scale musical production, "Candide" was awarded first prize in Division IV of the 2013 Opera Production Competition sponsored by the National Opera Association (NOA).

The award was presented to "Candide's" Director Alisa Belflower at the NOA national convention in New York City on Jan. 11.

The NOA, founded in 1955, seeks to promote a 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 competition is judged by a panel of professional directors of staged productions.

Typically there are four to six divisions in this competition annually. Division IV was defined by the size of the production's budget and the fact that the cast was comprised of both graduate and undergraduate students. A total of 18 awards in six divisions were given by this year's judges in the NOA competition.

Belflower, who coordinates UNL's musical theatre studies, said the recognition was a hard-earned honor for the massive production.

"After six months of exhaustive negotiations with Mary Zimmerman and Leonard Bernstein's estate to be able to secure the rights to perform Mary Zimmerman's new adaptation of Leonard Bernstein's 'Candide' in its first staged production with full orchestra, after my being vetted by the Bernstein estate to be certain of my qualifications to take on this project, after nine months of intensive research, after working to find and adapt all the needed orchestrations, after five months of pre-production development with the amazing student designers, after pre-rehearsal training workshops with Prof. Stan Brown to bring the music major and theatre major cast of 42 to common artistic ground, after six and a half weeks of rehearsals and after a snowstorm's dictating the cancellation of our opening night—it is a distinct and hard-earned honor to be awarded 1st prize in a national production competition," she said.

"Candide" was performed in Kimball Recital Hall in February 2013.

"This production was potentially the largest fully staged production in our College's history of collaborative musical productions and a shining example of what artistic collaboration can create and achieve," Belflower said. "I am honored to have been the director of more than 150 students involved in bringing this production to life."

The cast was made up entirely of UNL students. Professor and Director of Orchestras Tyler White conducted the student orchestra. The production was sponsored by the Hixson-Lied College of Fine and Performing Arts.

"Candide" is the fourth UNL opera production to receive 1st place honors in its division at the NOA competition in the last 15 years, along with three productions directed by Hixson-Lied Professor and Director of UNL Opera William Shomos: "Dead Man Walking" in 2008; "Street Scene" in 2001; and "Cosi fan Tutte" in 1998.

To view video highlights and photos from the UNL production of "Candide," visit [go.unl.edu/candide](http://go.unl.edu/candide). ♦

# CARSON SCHOOL'S VAN WINKLE IS HEMSLEY LIGHTING INTERNSHIP FINALIST

Clayton Van Winkle, from Garland, Texas, who graduated in May with his Master of Fine Arts degree, was a national finalist for the prestigious Gilbert Hemsley Lighting Internship. In addition, his lighting design for last year's "Candide" won first place recognition at the Region V Kennedy Center American College Theater Festival (KCACTF), and he represented the Johnny Carson School of Theatre and Film at the national festival in Washington, D.C., in April.

"The ACTF honor was great, but the Hemsley was just huge," Van Winkle said. "This is the premier lighting internship in the nation."

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.

It's the second year in a row that a student in the Johnny Carson School of Theatre and Film has been a national finalist for the Hemsley internship. Aja Jackson (B.F.A. 2013) was a finalist last year.

"It's great that we've had two people in a row that have been able to go. It speaks a lot for our department and the program," Van Winkle said. "We're learning a lot here."

As a Hemsley finalist, Van Winkle traveled to New York City in March, where he participated in an intensive two days of workshops and demonstrations, as well as a backstage tour of the Metropolitan Opera and the interview for the internship.

"It's basically networking for the whole

weekend," he said. "That's more useful than anything. I know that I learned so much from the other finalists and the workshops we had."

Assistant Professor Laurel Shoemaker is not surprised by Van Winkle's success.

"He's really brilliant," she said. "And he goes above and beyond. He takes every challenge and adds to it and pushes it further. And he's a really great problem solver."

When Van Winkle began his undergraduate career at Baylor University, he was pursuing a performance degree.

"We had to take one design course and I chose lighting," he said. "By my junior year, I knew I didn't want to perform anymore."

He finished the performance degree, but knew he would pursue graduate school in lighting design.

"I was very, very inexperienced coming into this program," he said. "I had one show under my belt before I came here, so I don't know why Laurel took me, but I'm glad she did."

He chose the Johnny Carson School of Theatre and Film because of the resources and opportunities.

"I'm sort of a tech junkie, so seeing that there was some money here and resources, I knew that I could put out some really good work," he said.

He describes his award-winning lighting design for "Candide" as simply "complex."

"There was just a lot to it," he said. "It was a big, big, big show with so many different scenes and locations. It was just a lot of color and a lot of cues. I was happy with the product. It just took a lot of work."

Shoemaker describes him as very detail-oriented.

"He leaves no stone unturned," she said. "With lighting, sometimes you can decide, 'It's okay. I can see him. That's okay.' The self critique that you do is to make sure it's not just okay, but it's representing you. That's what I



Clay Van Winkle

teach my students. Their work is representing them. Clay really finishes everything and does the best he possibly can on every project. We have a high standard. He has set his bar pretty high, and then he achieves it."

What Van Winkle loves the most about lighting design is how adaptable it is.

"Basically I can take other people's designs—set design and costume design—and make them beautiful and add on to them," he said. "I also love that it's so adaptable and quick. It really is the icing on the cake. A set can be absolutely stunning, but when you put light on it, it just glows."

Though he says he always thought he would end up in Chicago, Van Winkle was keeping his options open after his graduation this May.

"I always thought I would end up in Chicago, but I'm not opposed to going to New York if there is work to be had," he said. "My dream job is just designing—not worrying about technician work or academia—just being able to design. Obviously Broadway would be fantastic or any sort of large opera. My dream job is designing for the Met, but that is a goal. We'll see." ♦

## PEER-TO-PEER CAMPAIGN WINS

WITH REPORTING BY HALEY DOVER, UCOMM



**H**ixson-Lied College of Fine and Performing Arts students took center stage in the new design of the college's website ([arts.unl.edu](http://arts.unl.edu)) this year. Six students representing each concentration of the college promoted the programs offered through videos, social media and new printed materials. The new campaign won several awards this year.

The six students featured in the videos were handpicked by the college faculty, and each student had a custom profile on the site, complete with a note about involvement within the college, photos and a two-minute video showing the students in action.

The featured cast videos won a Professional Silver Addy Award in the digital advertising category, judged by the American Advertising Federation.

And the campaign took three honors from the Prism Awards, a regional marketing award judged by the American Marketing Association. It won Prism Awards for Marketing Campaign and Website Design and received Award of Merit honors in the video category.

New students have been selected for next year's campaign. Watch for their videos to debut on the website this Fall.

"We want to keep it fresh, so we plan on bringing in new faces every year," said Jemalyn Griffin, assistant director of recruitment for fine and performing arts. ♦

(left to right) Henry O'Neal, Vivian Kim, Emily Solo, Ethan Seagren, TeyAnjulee Leon and Russell Oberg were the featured students in the 2013-2014 recruiting campaign for the Hixson-Lied College of Fine and Performing Arts.



## FILM FACULTY SHOOT MOVIE IN NEW YORK

**I**n for four weeks last summer, Associate Professor of Film Richard Endacott, Associate Professor of Film Sharon Teo-Gooding and Assistant Professor of Film Steve Kolbe shot the feature film "Laurence" in and around New York City.

The three Johnny Carson School of Theatre and Film faculty took three undergraduate students, one alumnus and a Carson School staff member to work in key crew positions alongside professional crew hired in New York. A Hixson-Lied Faculty Creative Research grant provided funding for Endacott and Teo-Gooding to travel to New York in May 2013 for casting. With the exception of Nebraska-native Fred Stuart, the film was cast with actors from New York.

"Laurence" is a ghost story in the vein of classic films like "Laura" and "The Haunting" that begins with Laurence's murder in 1945 and leads to the contemporary story of Carver Mendez and his boyfriend Graham being haunted by Laurence's ghost.

Endacott co-wrote and co-directed the film with his long-term collaborator Steven Kellam. Endacott, Teo-Gooding and Kellam are producing. Kolbe is providing visual effects.

The film, which was financed via independent investors, should be nearing completion by the end of 2014. Teo-Gooding took faculty development leave to edit the picture last Fall, and Endacott concluded his leave for sound editorial in the spring of 2014. Glenn Korff School of Music graduate student Daniel Baldwin is composing the musical score.

UNL staff, students and alumni working on the crew included Brian Ruhs (Stage Technician and Shop Supervisor), best boy electric; Logan Gee (B.F.A. 2014), camera assistant; Nathan Hansen (B.F.A. 2014), key grip; Ethan Seagren (B.F.A. 2014), 1st assistant director and visual effects assistant; Zach Henry (B.F.A. 2013), production sound mixer; Drake Tucker (B.F.A. 2014), assistant editor; Austin Blankenau (B.F.A. 2015), production assistant; and Baldwin (D.M.A. 2015), music composer. ♦

Johnny Carson School of Theatre and Film faculty, staff, students and alumni on location in New York City to film "Laurence" last summer. Back row, left to right: Logan Gee, Ethan Seagren, Zach Henry, Richard Endacott, Sharon Teo-Gooding, Brian Ruhs and Steve Kolbe with Nathan Hansen kneeling in front. Photo courtesy of Richard Endacott.



Professor Dana Fritz took this photo of the class on their first day in Japan after they landed in Tokyo and had to travel by train from the airport to Kyoto.

### HUSKERS IN JAPAN

Students traveled to Japan this summer as part of "Japanese Visual Culture in Context," a class taught by Professor of Art Dana Fritz and College of Journalism and Mass Communications Professor Frauke Hachtmann.

Students who participate in the three-week summer program sharpen their perceptual and analytical skills through daily drawing, writing and photography while in Japan. They also visited several significant cultural sites in Japan to study fine art.

See more about their trip at [go.unl.edu/3t5k](http://go.unl.edu/3t5k).

### MUSIC SOPHOMORE A SEMI-FINALIST IN SINGAPORE WOODWIND FESTIVAL

Nicholas May, a sophomore Bachelor of Music in saxophone major from Lincoln, Neb., was named a semi-finalist in the Singapore Woodwind Festival International Competition for 2014.

As a semi-finalist, he traveled to Singapore to play for a live jury of judges June 27-29. The event features three days of concerts, recitals, masterclasses, seminars and competitions.

"Nick has been studying with me since he was in high school," said Associate Professor of Saxophone and Jazz Studies Paul Haar. "Beyond his natural talent (musically and technically), he has one of the strongest work ethics I have ever seen in a student. I am happy that his hard work has paid off."

May has won Lincoln's Symphony Orchestra Young Artist Competition, the Nebraska Music Educator's Association Competition and was named honorable mention in the UNL Concerto Competition.

He is a member of the UNL Wind Ensemble, Graduate Saxophone Quartet, Saxophone Choir and UNL Jazz Orchestra.



Nicholas May



(left to right) Eric Hitt, John Kosch, Masayoshi Ishikawa, Luke Thallas and Nicholas Johnson on the city wall of Xi'an.

### UNL JAZZ COMBO PERFORMS IN CHINA

A Jazz Combo group from the Glenn Korff School of Music traveled to China in May to represent the University of Nebraska-Lincoln at a performance in Xi'an.

The group includes undergraduates Eric Hitt, Nicholas Johnson, John Kosch and Luke Thallas. Graduate student Masayoshi Ishikawa oversaw the group.

Performances were held at the Science Hall and Tea House, and the group also had time to take in the sights and sounds of China.

"I am incredibly honored to represent the Glenn Korff School of Music and the University of Nebraska in China, specifically Xi'an," Thallas said. "I cannot be more grateful for getting asked to go on this trip."



Thallas, trombone; Johnson, percussion; Hitt, electric bass; and Kosch, piano, performs on the campus of Xi'an Jiaotong University.

### WISSINK RESEARCHES MUSIC CAMP INTERNATIONAL IN ROMANIA

Lisabeth Wissink, a senior music education major in the Glenn Korff School of Music, traveled to Romania last Fall to observe and document Music Camp International (MCI) as part of her research project.

MCI is a music camp for underprivileged children, located in both Romania and Ukraine. Her project is titled "Transforming a Life with Music: An Exploration of Music Camp International, a Children's Project." She received a Hixson-Lied Undergraduate Student Research and Creative Activity Grant for the project.



Lisabeth Wissink (right) with Connie Fortunato (center), the founder and director of Music Camp International and another instructor.





# ART AT CEDAR POINT BRINGS TOGETHER ARTISTS, SCIENTISTS

BY AMANDA BREITBACH

Artists and scientists have a lot in common. Both use observation, research and analysis to develop original ideas. Both practice creative thinking and problem solving to look at the world in new ways.

This summer, UNL began pushing in a direction that acknowledges the commonalities between art and science and the unique potential for collaboration by establishing undergraduate art classes and artist residencies at the Cedar Point Biological Research Station, near Ogallala, Neb.

For Department of Art and Art History Chair Peter Pinnell, the new program has a three-part mission.

“One goal of this is outreach, we know that there are a lot of people in western Nebraska who are interested in art and don’t have the ability to travel to Lincoln regularly,” he said. “Secondly, it provides our students the opportunity to take advantage of a beautiful landscape to make their artwork, and the third thing is it enables us to work in an interdisciplinary way with scientists working in the same location.”

He expressed gratitude to Cather Professor of Art Karen Kunc, who is the department’s faculty coordinator for Art at Cedar Point, and to Jon Garbisch, associate

director of the station.

“This would not have been possible without their work,” Pinnell said.

Art at Cedar Point has two components: undergraduate course offerings intended to immerse students in the landscape, cultural history and geographical setting, and an artist in residence program that offers arts and creative writing faculty and M.F.A. students from Nebraska colleges and universities the chance to make work at the station and engage with its scientific community.

This June, photography for non-art majors was the first undergraduate course offered as part of the program. Instructor Allen Morris, a graduate student in photography, said the two-week class was an unqualified success.

“It was an amazing opportunity for students to engage with a landscape and location that they wouldn’t otherwise,” he said. “I was incredibly impressed with the output that the students created during our class. It was interesting to watch the ‘self-rising’ group dynamic emerge—the students really pushed each other to go above and beyond the scope of the assignments in terms of how many photographs they captured, and I really believe the quality of the photographs as well.”

An exhibit of student work is planned for display this summer at both the Lake McConaughy Visitors Center and the Petrified Wood Gallery in Ogallala.

In July, five artists will spend time at Cedar Point through the artist in residence program. The diverse group includes professionals working in painting, ceramics and performance. Artists will have the opportunity not only to interact with scientists at the station, but also to engage with the local community and may choose to offer presentations or demonstrations of their work.

Altogether, it is a promising experiment. “We’re always looking for new capabilities, new knowledge that we can provide for our students,” Pinnell said. “We could never afford to open our own facility in western Nebraska, but we can take advantage of a facility that already exists and add our program to theirs.”

Course offerings for next summer at Cedar Point will be announced in the Fall, and applications for artist residencies will be due in January. ♦

Above: Pelicans gather in the evenings on Lake Ogallala, the site of the station. Students at Cedar Point have the opportunity to see many kinds of wildlife, especially birds.  
PHOTO BY AMANDA BREITBACH

# HONORS DAY RECOGNIZES ACHIEVEMENTS

2015 ALUMNI BOARD  
AWARDS NOMINATIONS

GO.UNL.EDU/FPAALUMNI

DEADLINE: DEC. 12, 2014

Student, faculty, staff and alumni achievement were recognized at the annual Hixson-Lied College of Fine and Performing Arts Honors Day Dinner on April 26.

Among the recipients were **Maureen Mills** (M.F.A. 1987), the chair of the ceramics department at the New Hampshire Institute of Art, who received the Alumni Achievement Award in Art; **Dr. Alan Wenger** (B.M. 1988), associate professor of trumpet and brass methods at the University of Central Missouri, who received the

Alumni Achievement Award in Music; and **Crystal Craft** (B.F.A. 1979), a stage manager with ABC's "General Hospital" and an actress and director, who received the Alumni Achievement Award in Theatre and Film.

Also recognized posthumously with the Award of Merit were **Glenn Korff** and **Mary Riepma Ross**.

For a full list of winners, visit [go.unl.edu/g068](http://go.unl.edu/g068). ♦

\*PHOTO BY TOM SLOCUM. \*\*PHOTO BY MICHAEL REINMILLER.



(left to right) Alumni Achievement Award recipients Crystal Craft, Maureen Mills and Dr. Alan Wenger with Hixson-Lied Endowed Dean Charles O'Connor. \*



Cather Professor of Art Karen Kunc (left) and Missi Paul. \*



Sr Vice Chancellor for Academic Affairs Ellen Weissinger visits with graduating Hixson-Lied Fellow Shadé Ayorinde (left) and Antonio Williams. \*



Maureen Mills (second from right) and her husband Steven Soldak (center) with ceramics faculty members (left to right) Eddie Dominguez, Mark Cole and Margaret Bohls. \*\*



Hixson-Lied Endowed Dean Charles O'Connor (right) with Ed Stauffer and Ann Watson, who are both retiring. \*



Recipients of the Hixson-Lied Faculty and Staff Awards included (left to right) Marissa Vigneault, Dana Fritz, Eddie Dominguez, Robert Woody, Tony Bushard, Ann Watson and Michael Reinmiller with Hixson-Lied Endowed Dean Charles O'Connor. Not pictured: Susan Levine Ourada, Brian Moore and Kassi Hill. \*



Hixson-Lied College faculty, staff and students enjoy the picnic sponsored by the Undergraduate Student Advisory Board on April 25. \*\*



Dr. Alan Wenger conducts a masterclass for trumpet students in the Glenn Korff School of Music on April 25. \*\*



Fine and Performing Arts Alumni Board Member Leta Powell Drake and Doug Smith. \*

# NEW FACULTY BEGIN THIS FALL

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

**MITCH CRITEL** is assistant professor of practice in technical direction and technical production. He comes to UNL from the Barter Theatre in Tennessee, where he has been the technical director since 2010. Prior to that, he taught at the University of Evansville and served as assistant technical director and supervised the daily operations of the scene shop, prop shop and paint shop. Critel also served as the technical director for the Nebraska Repertory Theatre in 2008.



Critel received his B.F.A. from UNL and his M.F.A. from the University of Missouri-Kansas City.

**J.D. MADSEN** is assistant professor of scenic design. He comes to UNL from the University of Maryland, where he was a visiting assistant professor in computer-assisted design, specializing in 2-D and 3-D drafting and Adobe Suite integration. He has done professional design work for 1st Stage Tyson's Corner, Next Stop Theatre Company, The Studio Theatre, Catholic University and Weber Stage, among others.



Madsen received his B.S. in theatre arts from Weber State University and his M.F.A. from the University of Maryland.

**WALKER PICKERING, III**, is assistant professor of art. He is an artist and photographer from Austin, Texas. His work is primarily documentary in nature, and he uses photography as a means to get access to people and places that might normally be unavailable. A pianist and brass player for most of his life, his most recent work deals primarily with young musicians involved in the marching arts. His work has been

exhibited throughout the U.S. and is included in the collections of the Museum of Fine Arts in Houston and the Wittliff Collection of Southwestern and Mexican Photography. He is the recipient of the 2013 Clarence John Laughlin Award. His work "The band marches on" was recently featured on CNN Photos ([go.unl.edu/wq5u](http://go.unl.edu/wq5u)).



He received his B.F.A. from Texas State University and his M.F.A. from Savannah College of Art and Design. He has taught previously at Texas State University, The Art Institute of Austin and McHenry County College (Ill.).

**ESTI SHEINBERG** is associate professor of practice in music history. She has previously taught, designed courses and completed research at Virginia Tech University, the University of Edinburgh and Tel-Aviv University. She edited the recent book, "Music Semiotics: A Network of Significations—in Honor and Memory of Raymond Monelle" in 2012 and published "Irony, Satire, Parody and The Grotesque in the Music of Shosakovich" in 2000. She has numerous other articles and book reviews published.



She received her B.A. degree summa cum laude at Tel-Aviv University and received her Ph.D. in music at the University of Edinburgh in Scotland.

**PHILIP SAPIRSTEIN** is assistant professor of art history. He was hired last year and was on leave for 2013-2014 for Fulbright research at Tel Aviv University, but begins teaching this fall in the Department of Art and Art History. Sapirstein's primary research has been into the analysis and visualization of Greek architecture, in particular during the origins of monumental temple architecture during the Archaic Period (7th to 6th centuries, B.C.), and much of his work has been enhanced by digital technology. Last year he began a program of research called the "Digital Architecture Project" by doing a detailed survey of the Temple of Hera at Olympia, Greece. This involved a complete photogrammetric survey and reconstruction of the remains of this temple. Sapirstein and his collaborator David Scahill are generating a detailed 3-D model of the building from photographs and survey using a new photogrammetric software package and a high quality digital camera.



Sapirstein received his Ph.D. in the history of art and archaeology from Cornell University and his B.A. in studio art with an art history minor from the University of Notre Dame. He has taught at Cornell and the University of Pennsylvania. He has a number of publications to his credit, as well as a major grant from the American Council of Learned Societies. Last year he was a NEH Fellow at the Albright Institute of Archaeological Research. ♦



John Bailey

**JOHN BAILEY**, Larson Professor of Flute, conducted the International Flute Orchestra on tour in northern Italy in May, giving concerts in Milan, Mantua, Como and Vaveno. Bailey also presented at the National Flute Association's annual national convention in Chicago in August, giving a lecture/recital on teaching and performing the Prokofiev Sonata for Flute and Piano, Op. 94. He also served as a judge for the NFA's annual Young Artist Competition.



Diane Barger

**DIANE BARGER**, Hixson-Lied Professor of Clarinet, is attending this summer's International Clarinet Association's ClarinetFest® in Baton Rouge, La., where she will give two lecture presentations, as well as serve as E-flat clarinetist in the American Clarinet Professor's Clarinet Choir. Barger also was a featured artist this June at the Oklahoma Clarinet Symposium in Norman, Okla.

**PAUL BARNES** was named Marguerite Scribante Professor of Piano in the Glenn Korff School of Music this year. He presented a faculty recital this spring titled

"Homage: A Program of Music Inspired by Music" to pay homage to Scribante, first in Kimball Hall at UNL and then two days later at Lincoln Center in New York City. He also presented a special performance in Naples, Fla., for Scribante and her selected guests in March.

**DALE BAZAN**, Assistant Professor of Practice in Music Education, presented five sessions at the World Conference of the International Society for Music Education (ISME) this July in Brazil. He also has provided final edits for an in-press book chapter on social justice in music teaching to appear in the next volume of "Advances in Music Education Research."

**ANTHONY BUSHARD**, Associate Professor of Music History, co-authored and independently published an interactive textbook for iPad with Associate Professor of Music Education and Music Technology **BRIAN MOORE** titled "Music as Art, Discipline and Profession" last Fall. He also presented at the Great Plains Meeting of the College Music Society in March, where he was also named President of the Great Plains Chapter of CMS.

**MARK CLINTON**, Hixson-Lied Professor of Piano, was awarded a Hixson-Lied Professorship this Fall.

**PETER EKLUND**, Professor and Director of Choral Activities conducted a mass honor choir with a professional orchestra at New York City's Carnegie Hall in February. He conducted Franz Schubert's "Mass in G," which featured three soloists, all of whom are professional singers in New York and former students of



Peter Eklund conducts at New York City's Carnegie Hall in February.

his, including two UNL alums, **ARICA COLEMAN** (B.M. 2012) and **ADAM FIELDSON** (M.M. 2013 and B.M. 2010).



Dana Fritz

**DANA FRITZ**, Professor of Art, co-chaired the Midwest Society for Photographic Education (SPE) 2013 Conference last Fall in Lincoln. Events attended by more than 300 people included major lectures by Christian Patterson and John Pfahl, as well as 31 other lectures and panels, three workshops, seven exhibitions and receptions and portfolio reviews for student and professional members.

**JULIE HAGEMEIER**, general manager of the Johnny Carson School of Theatre and Film, received the ArtScene Backstage Award in the Mayor's Arts Awards from the Lincoln Arts Council.

**KEVIN HANRAHAN**, Associate Professor of Voice, presented two papers and also gave two recitals with Assistant Professor of Voice **JAMIE REIMER** at the International Congress of Voice Teachers in Brisbane, Australia, in 2013.

Hanrahan sang as a soloist in the Mozart Requiem with the Chattanooga Symphony. He also sang as a soloist in the Dvorak Stabat Mater with the University of Arizona Symphonic Choir and Tuscon Symphony Chorus at the Musikverein in Vienna and in Dvorak Hall at the Rudolfinum in Prague. He presented a paper, workshop, panel discussion and recital at the International Society for Music Education (ISME) World Conference in Brazil this summer.



Kevin Hanrahan

**WENDY KATZ**, Associate Professor of Art History, completed her research in Washington, D.C., as a Smithsonian Senior Fellow. Katz researched her book titled "The Politics of Art Criticism in the Penny Press, 1833-1861." She conducted research at the American Art Museum, National Portrait Gallery and the National Museum of American History at the Smithsonian, as well as at the Library of Congress.



The Johnny Carson School of Theatre and Film had six finalists this year for the Academy of Television Arts and Sciences Foundation internships including (left to right) Dylan Adams, Nathan Hansen, Connor Huggett, Derek Davidson, Ethan Seagren and Drake Tucker. Seagren and Huggett received internships. PHOTO BY MICHAEL REINMILLER.

## TWO CARSON SCHOOL STUDENTS RECEIVE TELEVISION ACADEMY INTERNSHIPS

Two students from the University of Nebraska-Lincoln's Johnny Carson School of Theatre and Film received prestigious internships this summer from the Academy of Television Arts and Sciences Foundation.

Ethan Seagren, of Elkhorn, Neb., worked at Stargate Studios in Pasadena, Calif., in visual effects. Seagren graduated in May.

Stargate is a production company offering visual effects and production services to the film and television industry. Their credits include "The Walking Dead," "Heroes," "Mob City," "Pan Am" and "24."

Connor Huggett, of Overland Park, Kan., worked at Tremendous! Entertainment in North Hollywood, Calif., in post-production. Huggett is a senior with dual degrees in theatre with an emphasis in film and new media and advertising in the College of Journalism and Mass Communications.

The production company Tremendous! Entertainment is behind "Bizarre Foods with Andrew Zimmern," "Epic," "Ghostland, Tennessee" and "Off Pitch."

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.

Seagren was looking forward to the experience. "For me, it's just an incredible opportunity to take the experience and education I've gained here in college and go and apply it in a professional environment," Seagren said. "Especially for myself to have the opportunity to work at a professional visual effects studio."

Huggett was looking forward to the networking opportunities.

"It's the best way to get your foot in the door, really," he said. "It's a really good program, and you meet lots of people."

Seagren began his interest in film and technology in high school.

"We didn't have any film classes, so I was just doing all the research I could online," he said. "I came across Video Co-Pilot, which has After Effects tutorials, so I just started doing that. Then, in college, I realized that visual effects allowed me to combine my passion for film and technology into the same thing."

While in the Johnny Carson School of Theatre and Film, Seagren completed a UCARE research project with Assistant Professor of Film and New Media Steve Kolbe to build a large-scale texture library and develop a rendering farm for 3-D

animation using the supercomputer cluster at the Holland Computing Center.

"It certainly helped my technical understanding, as far as visual effects goes," he said. "I've had a wealth of opportunities here with student films and the Carson Film Series films to do visual effects on those."

Seagren was also an intern at HuskerVision, where he directed women's basketball and operated instant replay for Husker football. He was also one of six featured students in the Hixson-Lied College of Fine and Performing Arts 2013-2014 recruiting initiatives.

Huggett initially was interested in both engineering and film programs.

"Growing up, I was more science and math oriented," he said. "I actually got a couple of full-ride scholarships at engineering schools and an appointment to the Air Force Academy. I turned them all down to go to film school instead, and I don't regret it at all."

He says he got his first camera when he was six years old.

"Except it was plastic and didn't record anything," he said. "I just made videos with friends growing up. I taught myself how to edit. Once I realized I could spend hours and hours behind a computer putting something together and not even realize it, I knew that's what I needed to do." ♦



Masayoshi Ishikawa

## ISHIKAWA WINS DOWNBEAT MAGAZINE AWARD FOR COMPOSITION

**M**asayoshi Ishikawa, who is pursuing his Doctor of Musical Arts degree in jazz composition in the Glenn Korff School of Music, won a 2014 Downbeat Student Music Award in Graduate Composition for Small Ensemble.

His composition, "Hotaru," was selected as the award-winning work. He wrote the piece for the UNL Graduate Jazz Combo, and it was premiered at their concert in October 2013.

"I used to ride one of the bike trails for commuting, and it was especially delightful to bike on autumn evenings," Ishikawa said. "The grasses turn brown, and the breeze is gentle, and I would hear crickets singing. It was a beautiful view, but also somewhat melancholy. While biking on this trail, I somehow thought of 'hotaru,' a firefly in Japanese. I knew fireflies usually appear in summer, but my imagination of fireflies dancing around the trail kept growing more and more in my mind. I found out that once fireflies become adults, they only live for a week or two. In this piece, 'Hotaru,' I wanted to capture my expressions of how exquisitely fireflies dance in the air with their tails glowing, but also how short their lives are."

In addition, UNL alumnus David von Kampen (B.M. 2009; M.M. 2011) received his fourth Downbeat award this year for Original Composition for Large Ensemble. Von Kampen completed his Doctor of Musical Arts degree in composition this spring at the University of Kansas.

The student music awards program of Downbeat Magazine is considered to be the most significant professional recognition of creative and excellence for student composers, performers and audio engineers working in the jazz and vernacular idioms. ♦

## FACULTY NOTES



Stanley Kleppinger

**STANLEY KLEPPINGER**, Associate Professor of Music Theory, delivered a paper titled "Pitch Centricity without Pitch Centers" to the annual meeting of the Music Theory Society of the Mid-Atlantic at Shenandoah University in March. He will also present at the Eighth European Music Analysis Conference in Leuven, Belgium, in September and at the annual meeting of the Society for Music Theory in Milwaukee in November.

**KAREN KUNC**, Cather Professor of Art, opened Constellation Studios in Lincoln at 2055 O St. The location features a creative gallery, workspace and professional classroom in a refurbished and historic building in the Antelope Valley neighborhood. Kunc serves as a mentor, artist, curator and community organizer, aiming to develop young artists, spur careers and cheer culture.

**TOM LARSON**, Lecturer of Jazz and Rock History and Jazz Studies, received the Mayor's Arts Award for Artistic Achievement in Performing Arts from the Lincoln Arts Council.

**DAMON THOMAS LEE**, Assistant Professor of Composition and Digital Arts, was chosen as an ASCAP Plus Award recipient this year. The awards, made by the American Society of Composers, Authors and Publishers, are granted by an independent panel and are based on the unique prestige value of each writer's catalog of original compositions,

as well as recent performances.

**PETER LEFFERTS**, Hixson-Lied Professor of Music History, is now the Associate Director of the Glenn Korff School of Music, replacing **GLENN NIERMAN**, who stepped down from the Associate Director role to assume the presidency of the National Association for Music Education. Lefferts also published "US Army Black Regimental Bands and The Appointments of Their First Black Bandmasters" in the Black Music Research Journal.

**CHRISTOPHER MARKS**, Associate Professor of Organ and Music Theory, performed a program at the 2013 national convention of the Organ Historical Society in Burlington, Vt., on an instrument built in 1868. He was also invited to judge the Arthur Poster National Organ Competition in Syracuse, N.Y., in March. He will be performing at the 2014 convention of the Organ Historical Society in Syracuse, N.Y. He has received grants from the UNL Office of Research and Economic Development and the San Francisco Chapter of the American Guild of Organists to support the recording this Fall of his third CD of the music of Seth Bingham.

**DAVID NEELY**, Professor of Violin, released a new CD last summer on Albany Records titled "Boston Circa 1900." The project started in 2010 and ended with a journey through the archives of the New England Conservatory.



Damon Lee

## DEVRIES EARNS SMITHSONIAN INTERNSHIP

Emma deVries, a senior dual major in art and anthropology from Lincoln, Neb., received a Smithsonian Internship to work at the National Museum of American History in Washington, D.C., this summer.

"I'm really excited," deVries said. "This was the one I really wanted because I've been trying to get this internship for three years now."

DeVries began on June 2 and continued through Aug. 21. The internship fits perfectly with her career goal to be an exhibition designer.

"The Smithsonian is so world-renowned," she said. "This is really what I want to do. I want to work at an international museum, so that will be really beneficial."

Associate Professor of Art Sandra Williams was excited that deVries will have this opportunity.

"She's a brilliant, young woman, and she's going to do amazing things," Williams said.

DeVries said her interest in exhibition design began with her participation in History Day through the Science Focus Program in the Lincoln Public Schools.

"The first time I did History Day, I didn't get out of districts," deVries said. "So I felt like I really had to redeem myself, so the next year, I went all the way."

Her presentation titled "The Debate of Desegregation: 'Not Enough Army to Go Around'" earned her a spot in the national finals in Washington, D.C., where she placed second. While there, she had the opportunity to meet and visit with Nigel Briggs, from the Office of Design at the National Museum of American History.

"I realized then that I could combine my interest in research with my art," she said. "It was just a really enjoyable experience."

This past year, deVries participated in UCARE (Undergraduate Creative Activities

and Research Experiences) with Williams serving as her faculty adviser.

"Emma did this really great, completely independently directed project where she made family guides of the Sheldon Sculpture Garden, so anyone who wanted to visit the sculptures would be able to know some background and to interpret them," Williams said. "She made a guide for almost every single sculpture on campus. That was pretty fascinating."

She had also completed some posters about extinction and raising awareness for endangered animals for Morrill Hall in a separate project.

Williams encouraged her to apply a third time this summer for the Smithsonian Internship.

"She wasn't sure since she had applied twice and said they always went to graduate students," Williams said. "But I said, no, you're a great catch. Anyone would love to have you as an intern."

DeVries rewrote her application letter, and Assistant Professor of Art Stacy Asher assisted her with updating her online portfolio that she had completed in her graphic design course.

Williams encouraged her to apply for "everything," so deVries sent applications to the Renwick Gallery, the Office of Central Exhibitions, the National Portrait Gallery, Hirshhorn Museum and Sculpture Garden, the National Museum of American History and even NASA.

She made it to the final two at the Office of Central Exhibitions, and the National Portrait Gallery asked if they could share her portfolio.

"Then she heard back from Nigel Briggs, who is actually one of her idols," Williams

said. "She really loves his work as an exhibition designer."

She even turned down NASA to work with Briggs at the National Museum of American History, where she will help update the wayfinding system at the museum, create a display for their office and other projects with the other interns.

"I'm just really looking forward to working with Nigel and having his experience, help and mentorship," deVries said.

She had Fridays off, so she planned to also explore the museums while she is there.

"I'm just looking forward to being able to see all the museums in depth and all the behind-the-scenes activity," she said. "When I was there as a kid, I couldn't really appreciate it, and I wasn't there very long for History Day to see all the museums."

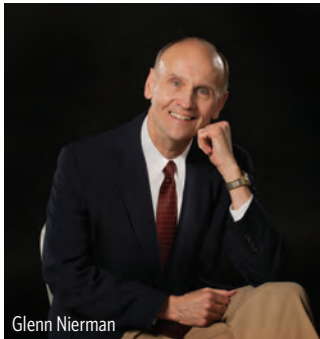
Williams was confident she would get something at the Smithsonian this summer.

"I was pretty sure of it," she said. "She really wants to go to England to do her graduate work there, so I think the next things we want to pursue are to start looking at a Fulbright or Rhodes Scholars. I really think that's who she is."

DeVries said her interest in exhibition design just comes from her love of learning and wanting to share what she has learned.

"I really love learning, so if I'm able to teach someone else, that's what I want to do," she said. "Making it visually interesting allows people to actually take the time and read it. It makes them engaged. I just always enjoy sharing what I know." ♦

Emma DeVries is currently designing an exhibit in the main lobby of the Smithsonian American History Museum. Photo by Mandy Haas.



Glenn Nierman

**GLENN NIERMAN**, Steinhart Professor of Music Education, is beginning his biennium tenure as President of the National Association for Music Education (NAfME), the largest single-subject education organization in the U.S. Nierman also published two new assessment-focused music education workbooks related to the new Core Standards for Music Education for NAfME.

**JAMIE REIMER**, Assistant Professor of Voice, was a national finalist for the 2014 Chicago Oratorio Award presented by the American Prize. She was also selected to present three sessions (recital, lecture and symposium paper) at the 2014 conference of the International Society for Music Education in Brazil in July.

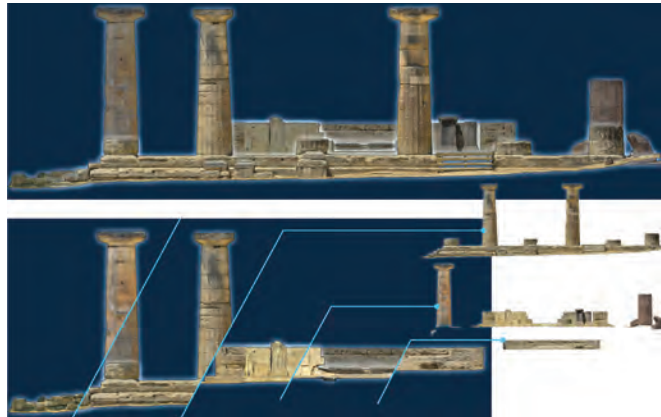
**ERIC RICHARDS**, Associate Professor of Composition and Jazz Studies, had a commissioned work for orchestra and big band titled "Duality" premiered by the Omaha Area Youth Symphony and Metropolitan Area Youth Jazz Orchestra in May at the Holland Center for the Performing Arts in Omaha.

**JOHN W. RICHMOND**, Professor and Director of the Glenn Korff School of Music, presented at the national conference of the National Association of Schools of Music in Florida last Fall, as well as the biennial world conference of the International Society for Music Education in Brazil in July. He continues to serve on the Editorial Board of Arts Education Policy Review.

**PHILIP SAPIRSTEIN**, Assistant Professor of Art History, published a major article titled "Painters, Potters and the Scale of the Attic Vase-Painting Industry" for the October 2013 American Journal of Archaeology. He returned to Olympia this June to finalize the 3-D recording and modeling of the temple of Hera, a project he began last summer. This will result in the first comprehensive 3-D model of a Greek temple created with photogrammetry. He is preparing a major article based on this new digital resource, which presents a radically different building history for this important early Doric monument.

**WILLIAM SHOMOS**, Hixson-Lied Professor of Voice and Opera, performed the role of Wolfram in Richard Wagner's "Tannhauser" at the National Opera Theatre of Albania in Tirana, Albania. In addition to this principal role, Shomos also served as assistant director for the production. Last summer, he served his seventh season on the stage directing staff of the Des Moines Metro Opera's summer festival apprentice artist program.

**FRANCISCO SOUTO**, Associate Professor of Art, was featured in the Winter 2014 issue of Drawing Magazine in an article titled "In Search of Lost Time, Pencil in Hand." The article explained how an injury led Souto to explore new art forms. Last Fall, he completed a Visiting Artist Residence at



Anderson Ranch Arts Center in Snowmass Village, Colo., where he completed six drawings during the two-week residency.

**PAMELA STARR**, Professor of Music History, presented an invited colloquium for the graduate program at Catholic University of America on "Cold War/Cold Peace: Howard's and Horner's take in 'Apollo 13'" in March.

**ALISON STEWART**, Hixson-Lied Professor of Art History, completed her Fulbright Senior Lecturing/Research this spring at the University of Trier in Germany. She conducted research for her book on the 16<sup>th</sup> century painter-printmaker Sebald Beham. Stewart was awarded a Hixson-Lied Professorship starting this Fall.

**COLLEEN SYRON**, Assistant Professor of Practice in Art, won three 2013 Neptune Awards from the Marine Marketers of America

for her design work for Sea Tow Services International. Syron is the creative director and owner of Syron Design, which began branding Sea Tow Services International in 2008.



Colleen Syron

**SANDY VENEZIANO**, Research Assistant Professor of Design, has been invited to join the Educational Grants Committee of the Academy of Motion Picture Arts and Sciences. The Educational Grants Program provides support to institutions and other nonprofit organizations that help aspiring filmmakers gain the skills and knowledge they need to make theatrical motion pictures.



Paul Barnes (left) and John W. Richmond with Marguerite Scribante in Naples, Fla., in March.



Sandy Veneziano

A rendering of the 3-D model showing the east elevation of a Greek temple, Hera, showing the different segments of the building between the outer colonnade and the cella building behind. These will be the basis for a web interface for navigating the model online, which Assistant Professor of Art History Philip Sapirstein plans for the future publication of this resource.



# KOSCH NAMED YOUNG JAZZ COMPOSER AWARD WINNER

**G**lenn Korff School of Music Sophomore John Kosch was one of the recipients of the 2014 Herb Alpert Young Jazz Composer Awards, as announced by ASCAP Foundation President Paul Williams.

Established by The ASCAP Foundation in 2002 to encourage gifted jazz composers under the age of 30, the program carries the name of the great trumpeter and ASCAP member Herb Alpert in recognition of The Herb Alpert Foundation's multi-year financial commitment to support this unique program. The recipients, who receive cash awards, range in age from 11 to 29, and are selected through a juried national competition.

A Lincoln native, Kosch is currently pursuing a bachelor's degree in music education with an emphasis in composition. Although primarily a pianist, he has played a variety of instruments at the university, including percussion, French horn and organ, in addition to his membership in several vocal ensembles.

"His work as a composer reflects his diverse musical interests, exploring an array of media and styles ranging from music for jazz orchestra to art song," said Associate Professor Eric Richards, from whom Kosch currently studies composition.

In addition to his studies, Kosch is also an active performer and educator in the Lincoln community. As a pianist, he has appeared with groups such as the Bobby Layne Orchestra and the Nebraska Jazz Orchestra. As a teacher, he assists in the instruction of the Lincoln Southwest High School drumline and works as a private music instructor.



Kosch worked on his winning piece, "Only Yo," as part of his Fall 2013 composition portfolio. The UNL Jazz Orchestra recorded his contest submission and then performed the piece on the 5th Annual New Music for Big Band from UNL concert in December.

Another UNL music education alumnus and jazz composer, Paul Krueger (B.M.E. 2009), was also awarded one of this year's ASCAP awards. Krueger is currently the Director of Instrumental Music at Lane Community College in Eugene, Ore.

Commenting on the awards, Williams said, "The talented young music creators we recognize through this program represent the future of jazz composition. We congratulate the recipients and extend thanks to the dedicated panel of ASCAP composers who selected the honorees. We are delighted to partner with the Herb Alpert Foundation in this significant endeavor that represents one of the brightest moments in ASCAP's centennial year."

The Herb Alpert Young Jazz Composer Award Winners were honored during ASCAP's Jazz Wall of Fame event on June 9 at the New York Institute of Technology in New York City. ♦

# IN MEMORIAM



**DOROTHY "DEE" HUGHES** died on Dec. 22, 2013. Born in Valley, Neb., Hughes was a graduate of Omaha Central High School and earned a Bachelor of Arts from Grinnell College of Iowa and a Master of Arts from New York University and took post-graduate work at the University of California, the University of Wisconsin, the University of Colorado, the University of Norway in Oslo, and the Laban Center of

Movement and Dance in London.

Hughes taught physical education in the Lincoln Public Schools and was an associate professor of theatre arts and dance at UNL from 1954-2000, where she taught ethnic, social and ballroom dance to all ages. She began and sponsored the Folk Dance and Orchesis groups in what was then called the Department of Theatre Arts and Dance.



**GLENN KORFF**, of Boulder, Colo., died on Aug. 27, 2013. A fourth-generation Nebraskan, Korff was raised in Hebron, Neb., and graduated from Hebron High school in 1961. He graduated from the University of Nebraska-Lincoln in 1965 with a Bachelor of Science degree in the College of Arts and Sciences with a double major in chemistry and zoology and a minor in economics. He was a member of

Phi Lambda Upsilon and became a member of the Innocent's Society.

After graduation, he received his MBA from the University of Pennsylvania's Wharton School of Finance. He worked for Salomon Brothers and Goldman Sachs. He semi-retired in 1992 and managed Korff Holdings, a personal investment company. He also served as a Trustee of the University of Nebraska Foundation.

Last August, he announced a gift of \$8 million to the University of Nebraska Foundation to create a permanently endowed fund to provide support for students, faculty and programs within the UNL School of Music, which was renamed the Glenn Korff School of Music in his honor.



**THOMAS SHEFFIELD**, died on Nov. 30, 2013. Born April 7, 1925, in Seattle, he graduated from Roosevelt High School and the University of Washington with a degree in math, before earning a graduate degree from the Cranbrook Academy of Art in Michigan.

A World War II veteran of the U.S. Navy, Sheffield served in the South Pacific. He taught ceramics, sculpture and bronze casting as a

Professor of Art for 37 years at UNL. He was a talented and versatile person with numerous interests and skills. ♦

## FACULTY NOTES

**MARISSA VIGNEAULT**, Assistant Professor of Practice in Art History, was the keynote speaker at Southern Illinois University-Edwardsville's Art History Symposium in April, where she gave a talk on Hannah Wilke, Marcel Duchamp and gender performance.



**TYLER WHITE**, Professor of Composition and Conducting and Director of Orchestras, won a silver medal in composition in the Global Music Awards for his opera "O Pioneers!" The Global Music Awards celebrate independent musicians and is a showcase for original music, unique voices and undiscovered and emerging talents. No more than 10 percent of entries receive gold medals, and no more than 15 percent of entries receive silver medals. "O Pioneers!" was also selected as a finalist for The American Prize in Composition in opera/theater/film for 2014.

**SANDRA WILLIAMS**, Associate Professor of Art, was an artist-in-residence this summer for Amazon Conservation Association at the CICRA Biological Research Station in the Peruvian Amazon. The work she creates there will be exhibited at the National Amazonian University in Puerto Maldonado, Peru.

The **CHIARA STRING QUARTET** (**REBECCA FISCHER** and **JULIE YOON**, violins; **JONAH SIROTA**, viola; and **GREGORY BEAVER**, cello) released a new CD titled "Brahms by Heart" this year, which was

featured in the New York Times Arts section in March. The Chiara completed a nine-day tour of South Korea last Fall.

The **UNIVERSITY OF NEBRASKA BRASS QUINTET** (**SCOTT ANDERSON**, trombone; Artist-in-Resident **K. CRAIG BIRCHER**, trumpet; Senior Lecturer **CRAIG FULLER**, tuba; Professor **ALAN MATTINGLY**, horn; and Artist-in-Resident **SCOTT QUACKENBUSH**, trumpet) performed two works by composer Bruce Broughton, including the premiere of "NeBRASSka," co-commissioned by the Glenn Korff School of Music and the Lied Center for Performing Arts, at their faculty recital in March. Broughton was in residence in the Glenn Korff School of Music and conducted a masterclass with the Quintet.



The **UNIVERSITY OF NEBRASKA FACULTY JAZZ ENSEMBLE** (**DARRYL WHITE**, trumpet; **PAUL HAAR**, saxophone; **ERIC RICHARDS**, trombone; **PETER BOUFFARD**, guitar; **TOM LARSON**, piano; **DAVE HALL**, drum set; and DMA jazz students **CHRIS VARGA**, vibraphone and **MAX STEHR**, bass) appeared in concert at the famous Montreux Jazz Festival this summer in Montreux, Switzerland. Other important performances while in Europe included a concert at the United Nations Offices in Geneva. ♦

Above: The Faculty Jazz Ensemble perform at the Montreux Jazz Festival in July. Photo by Dominique Schreckling.

# i<sup>2</sup>CHOIR RECEIVES COOPER FOUNDATION GRANT

The Glenn Korff School of Music's i<sup>2</sup>Choir, under the direction of Associate Professor of Music Education Rhonda Fuelberth, received a \$5,000 grant from the Cooper Foundation.

"I was very excited to hear about the grant," Fuelberth said. "We have been operating this year on an initial 'Let's try this out' basis with a lot of internal support from the Glenn Korff School of Music, so we're very pleased to move forward with the kind of support we need to really do the best work for our singers and for the community."

The i<sup>2</sup>Choir is an inclusive and intergenerational choral ensemble that has partnered with the Glenn Korff School of Music and the International Quilt Study Center and Museum (IQSCM) to provide music-making opportunities for individuals of all abilities.

The grant will support a pianist, a videographer to document the year, the purchase of music and stipends for undergraduate students in the Glenn Korff School of Music who will become partners in the ensemble and assist members.

Using the principles of Universal Design for Learning, i<sup>2</sup>Choir singing activities are designed to maximize the learning potential for everyone who participates. Participants this year ranged in age from 5th grade to adults.

"The concept of Universal Design for Learning actually stemmed from universal design in architecture," Fuelberth said. "So the educational community has learned from this idea of let's make the physical space accessible from the start."

The IQSCM, which was designed with that architectural concept, provides staff support and physical spaces for rehearsals and performances.

"Historically, quilt making was an important form of expression and communication for a population whose voices and words were, at one time, diminished by oppression," Fuelberth said. "Through their artistry, quilt makers were able to not only communicate, but also express themselves through this medium. It is also the intent of the i<sup>2</sup>Choir to provide a vehicle for communication and expression for

underrepresented voices. We are inspired by the beautiful art all around us in the IQSCM."

It's also located near the College of Education and Human Sciences' Barkley Memorial Center, which houses the Department of Special Education and Communication Disorders.

"It's our hope that we do more partnership with them," Fuelberth said.

The community choir is open to all participants who can sing, as well as those who want to learn to sing. Participants are encouraged to join in cross-age, cross-ability groups or "singing teams" of two to four who want to participate in the ensemble together.

"We have lots of different pairings and groupings," Fuelberth said. "We have full

outside of the theory of that practice and have a place where our students can learn and have practical experiences," Fuelberth said.

The i<sup>2</sup>Choir project aims to add to the understanding of how individuals with and without special needs benefit from participation in arts experiences, with a particular focus on affective development as a result of participating together.

"My hope is that it continues to expand as a program and becomes a place where we study the use of this Universal Design for Learning framework for music education," Fuelberth said. "And it provides a model for that approach, and we will continue to share that at national and international conferences."

The i<sup>2</sup>Choir model will be presented at International Society for Music Education Conferences this summer, as well as at the Kennedy Center's VSA, the international organization on arts and disability.

Fuelberth has worked with Linda Laird, a Ph.D. student in music education and Hixson-Lied Fellow in the Glenn Korff School of Music, on the i<sup>2</sup>Choir project.

"She has been a partner from the beginning," Fuelberth said. "She drives from Omaha to Lincoln every Sunday and does this over and above her graduate teaching assistantship assignment. She is invested in the concept and will be doing some dissertation research."

The choir performs at least twice a year at the IQSCM and this year also participated in the "At the Threshold" performance at Sheldon Museum of Art in March.

"I say this choir is mostly about the process and what happens on Sunday afternoon when we have our rehearsals together, but the performances were really exciting," Fuelberth said. "Every time the choir sings, we plan to do a community sing. The idea of the ensemble is to be a part of the community, so that is an important element." ♦

The i<sup>2</sup>Choir, under the direction of Associate Professor of Music Education Rhonda Fuelberth, performed at Sheldon Museum of Art in March.



families participating, we have singers and friends, we have a father and son, we have three sisters. The members come with connections to a small group of people, which helps support them initially, and then they broaden those connections to other people in the choir."

The choir grew from 28 participating in the fall semester to 40 participating last spring.

Since the passing of the Individuals with Disabilities Education Act and its subsequent revisions, and the Americans with Disabilities Act of 1990 and the 2008 ADA Amendments Act, more inclusive practices are being adopted by schools, communities, churches and other civic organizations.

As part of her teaching assignment, Fuelberth teaches an undergraduate course called Music and Special Education, a master's level course titled Inclusive Music Education and a Ph.D. seminar on Individual Differences and Learning.

"I really wanted an opportunity to step

# STAGE MANAGING SANITATION

## ONE ALUM'S ADVENTURES IN THE PANAMANIAN JUNGLE

I grew up in Omaha, Neb., and graduated from Westside High School. I was super involved in the theatre department, and there was never any question in my mind that I would study theatre in college. I was attracted to the Johnny Carson School of Theatre and Film because it had both Stage Management and Design/Technology degrees, because of its small class sizes and because it was equally comparable to other private university theatre programs, without the private university cost.

I had heard about Peace Corps in high school, but upon hearing that it was a two-year commitment and that one needed to be fluent in another language, decided it was too tough for me. At UNL, I heard mention of it a few more times and went to a recruiting event at the Union. But even then, I didn't see how I had anything to offer the program. All of the programs seemed to be worlds apart from the stage, and I had little interest in agricultural or teaching English work.

Then my junior year at UNL, I took a multicultural education class that really sparked my enthusiasm for living in another country, becoming a part of another culture. I still wasn't sure what transferrable skills I had to offer the Peace Corps, but decided to give it a try.

The application process, from the first time I registered on their website to the moment I finally left for Panama, took me 29 months, much longer than usual, due to a variety of factors outside of my control—budget cuts, a threatened government shutdown, and the closing of Peace Corps posts in Honduras and Mali. My best advice to anyone applying to the Peace Corps is to be patient, more patient, and then, when you get put on a waiting list again, be more patient. In the end, it is worth the wait.

I arrived in Panama on May 2, 2012, in a group of 50 trainees and spent 10 weeks in a small town near Panama City with daily

language and technical classes. I quickly learned that in my program, focused on water and sanitation, I was in the minority by not having at least a bachelor's, if not a master's degree, in engineering. My fellow trainees were an intimidating bunch at first!

Through our training I quickly realized that there is so much more to being a volunteer than understanding aqueducts and flocculation. I learned that many of my skills and experiences from theatre—organizing people, managing projects, cooperating with others, facilitating communication, inventing creative solutions on the fly and being silly in front of an audience—were normal daily activities as a volunteer.

In training we received basic information and a few hands-on activities working with aqueducts and constructing latrines, but a lot of it came down to just diving in and giving something a shot. It was trial and error, with a lot of input from my local counterparts. In the end, the actual technical construction of the 22 composting latrines in my community was not the challenge—the challenge was getting everyone to work together, inspiring them to be leaders of their own project and in trying to facilitate communication.

On July 5, 2013, I swore in as a volunteer and was placed at Alto Playona in the Darién region of Panamá. Peace Corps Panamá has around 230 volunteers, of which only 35 are located East of Panama City, because although it is half of the country geographically, it is only about 10 percent of the population.



BY AMBER NAYLOR

*Editor's Note: Amber Naylor graduated from UNL in May 2011 from the Johnny Carson School of Theatre and Film with a Bachelor of Fine Arts with an emphasis in Design and Technology and a Bachelor of Arts with an emphasis in Directing and Management. Following graduation, she did an apprenticeship at the Santa Fe Opera before joining the Peace Corps. She served in Panama, where she lived in a village of the Embera tribe on a reservation in the Darién jungle next to the Colombian border, where her primary project was to work on water and sanitation. In April, she became the National Sanitation Coordinator and lives in the Chiriquí region near the border of Costa Rica. We asked Naylor to share her experiences as a Peace Corps Volunteer.*

Above: Amber Naylor, wearing her Nebraska hat, inside a composting latrine being built.

Right: Amber Naylor (back row, far right) with local villagers in Alto Playona, Panama.



AMBER NAYLOR

The Darién is a like the “wild east” of Panama—a region of cowboys, settlers, indigenous and untamed jungle. For this reason, and because real settlement of the area has only been going on for the last few decades, it is also known as the forgotten province, where many government agencies, economic opportunities and basic human necessities just don't reach.

There is basically no tourism in the Darién, so if I saw a white person, I had a 90 percent chance that it was a fellow volunteer. The Peace Corps staff selects our sites for us, so while it was a complete surprise to me, I was



absolutely thrilled...although a little nervous!

I lived in an area of the Darién that is a semi-autonomous, indigenous region named Cémaco, specifically for the Emberá and Wounaan tribes along the border of Colombia. There were six volunteers working in this region, and we were each assigned to a different community. Due to the dense jungle and swampy terrain, the most common form of transport was in dugout canoe along the rivers. The six of us were a few hours apart along the Chuquanaque River.

The Emberá and Wounaan culture is vibrant. They live in wooden huts with thatch roofs on stilts next to the river, their main source of food and water. They eat fish, deer, jungle pig, turtle, iguana, painted rabbit and something that looks like a Rodent of Unusual Size. I can officially say that all of it is delicious. Rice and plantains are their staple crops, and they also grow root vegetables and coffee to sell. Fruits are in abundance: mangos, oranges, avocados, guava, passionfruit and pineapples, just to name a few.

Traditional dress is a bright, sometimes neon, print wrap skirt for the women and a narrow loincloth for the men. Recently men have abandoned the loincloth for pants, and the women have adopted the use of shirts...

mostly. They also wear lots of beaded jewelry and accessories. My favorite part of their dress was definitely the body paint. It is a dye squeezed from the nut of a jagua tree that goes on clear and turns black after several hours. The designs were fun, and it helped prevent sunburn. The people said it also helped repel bugs, but it didn't seem to help me much there!

Adjusting to this new culture was a lot of fun, but very challenging. It was ridiculously hot, all the time. And the bugs were a nightmare. For my first few months, I would go to bed at 7 p.m., right as it got dark,



because inside my mosquito net was my sanctuary! I lived with a host family for my first three months, and though I moved into my own hut at the end of that time, they remained my family for the rest of my service. I would visit them almost every day.

I loved living in my own hut, though I did battle my fair amount of critters in my time there. It is astonishing the amount of bugs, birds, bats, rats, snakes and lizards a hut that is only 12' by 12' can house!

The physical challenges were easier than the social ones, trying to communicate in Spanish (of which I knew some) and Emberá (of which I knew none). The community did not have electricity, so while I could sometimes find cell phone signal on a certain wall or in a certain rafter, having enough battery to have a meaningful conversation with a fellow volunteer or back home was rare for my first few months. I ended up getting a special charger for my phone and then became famous amongst Peace Corps Volunteers for long phone calls!

In time, I got used to a lot of things. I now get cold at about 85 degrees, and I would rather bathe outside in the rain or in the river rather than inside. (My community does not have running water.) I like not checking my

e-mail for 2-3 weeks, and I don't miss Chipotle's or Jimmy John's anymore.

Whenever I needed a break from my jungle community, I could take a short boat ride and then an hour-long truck ride out to a Latino community that had things like milk, spices, bread, internet and a post office. If I really wanted to get fancy, I could take the six-hour bus ride to Panama City and enjoy the first world's amenities—hot showers, fast food, movie theaters and reliable public transportation.

Upon my arrival, everyone used the bushes or the river, the community's central water source, to do their “personal business.”



The previous volunteer serving in the two years immediately preceding my service introduced the idea of composting latrines to the community and found four families willing to give them a shot. He built an example latrine with a few community members, but no one had started using it yet.

Composting latrines differ from a standard pit latrine in that there is no hole dug in the ground, but rather a concrete box built above it. The seat is divided so that it diverts urine into an underground soak pit outside the box, and the excrement falls into the box, after which the user throws a few handfuls of dry material like ash or sawdust to aid in the composting process.

Composting latrines are harder and more expensive to build, but much better alternatives for areas with high water tables. In the Cémaco region, pit latrines fill with water and attract bugs that transmit deadly diseases like Malaria, Dengue and Yellow Fever. Not to mention they smell horrendous and literally overflow each year when the floods come at the end of the rainy season. Pit latrines in this area are actually worse for public health than no latrines at all. Composting latrines projects are complicated, expensive and require much more maintenance, but as

Top left: Amber Naylor builds a composting latrine, which is different from a standard pit latrine because a concrete box is built above it, rather than a hole dug in the ground.

Top middle: One of the completed composting latrines.

Top right: Local villagers work with Peace Corps volunteers to build a composting latrine.

Right: Amber Naylor in traditional dress and body paint.

of now, they are the best option we've found. For a community of 250 people that reported more than 60 cases of stomach-related illness in just one month, something is better than nothing!

We received funding through USAID for the four pilot latrines and built them over a few months from January to March 2013. The church was then so excited about the project they held fundraisers and built a composting latrine all on their own!

In March 2013 I held a training seminar for anyone interested in the latrines, and 34 of the 57 families participated, an overwhelmingly positive turnout. From September 2013-March 2014, we were able to fund and construct 16 latrines, bringing the total number of functioning composting latrines up to 22. Through 3,732 hours of manual labor in the course of a year, my community built themselves a 39 percent increase in access to proper sanitation.

While those numbers are critical to Congress to continue supporting Peace Corps mission, they are relatively unimportant to me when compared to the personal development I saw and experienced throughout my service. Víctor, the president of the latrine project committee, personally committed more than 200 hours of labor to the project. Even after mixing concrete for eight hours in the stifling heat and humidity of the Darien jungle, he would sit on my porch and talk about his dreams for his kids and how these latrines were just the tiniest step towards a better life for his family and his community. His wife Rosalba was a refugee from Colombia who came to Panama 10 years ago with her sisters fleeing the terrorism FARC and has never been to school. I worked with her in the women's artisan group to help her discover her strengths and opportunities, to help her realize that she has potential and value, even if she cannot write her own name nor claim citizenship.

I worked with their 14-year-old daughter Miliana on English homework, and we talked about boys and sexual health. In 2012 the oldest girl I could find in my community that was not yet a mother was 13 years old. Miliana will be 15 very soon and so far, no babies yet! Their six-year-old son Andelcín, would come over and play on my porch almost every day, and by playing UNO with the other kids, knows the name of his colors in Spanish, English and their indigenous language, Emberá.

Personal empowerment was by far the most exciting and rewarding part of my service. Whether it was a camp for teenagers

about future planning, a women's artisan meeting about marketing strategies, a health seminar about setting family health goals or just chatting with people in hammocks, I loved watching them discover things about themselves or think about new ideas they had never given consideration before.

The people were definitely the best part of life in the jungle. The Emberá and Wounaan are such outgoing and friendly people. When

I first arrived they were all so excited to get to know me, they would invite me to their house and make me a meal. I would end up eating 5-6 meals a day. Some days I wouldn't leave my host family's house because I was afraid of getting fed!

Throughout my service, I could walk into anyone's house at any time in the day and sit in the hammock to share stories or catch up on town news, and they would show up at my



## STAGE MANAGING SANITATION

AMBER NAYLOR

porch to do the same. They loved just having me there in town, it didn't matter if I was actually doing work or not. I was excited about their culture and interested in them as people, and they loved sharing it with me. I learned how to make some of their artisan crafts and would spend hours in different women's houses stitching with them.

Because I had developed so many great relationships with people in my community, leaving them was the hardest challenge I faced in my service. In March 2014, Peace Corps became aware of some security concerns in the area of Cémaco in regards to drug-trafficking and did some investigations. At the recommendation of SENAFRONT (the Panamanian border police), the U.S. Embassy, and even from people within our own communities, Peace Corps decided to temporarily suspend work in the area for a minimum of a year. So while I left my home thinking I was going to a week-long seminar, it ended up being permanent.

Eventually, I was allowed to go back for a one-day goodbye party that my community threw for me. It was an amazing day with lots of food, a presentation put on by the school, games, and of course, playing in the river one more time. My project families showed off all the completed latrines they had built in my absence, including one for my own hut. It was overwhelming to see that they had overcome some family feuds and community politics to unify and finish the project, without me even being there. I have never been so proud of them!

While raffling off some of my belongings to the community, my friend Yari came forward to select her item. Disregarding all of my possessions on the table, she grabbed my arm and said, "I don't care about your stuff, I just want you!" That day will forever be one of my favorite memories. It gave me a lot of necessary closure that our abrupt evacuation had fostered.

In a year, Peace Corps will do an evaluation of the Cémaco and hopes to restore volunteers to the area. For now the construction of the composting latrines is suspended, although I will be passing along a project report and summary to my eventual follow up. The thing about the Emberá is that they are incredibly patient and resilient people. When their next volunteer arrives, I am confident they will be excited to continue.

Because my service in Playona ended early, and on terms that I had no control over,

Peace Corps Panama offered me a position to put the experience and knowledge I gained in my community to a greater purpose. In April I became the National Sanitation Coordinator, a new position to the Environmental Health program that they want to make a permanent part of the program. I am still a volunteer, but now I live in the Chiriquí region near the border of Costa Rica.

I live in a metropolis comparably—a few thousand people in my town, with streets, electricity, running water, internet, refrigeration—not a far cry from America! As coordinator, my first priority is to support



volunteers all over the country to create and execute sanitation projects. I am also creating a sanitation training program, with a lot of theatrical influence, to better the education and training that goes into preparing a community for a sanitation project. Finally, I am working with the Water Systems Coordinator to create an archive of water and sanitation work in Panama so that Peace Corps can better monitor and evaluate the work we have done in country. My new position came with an extension of my service through October of 2014.

After Peace Corps, my short-term plans are to travel through Central America, spend the holidays with my U.S. family, and enjoy the conveniences of the first world. And I plan to play in the snow for the first time in nearly three years, although the cold might kill me. I am tentatively moving to Chicago in early 2015. I am both nervous and excited about coming back to the U.S., since it will have been two and a half years since I left it. My family came here to visit me last Christmas, but I have not been back there to visit. I know that I will definitely never take running water for granted ever again.

Long term, I would like to harmonize my theatre and development experiences to

promote cultural understanding and diversity. In Peace Corps, I really saw the impact storytelling and drama can have on people. We did skits about hand washing that months and years later, the people remembered. If a roughly thrown together skit of some volunteers acting silly can have that powerful of an impact, what would happen if a group of professional actors came and presented a prepared story, full of emotion and humor? I think theatre could have a very dramatic impact in the developing world.

Too many infrastructure projects fail because there was not enough education and training to go with it, and I believe that theatre can be an effective solution. I would like to create a theatre company that works with volunteers and development organizations to provide that necessary training, but that also brings the culture and stories of those communities back to share with Americans. Essentially, I want to be a Peace Corps Volunteer for life.

I do hope to come back to Panama throughout my life. I promised my Embera mom that I would bring my husband and children to meet her someday, so I better not let her down! Panama also has so much biological

and cultural diversity that just coming for a vacation, a break from the fast-paced way of life in the U.S., would be amazing. I loved the turquoise waters around the islands in San Blas, the lush mountains on the west side, the dramatic Latino culture, and of course, the Darién.

My favorite thing I have learned in Panama is to take a break and enjoy the moment. I can sit for hours and watch chickens without getting bored. I was on a bus for 18 hours this last week and it wasn't until hour 16 that I remembered I had my iPod and could listen to it. It's not that I lost my drive or my ability to be productive; I have just lost my incessant need to be occupied and entertained constantly.

Most of my best memories in Panama come from moments when I was sitting at the side of the road, waiting for a bus or a boat. Or sitting on a porch, waiting for it to cool down enough to do something. I will definitely miss that downtime in the U.S...but maybe not the unreliable transportation, nor the heat!

Would I recommend the Peace Corps to others? Absolutely. It is the best thing I have ever done. Just one piece of advice: It will be nothing like you expected, and better than you hoped. ♦

Above: Amber's wooden hut with thatch roof on stilts since it's located next to the river.



# NEW GRAPHIC DESIGN PROFESSORS DISCUSS THE FUTURE OF THE PROGRAM



Arts Magazine visited with our three new graphic design professors in the Department of Art and Art History: Stacy Asher, Colleen Syron and Aaron Sutherlen to find out what changes are in the works and what the future holds for the newly revamped graphic design program.

Right: Lauren Simonsen's typographic narrative poster from this spring's Typography II course.





**Arts: How would you describe your first year in the Graphic Design program?**

**Colleen Syron (Colleen):** It's been so great to start together and have such great colleagues. That's the best part for me.

**Stacy Asher (Stacy):** It's been really great to see how Aaron's background is brought into the classroom and the skills his students are getting from his experience. And then Colleen's background and from their cultures as well of where they've been and what they've been doing has been really neat to see this synergy in the classroom. We all have unique perspectives, but I think it's merging really well.

**Aaron Sutherlen (Aaron):** I like the notion that we're starting to really build a program from scratch, the three of us together all at once. We're able to leave any old notions of what a graphic design program should look like and really pull from lots of other areas to really make one that is really special. And it's still ongoing, and it's going to be changing and evolving forever probably.

**Arts: What drew each of you to UNL?**

**Aaron:** Well, I came here first as a temporary faculty member last year. I liked the culture and graphic design being connected to the Department of Art and Art History. There's this willingness to truly support research and creative expression and professional expression outside of the classroom.

**Colleen:** Certainly what has drawn my family to this university is the fact that it seems poised for growth, poised for innovation and is willing to take risks. It's looking for leaders who are motivated and then they're willing to get behind those people and say, okay, what do you want to do? That's an exceptional opportunity for anyone in any field, so to be a part of an academic institution where you obviously have the support of being an academic is really unique.

**Stacy:** I have to agree with both of them. The opportunities that this job brings are sometimes overwhelming. There are almost too many possibilities and too many opportunities that it's really exciting. I feel very supported as a maker of visual culture, and the direction I want to investigate the role of transdisciplinary research and design research in the program has been really endorsed.

**Arts: What kind of experience did you have prior to coming to UNL?**

**Stacy:** I worked as publications director and exhibition manager for International Fine Art Expositions Company organizing art fairs in Miami, Chicago, Hong Kong and New York. I started out in my career as a designer designing these publications or any kind of collateral that was used to promote the event or draw attendance, not only from

the galleries participating but also the public. Then, I started teaching in Denver at Metro State College, and I taught communication design. I found that to be really interesting, so I wanted to continue with teaching, so I went into graduate school in San Francisco at California College of the Arts, receiving an MFA in design. Then I went on to teach at other places and have a practice in San Francisco working with certain projects still—clients that I maintained and developed and relationships that I developed there.

**Colleen:** I was in New York City doing my masters at a time in which technology was being introduced to graphic design and was a part of that whole change. Since then, I've spent 20+ years in New York working for advertising agencies, companies and design firms, and PR firms across the gamut from every combination you can think of, including owning my own business.

**Aaron:** I was really lucky. I landed a dream gig for a lot of designers at Disney when I was right out of college. Then I transitioned into a more retail graphic design background, still within merchandising and that sort of thing. The things we had to do, which was really focused on how people lived and how they respond to things and the level of details that were scrutinized just to the nth degree, really taught me that no matter what challenge you have to face, you have to put in that level of work and develop that sort of research of what you're presenting so it's believable. I think a lot of companies today don't force their young designers to do that level of research so they completely understand who they're designing for. And that's one of the things that my past has brought and developed, and I was able to bring to the fold a little bit.

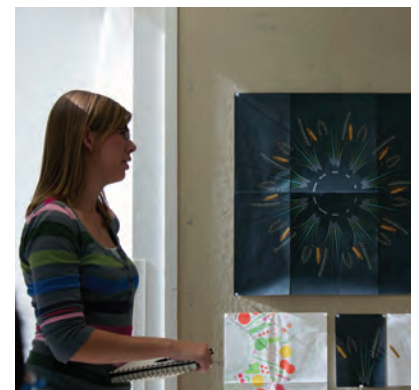
**Arts: Where did your own interest in design begin?**

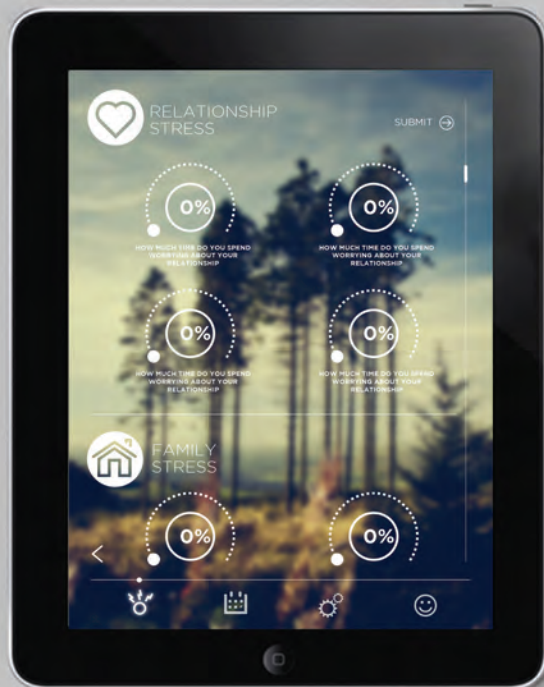
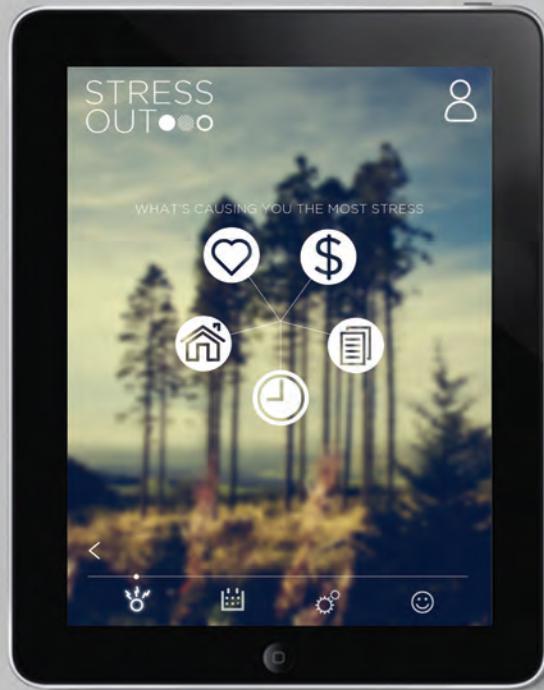
**Aaron:** It wasn't something that people talked about when I was really in school. Fine art was more of an approach to being creative. But then, upon applying for undergraduate degrees, I was sort of taken to the side by a professor at a college I ended up not going to, who was saying your aesthetic and your personality would really benefit by being in this other field. From there on out, that's what I was focusing on. And he was right. I like solving problems, but a diversity of problems. If I had to stick with my own voice for a number of years, I don't think I would be very successful.

**Colleen:** I'm a product of the New York Design School, without a doubt. I did my master's work at the School of Visual Arts and was gifted in being able to have one of the original writers of Photoshop as a professor, Paul Scherr. The people I was able to learn from were just the leaders in the field. And I really had the chance to meet a lot of exceptional people, and they have formed what I am as a designer and what I look for, as far as interaction between fine art and technology, design and technology, interactivity and technology, even motion in film and technology, and how design plays a role in all those areas.

Top/Below: Students work on graphic design projects. Photo by Michael Reinmiller.

Bottom: Students present their work to classmates in an advanced graphic design course. Photo courtesy of Stacy Asher.w





Right: Matthew Anderson's app design from a Graphic Design III class.

**Aaron:** And inspire the next chapter of designers.

**Colleen:** And my mentors were people like Barbara Nessim who were teaching me, as well as producing the most amazing art.

**Stacy:** I had this realization that I became interested in graphic design when I would look at these medical journals that my grandfather would receive in the mail. He was a doctor, and they sent these beautiful magazines that had gorgeous paintings and really wonderful articles about worldly things. But the advertisements and the displays for the pharmaceutical companies were always very intriguing to me, and it was also full of these very scientific images and body and abject things. I really loved that idea of the body being visual and also I really was intrigued by what these pharmaceutical companies did. I had a great art teacher in high school and junior high and grew up with art embedded in my home, so I kept doing art—drawing and painting and illustrating—here at the University of Nebraska. And I merged my degree because I liked biology still and science, and I was taking upper division classes in that, but at the same time, a lot of drawing. I wanted to take typography, but it wasn't open to non-journalism majors at the time. So I really kind of made my own degree, but I went on to do a post-baccalaureate program in biomedical communications at the University of Nebraska Medical Center, and that's when I had this realization about the power of graphic design in visualizing information and being able to communicate really large ideas and concepts with facility because they're simple and direct and the maker is very aware of the intended communications. I really became interested in that kind of design.

**Arts: How would you describe the evolution of the graphic design curriculum?**

**Colleen:** I think it's pretty fair to say that the program was in a transition point when we arrived. They purposely waited for us to be able to collectively come and make this change together. And for me, what I see more than anything else, is an eagerness. The students are eager, they're yearning, and we're moving step by step putting in rigor, putting in process, putting in research. And the students are like sponges. They just want more and more and more. One of the problems we have is we can't offer enough courses. I just see an eagerness and an excitement.

**Aaron:** I think one of the biggest changes is raising the level of expectation. Students are wanting and very eager to see this change, but there hasn't been, within the graphic design program, that developed expectation of how rigorous this program needs to be in order to compete. And we're always challenging students, and challenging ourselves to introduce more and more, and it will be a process for a long time. But you're competing against lots of schools and lots of professionals who have constantly had that rigor, and understand and have expected it for a number of years. It's going to continue to be a process, but raising students' expectations for when they come into the program, they're going to have to really challenge themselves to put in the time and put in the energy. We will get them there.

**Stacy:** I think it's been challenging to have such large class sizes, but it's also forced me to shift the way I teach graphic design. The formal critiques of pin-ups on the wall and making the most of those moments, and how do you get to everybody and how do you get the amount of feedback that it takes. It takes a lot of dense conversation and trial and error and processing before you can come up with good solutions. And that takes a lot of management and encouragement as well and endorsement and push to get this to happen.



**Arts: What's your message to prospective students and their parents about why they should study graphic design at UNL?**

**Colleen:** As a mother of two and as a person who has many friends who have gone through college lately, the cost of education in this world has gone mad. And for me, the number one reason to come to UNL is because not only are you going to get a worldly experience, the best knowledge, the most enthusiastic, kind instructors and colleagues and friends, but also the cost is great. It's really amazing.

**Aaron:** I think facilities, too, and the opportunities to reach diverse subjects. I've had the unique perspective of going to a state university and one that is strictly focused on the arts. One of the challenges with the lack of resources, if you're studying something where you need to go and do a little research on anthropology or sociology or whatever, those resources were very hard to find, and UNL just provides just so many opportunities to break out of your own little world and investigate.

**Stacy:** It's really exciting—an Innovation Campus is being developed centered on the themes of water, food and fuel. And the Makers Club they're generating that will be located there is really exciting. And the fact that it's supported and endorsed not just by the art department or architecture or design.

**Colleen:** But every unit across campus.

**Aaron:** Engineering and chemistry, everybody.

**Stacy:** It just will be a wonderful playground for creative development of things, and that's exciting. Every time I turn around, I learn something more that's happening here at the university that's intriguing.

**Aaron:** And I think when you talk to parents and new students, it's knowing that in order to make it a fulfilling experience, you have to bring that level of interest and engagement and excitement with you.

**Arts: Tell us about the renovations to Rm. 105 in Woods Art Building and the new type of space you're creating there.**

**Aaron:** It's really exciting just to have the college support and understand that we need a collaborative space for designers and us, a making space.

**Colleen:** There's a reason we call them design studios because you need to have the ability to make and cut and move around and experience and spread out. The idea of everyone sitting in front of a computer screen is not what we want them to be instilled with when they leave here. We want them to be able to think you're out there, how are you going to do it? How are you going to work together? How are you going to work individually? So this room is going to be an awesome space that hopefully is open to everyone in art and art history, and we can all share it and collaborate even further.

**Stacy:** A lot of neat things happen at weird hours of the night when

Top Left: Students hang up their work for a class review. Photo courtesy of Stacy Asher.

Top Right: Students in an advanced graphic design course. Photo courtesy of Stacy Asher.

Right: Anna Lee's redefining structure and content assignment from this spring's Graphic Design II course.





you're pushed on a deadline and working together. That bonding and feedback system is so important to their own evolution as makers. We want to make an environment that they will want to be in and work together. That's how it is in the real studio in professional practice. You're not in a room by yourself at all.

**Colleen:** There's a reason why old advertising agencies used to have pool tables and basketball courts, because sometimes the best creativity doesn't happen in front of the computer monitor. In New York, I used to ride the subway. It was my best creative moments when I could just get on the subway and just let

the world just hit me in the face. That was such a huge creative source for me. So hopefully this little pocket will be this place where they feel warm and comfortable and collaborate.

**Aaron:** Push each other.

**Colleen:** Push each other. It's so important to see what the next person is doing so that person then drives you to do better.

**Aaron:** The idea, too, is that there's just a few monitors or computers. The rest is just tables they can move around. Chairs they can move around. Pinboards that they can experiment and hang up objects they have created. You get so much from seeing what your neighbor is doing and being able to say, How did you do that? Show me what you did. Or even just observing what they're doing. It's amazing.

**Arts:** *What are the job prospects for graphic designers?*

**Colleen:** Better than ever.

**Aaron:** Even throughout the biggest crisis we've seen in a long time, my friends that were designers, they may have lost a corporate job because for some reason, the corporate graphic designers seemed to be the first to go, but then they move away, and then those same corporations want to hire them free lance and they actually did even better. It's this weird thing where everybody needs something designed. Everybody. There's so much to do, even with the number of students who are coming out of design colleges. There's just an overwhelming amount of work to be done. And again, I've seen a lot of designers evolve, so a lot of generations changed their creative interests, so someone has to be coming in constantly to fill that void.

**Colleen:** I recently went to a professional meet up in Omaha having to do with interactivity and was introduced around. Every single business owner, every single person that I talked to said there is such a need for

students right now that know anything about interactivity. They're willing to come in and give us guest critiques. They're willing to give us internships. There's a real need here so far in Nebraska for those kinds of students they're not finding in other places around town.

**Arts:** *What excites you the most about the future of design at UNL?*

**Colleen:** For me, I would say the merger with the College of Architecture is exciting. For myself since I've been here, I've been reaching out to a bunch of different groups on campus trying to form collaborations, whether it's with the Digital Arts Initiative faculty, whether it's with Film and New Media, whether it's with the music department in creating a mobile app, a joint class with them, or if it's with computer science, putting technologists and designers in the same room. At every turn, I've only gotten positive feedback. Now, this is just another group that I hadn't considered. My guess is we're going to find the same exact enthusiasm, and it's always easier when you're under the same umbrella. We design as a collective in many situations, so having our collective be larger is something that I embrace.

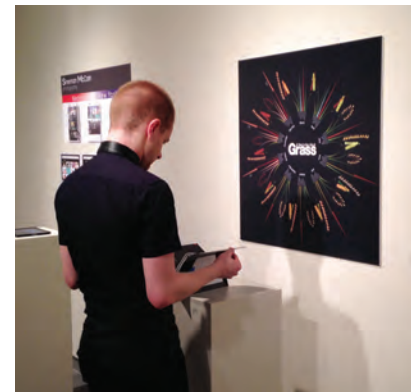
**Stacy:** The possibility for collaboration with all areas here is so tremendous. I'm going to a meeting this afternoon with the Rural Futures Institute and also an Entrepreneurship in Agriculture area of study. It's really exciting to think about designers working with projects that are under those umbrellas, because there is a need for visual communications and for visualizing information, and there are a lot of great organizations that are looking for that type of experience.

**Aaron:** I think, too, the thing that most excites me is finally building a curriculum and finally building a graphic design program that challenges students to think more broadly and think in bigger ways what it means to be a designer, what it means to be a visual storyteller. We talked about what it was like before we all started and one of the things was what happens when you're a senior and what happens when you're doing things like the capstone shows. We're trying to push our seniors to think of themselves at a much higher level of engagement with everything—with society, with culture and the public—and challenging them to develop their own voice. We're going to have our own capstone and be thinking of what that means to put something on display for an audience from your own creative voice as a designer and how different that is than if you were designing something in fine art. It's elevating that level of ownership for what you're doing. I'm really excited about it. ♦

Left: Assistant Professor of Art Stacy Asher discusses research with her advanced graphic design students. Photo by Michael Reinmiller.

Below: Students set up their work at the Drought Symposium in April.

Graphic design work on display at the Undergraduate Studio Art Exhibition at the Eisentrager-Howard Gallery this spring. Photos courtesy of Stacy Asher.



# 40 RINGS

## SCULPTURE PROFESSOR CREATES PROJECT TO REPRESENT MILESTONES OF HIS LIFE

BY KATHE C. ANDERSEN



On May 4, 1973, Associate Professor of Art Santiago Cal was born blue and not breathing in a small hospital on the western border of Belize in Central America. More than forty years later, he's using his personal experiences and current events to inspire a new body of work titled "Forty Rings."

"We hit these milestones, and turning 30 wasn't a big deal to me. Twenty-one wasn't a big deal. Sixteen was, I guess, because I got my car and some freedom. But Forty just made me reflect on life in a different way," Cal said. "Going back and not only reflecting in my personal memory, but going through the historical accounts of what occurred politically, socially and planetary or geological, it's been mind boggling to think that in only 40 years so much has occurred."

So for each year of his life, Cal is thinking back to the important moments in each year and creating a wooden object that represents an important milestone from that year. Some are personal, and some are national or world events.

"The whole experience has been pretty amazing, just reflecting and refamiliarizing myself with world history and events," Cal said. "I think you do need to be a certain age to be engaged in this kind of reflection."



Santiago Cal in his studio in Richards Hall.  
PHOTOS BY MICHAEL REINMILLER.

He has currently completed 15 of the objects. He has received support from the Hixson-Lied Endowment for the project. There will be 40 total objects in the series, but he is not working chronologically.

"I didn't want it to be forced, and I didn't want to have cliché mechanisms to represent certain years," Cal said. "For example, age two, I can't remember very much, if anything at all. So when I look back at photographs, I think about where I was at that time and maybe symbolic items that were surrounding me in that environment."

He also has reduced his scale for these wooden objects.

"Although that might seem like it's more manageable, it's turned out to be more time consuming, which is okay, because I don't want these pieces to just be gestures," Cal said. "I really want them to be thoughtful, considered and not rushed. And I really do enjoy working at this scale, but it's taking me a lot longer than I

Some years, like 1981, will present a challenge because so many significant events occurred in that one year—the independence of Belize, the assassination attempts on Ronald Reagan and Pope John Paul II.

"I'm trying to really adhere to that parameter of telling a story from that specific year," Cal said. "I want it to be chronological once it's completed, in that sense."

He is using basswood for his figures.

"This basswood has a real significance to me and to sculpture historically," Cal said. "We call it basswood in America, but it's from the Linden tree, which is also limewood. All of the Spanish and northern German Renaissance sculptures are all limewood carvings, so there's this bit of history's shoulders that I'm standing on and tagging along with."



anticipated. With my medium, wood is just stronger when it's longer, and so I'm dealing with a lot of tiny parts that are constantly breaking that need to be repaired."

His piece, "Joust" is the prelude for the series. The piece was installed at the Poustinia Land Art Park in Belize in 2013 in the canopy of a tree.

"I was around; I just wasn't in this world. That's what 'Joust' is about," Cal said. "I think that one has more to do with my personal reflections like the anticipation of what a father expects of a child. That piece is more about my relationship with my father, and I'm his only son."

He's glad the piece resides at the Land Art Park in Belize.

"The environment is the environment I grew up in as a kid and is the environment my Dad grew up in as a child, so for that piece to be there is significant more on a personal level than an informative level that I think a lot of other pieces have," Cal said.

His piece for 1986, which is currently in progress, deals with the Space Shuttle Challenger explosion.

"I've taken photographs of the explosion itself and tried to carve a 3-D representation of that," Cal said. "That one definitely has more historic significance. My initial idea behind that was to just explore that moment and my experience of seeing that explosion on TV as a child. I had just moved here to America. It was early in the morning, and all of the teachers had it on TV. It was the first teacher in space project. But the more I found out about Challenger, the more significant the vehicle became. It was also in previous missions and was the vehicle the first American woman astronaut went into space and the vehicle the first African-American astronaut went into space on. It was loaded with significance in those ways prior to the event."



Center (left to right): Santiago Cal installs "Joust" (1972) in Belize at the Poustinia Land Art Park in 2013. Santiago Cal, "Story of Louise Brown," (1978). "Solid Rocket Booster," (1986), representing the Space Shuttle Challenger disaster. "The Storm," (1991). "After the Blues," (1973).

Left: "The Good Life" (2010) in progress in Santiago Cal's studio.

Right: Santiago Cal, "Night of the Pencils," (1976).

Photos courtesy of Santiago Cal.



He understands why carvers use basswood. "It's an endearing wood to carve," he said. "It's not as lush as some hard woods like walnut or cherry or even exotic woods. But at the same time, there's a softness. And since I'm working figuratively, I really want that."

He made his first figurative wood carving when he was 20 years old, so he's been carving for 20 years.

"The first piece, I didn't know anything about wood carving. I had worked primarily in clay, up that point. The first one was done in mahogany," he said. "The second piece I made was a life-sized figure in walnut. That taught me never to use that material

project, his 40th year turned out to be interesting, too. Because of the scale of his work, he's able to take pieces of the objects home to work on them. Last summer, he worked on a piece called "After the Blues," which depicts a baby cuddled by two army ants, which represents his first year when his mother brought him home from the hospital and discovered a colony of army ants on the move and headed toward their house.

"When I took that piece home for the first time, in progress, my wife said, 'I think I may be pregnant,'" Cal said. "It was a very odd, surreal moment to be carrying around this wooden baby and to hear that news, and it turned out to be the case. As far as the cycle goes, it wasn't planned, so I don't know what year 40 will bring, but I want to wait for that experience to motivate me."

His son was born this spring.



again just because the grain goes everywhere. I've used tulip poplar, which is a great wood, but I like basswood much better. I've been working with it for a long time."

Cal came to the U.S. in 1986. His mother is American and his father is Belizean.

"My mother lived in Belize for 18 years. It was not like a tropical resort during that time," Cal said. "It was Third World—dirt roads and lots of inconveniences. She wanted us to experience America as well."

So his entire family moved to America. Cal had been interested in art and painting, but never knew that being an artist was something he could become.

"I never had been to a museum. I hadn't been to a museum until I was 18," Cal said.

When he showed up to school in America, they gave him a tour of the school. He was amazed when he came to the art room.

"I thought, 'Wow, there's a room just for art?'" Cal said. "And then they showed me all the supplies, and I thought, 'Oh well, I'll never be able to afford these.' And then they said, 'No, these are the supplies for students to use.' That was 8th grade. From that moment on, 8th to 12th grade, every moment I was there. I was fortunate to have supportive art teachers who would allow me to go and work there by myself. That was when the fire really took off."

As he continues work on his Forty Rings

"The last few days I've been holding my son. He's much smaller than that," Cal said. "It's very interesting to think about this piece in relation to him. That's the piece I'm most looking forward to making: #40. It will be the last one."

He has enjoyed the new approach to his work in the Forty Rings project.

"It's been a very different way for me to approach making," Cal said. "And at the same time, although it's narrowed and focused, it's incredibly expansive. I've really enjoyed that part of it."

Some of the pieces were shown in Belize last December. The Challenger Space Shuttle piece traveled to Miami for the International Sculpture Conference last December. Some of the new works will be exhibited in New York City this Fall.

"I would love to exhibit them together," Cal said. "I might also include my reference notes and sketches and maybe presenting that somehow, too, to capture the entire process."

Originally, he intended to complete this project in the calendar year of 2013, but he's now hoping to complete it in 2014.

"I don't want an artificial deadline," Cal said. "Then it's just about a feat. The project itself has made me grow so much. It's rekindled this fire in me to be in the studio. There are so many things about it that I've really enjoyed."

Cal said he has learned a lot from the project.

"One is that I've been very ignorant of my time here on Earth," he said. "I get consumed with little, tiny things, and the years fly by. I think that's been the most enlightening part of this project. As far as the work goes, I shifted scale, which allows me to be looser with my carving method. But I really enjoy this scale and the intimacy of it." ♦

# LEARNING TO FLY





# HIXSON-LIED'S DANCE PROGRAM IN THE GLENN KORFF SCHOOL OF MUSIC COLLABORATES AT THE LIED CENTER FOR STREB-INSPIRED PERFORMANCE

BY KATHE C. ANDERSEN

**"This project definitely showed me that I can do more than I thought I would,"** said Vivian Kim, of North Platte, Neb., who graduated in May with a Bachelor of Arts in dance.

**"I got to push my own limits, and it was incredible to see what I could do with my body and choreography."**

For this extended residency, students in dance, computer science and architecture incorporated STREB into their spring curriculums. "The thing that was particularly unique about this residency was all of the work the students put into the project beforehand," Stephan said. "STREB was actually written into their curriculum for the semester."

In 2011, when Pilobolus Dance Theatre came to the Lied Center, the Glenn Korff School of Music's dance program collaborated with computer science and engineering students to create short performances with student dancers and aerial robots from the NIMBUS (Nebraska Intelligent Mobile Unmanned Systems) Lab, a lab at UNL where the latest research and technology in software and systems engineering, robotics and sensor networks are developed.

"We had an afternoon workshop of putting together small dance pieces and did a similar pre-show demonstration," said Carrick Detweiler, assistant professor of Computer Science and Engineering and director of the NIMBUS Lab. "So that's how the collaboration started."

When Petra Wahlqvist, director of education and community engagement for the Lied Center for Performing Arts, began looking for opportunities for a longer residency with STREB this year, dance and computer science decided to collaborate again. "With this one, we wanted to do more, so we made it more of a semester-long project," Detweiler said. All of the students involved in

University of Nebraska-Lincoln dance, computer science and architecture students collaborated on a performance combining modern dance, robotics and architectural renderings for the members of the STREB Extreme Action Company, a Brooklyn-based dance company that spent a week teaching master classes at UNL before performing at the Lied Center for Performing Arts in April.

Founded in 1985 by Elizabeth Streb, the STREB Extreme Action Company tours extensively throughout the U.S. and internationally presenting performances and residencies. Once called the "Evel Knievel of Dance," Streb's choreography, which she calls "POPACTION," intertwines dance, athletics, boxing, rodeo, the circus and Hollywood stunt work. "I think that the collaboration far exceeded anyone's expectations," said Bill Stephan, executive director of the Lied Center for Performing Arts. "The final product was so unique, and I think really challenged conventional perceptions on the intersection between technology and the arts."

the project started watching STREB videos and read Streb's book, "How to be an Extreme Action Hero."

"We got together initially just to talk about what makes STREB 'Streb' and what 'Strebness' is," Detweiler said. "And we brainstormed on how we could invoke some thoughts of Streb in seeing the pieces we could put together." Associate Professor of Dance Susan Levine Ourada said it was inspiring.

"We tried to figure out things that we could do before Elizabeth came to create homages to her work as we saw it, having never met her," she said. Levine Ourada said the dancers enjoyed working with the computer science students again.

"Their technology has developed quite a bit since we worked with them the first time," Levine Ourada said. "And I think our vision about what kinds of things we might want to do was clearer. In general, it was more effective."

UNL dance students visited the NIMBUS lab early in the semester to see what the computer science students do on a daily basis. "They started writing some basic scripts for ideas for dances that could involve the robots," Detweiler said. "We tried to program it and get it to work. We found out they move faster than we thought they did." Three pieces were created that involved collaboration between dancers and the aerial robots—a solo, a duet and a trio.

"The dancers said this is what we want them to look like, and this is how we can make it work," Detweiler said. "We're creative in our own ways, but it does not normally translate to things that look nice. I have no dance experience or knowledge at all. We relied on their expertise for that." Hengle Jiang, a graduate student in computer science and computer engineering from China, was one of the aerial robot programmers.



Top: An up-close look at an aerial robot.

Above: Computer science student Andrew Mittelieder with dancer Taylor Goertz during their performance of "The Date."

Left: Taylor Goertz performs "The Date" with the aerial robot.

PHOTOS BY MICHAEL REINMILLER.



**"To be honest, I am not an art guy in any way," he said. "I was like an implementer of the robots' parts of the dance. It was different from my normal work, which always has a set of clear specifications. In this case, I needed to make a flexible program that could be easily configured to do as many possible maneuvers to implement the idea of the choreographers. But I was also amazed when the dance showed the science in an artistic way."**

Marisol Herling, of Clarkson, Neb., who graduated in May with a Bachelor of Arts in dance, said working with the aerial robots was fun.

"It added an extra element that we aren't used to," she said. "We had to be ready to react if the robots decided to take an unexpected direction change. They almost have a mind of their own, but they were so fun to work with."

She said Jiang and the other computer science students were great to work with. "Hengle took our idea and made it real," she said. "You could say he personalized the robots and gave them their

personalities for the dance. He used our 'map' that we had drawn out and programmed the robots to follow that pattern as we danced under, around and between the robots."

Kim said the aerial robots were definitely unpredictable. "Unlike live dancers, we can't really predict what's going to happen," Kim said. "During the rehearsal process, sometimes the robots would run into each other or into us or their batteries would die or the programming would fail. It was always interesting to see what the robots would do next."

Another aspect of the residency involved students in the College of Architecture. Second-year Assistant Professor of Architecture Peter Olshavsky, IV, had an assignment to design a stage that had never been seen before for STREB.

"That ended up manifesting itself in a 22" x 30" drawing that would be displayed at the Lied Center before, during and after the STREB performance," Olshavsky said. "So the students really had to consider what it means to have something in the public, for the audience to be looking at this, as well as then figure out how the body works relative to these things."

While dance is often nuanced, with STREB it's more physical and acrobatic. "As part of that, they really had to understand what Streb was after, ideas of pure motion, ideas of pop mechanics and some of the other work previous to the touring show that came to Lincoln," he said. "And they had to try to essentially reimagine that in a way that might not have been anticipated. It was a speculative exercise."

Olshavsky said his students worked on the project for about five weeks in two

parts over the course of the spring semester. "Then we had meetings with the dancers and computer science students," he said. "And then we came back and readdressed what we were doing."

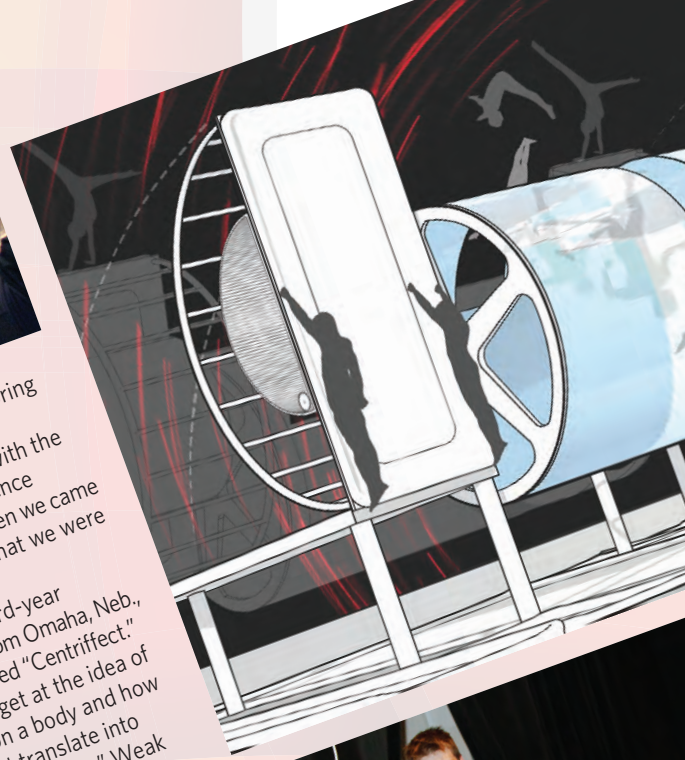
Charles Weak, a third-year architecture student from Omaha, Neb., created a drawing titled "Centriflect."

"It was trying to get at the idea of centrifugal force on a body and how those forces might translate into charged spaces on a stage," Weak said. "I learned a lot about how you can design a drawing to show more than the structure you create. Architects usually create drawings that are for use in building, but those aren't effective representations of the architect's vision for a project. Experimental drawings like we created for Streb can really get at the qualities that show people what the architect envisions."

Julie Reynolds, a third-year architecture student from Osaka, Japan, designed an architectural machine for a stage that can display the dynamic interaction of dancers and the spinning hoops, which can also show the quality of the dancers' movement by sectioning silhouettes of them.

"The mechanism of it is really simple," Reynolds said. "They are groups of hoops with different sizes and shapes that are hung above a huge trampoline. In each group, hoops are attached to wires that will get twisted at the center when hoops are spun in a circular motion by dancers. Then, the hoops will keep spinning using the momentum. Dancers can use the trampoline to jump inside, outside or through the hoops or climb and jump off from them while they are spinning."

She received positive feedback from the Streb dancers. "One of the STREB dancers, Daniel, came up with a perfect concept of my drawing with a tornado," Reynolds said. "I was



Top left: STREB Action Engineer Fabio Tavares DaSilva demonstrates during a masterclass with UNL dancers. Photo by Amber Konz.

Middle top: Architectural design illustrations by Noel Castro (left) and Charles Weak (right). Photo courtesy of Peter Olshavsky.

Middle: Computer science students Andrew Mittelreider (left) and Hengle Jiang program the aerial robots. Photo courtesy of Carrick Detweiler.

Middle bottom: UNL Dancers Heatherly Ahern and Sid Saythongphet move with the aerial robots in their dance titled "Matrix-esque" while computer science student Adam Taylor controls the movements of the robots. Photo by Amber Konz.

Bottom left: Becca Weber (top) and Sid Saythongphet perform during the pre-performance rehearsal. Photo by Michael Reinmiller.

very happy that he could understand my ideas and interpret them in his own way. I was really inspired and amused to see Elizabeth and all the dancers trying to picture themselves in the drawing with the machine to understand my ideas better."

Olshavsky said his students were initially confused by the assignment because it was so different, but soon warmed up to it.

"Later they started to get really excited by the idea that this is something tangible and something they would get feedback from people outside of the other professors in the building or simply professionals," he said. "So having the dancers here and having Elizabeth Streb here, I know they were thrilled by the idea."

Weak said he appreciated the different kind of feedback that he received on the project.

"The feedback we got was interesting because it wasn't like feedback we usually get," he said. "It was really interesting to get feedback on things from people that haven't taken the same design classes that I have. Reynolds appreciated the opportunity to collaborate with other disciplines."

"Collaborating with students from other departments was a lot of fun since we usually don't have opportunities to either see other students' work or show ours to people who are not in our college," Reynolds said. "I also really appreciate the feedback we got from the STREB dancers."

Prior to STREB's performance at the Lied Center on April 11, a UNL Student Showcase titled "Dancers, Droids and Dreamscapes" was held in the Johnny Carson Theater to a full house. In addition to the three pieces that featured UNL dancers and the aerial robots, UNL dancers also presented three "prop dances" inspired by STREB.

College of Architecture students showcased their drawings in an exhibition projected onscreen in the theatre. The original drawings were also on display in the Lied Center Lobby.

"It was really cool to be able to show my work at the Lied," Weak said. "I felt pretty honored to be able to exhibit work at that stage. It's a once-in-a-lifetime kind of thing."

Jiang agreed. "That was an unforgettable experience," he said. "I am a naturally shy guy, and I never did that before. After the pre-performance when I was hearing the applause, I was so happy to be part of the show."

Herling said it was exciting to perform for so many people. "It was a great feeling to see so many people at the pre-performance," she said. "There was a great response to all the work shown, and they seemed to be really engaged in what we were doing."

Streb and the STREB dancers also attended and were impressed with the work of the students. "We at STREB were extremely pleased and impressed with all the hard work those students put into their projects," said Fabio A. Tavares da Silva, the associate artistic director of STREB. "It was neat to watch."

He said Streb became obsessed with cranes after seeing them in one of the architecture student's work. "Elizabeth has mentioned she felt deeply inspired by one of the drawings she saw from the architecture students," da Silva said. "She's been planning a new 'crane' dance now."

They were also impressed with the aerial robots. "I could easily see those flying robots in our next show," he said. Detweiler said working with the dancers was a valuable experience for his students.

"Part of our goal in the lab is to bring these robots closer to the environment and working closer with objects and in the future, people," he said. "So I kind of view this as a useful experiment, in a way, to see how robots and humans can interact. The next step may be to actually have the robots have much more awareness of the environment and be able to react to what the dancers are doing. That's where I see these types of collaborations pushing the robotics research forward."

Levine Ourada likes to see dance included in these types of collaborations.

"Whenever dance can cross academic boundaries, I think it's really exciting," she said. "I think it's exciting for the other programs, too, to work with dance, with something artistic. I think people forget how smart artists are. Certainly our dancers this year are very thoughtful and creative and bright people, so the collaboration was wonderful."

Detweiler said projects like this widen his students' computer scientists and robotists have a narrow view of the world," he said. "Engineers, in general, are stereotypically very focused on one thing and have very little awareness of everything else that is going on. Whereas dancers have kind of



the opposite stereotypes, in a way. I think this is a valuable experience for students and also the community to show that there's more to robotics and computer science than just sitting in front of a computer all day and to see that there are ways to have impact in different areas, not just in the direct field."

Andrew Mittleder, a graduate student in computer science, also saw benefits from the collaboration. "I feel that no matter if you're an artist or a scientist, it's not easy to know all of the possibilities of our current technology," he said. "I feel that this type of collaboration leads to innovation by examining a small set of these possibilities that might otherwise go unexplored."

Kim said collaboration is important in the arts. "I find collaboration to be an extremely important part of the arts," Kim said. "Without collaboration how will anyone ever create something new and different?"

Olshavsky said the experience was beneficial to the second-year architects, too. "Being able to work with a client, in that sense, in either the dancers or the drone pilots or STREB was a huge benefit for our students, who can be very isolated because they are at a level where they are skill building," Olshavsky said. "It's not an upper level studio where they typically reach out." The project also fit into his own interests and research. "I've been interested in the poetic side of architecture and how it interfaces and communicates with the allied arts," he said. "There has been a long history of these things where designers and artists and performers have collaborated, so to really immerse them in that culture is critical. With the Lied Center being this world-class venue that brings amazing people to Lincoln, it's a really great opportunity for students who may not have been able to travel previously. That kind of exposure is really part of my role here as an educator at UNL."

Stephan said these kind of collaborations are central to the Lied Center's mission. "We are so proud to be part of the University of Nebraska-Lincoln and take our responsibility to provide enriching educational experiences for the students here on campus very seriously," he said. "We are lucky to have some of our time walking through our doors every day. It is important that we provide the next generation of great thinkers an opportunity to work one-on-one with the masters in their field."

Detweiler said the Lied Center really helped facilitate this collaboration. "The Lied Center has been great and so supportive of these efforts," he said. "They are a fairly unique facility in terms of really engaging the university and the community. I think they bring a lot of value to the university by doing these types of events and showcases to the community the expertise of the university. Without the Lied Center, we wouldn't be doing it." ♦



Top: UNL Dancers (top row, left to right) Sid Saythongphet, Taylor Goertz and Associate Professor Susan Levine Ourada and (bottom row, left to right) Becca Weber, Vivian Kim, Heatherly Ahern and Marisol Hering. Photo courtesy of Carrick Detweiler.

Above: Elizabeth Streb (right) interacts with the aerial robot controlled by Assistant Professor Carrick Detweiler. Photo by Amber Konz.

Left top: Elizabeth Streb (left) and Fabio Tavares Da Silva from STREB watch the masterclass with UNL dancers in Mabel Lee Hall. Photo by Michael Reimiller.

Left middle: Marisol Hering dances while Adam Taylor controls the movement of the aerial robot. Photo by Michael Reimiller.

Left bottom: (left to right) Hengle Jiang, Adam Taylor, David Anthony and Andrew Mittleder from the NIMBUS lab. Photo courtesy of Carrick Detweiler.

Center bottom: Vivian Kim (left) and Marisol Hering perform "LYSBYG (Losing Your Skittles Before You Graduate)," while Adam Taylor controls the aerial robot. Photo by Amber Konz.



# WORLD-CLASS ARTISTS AT THE LIED CENTER ENHANCE STUDENT EXPERIENCE IN HIXSON-LIED COLLEGE

Hixson-Lied College of Fine and Performing Arts students enjoy numerous opportunities each year to interact with the world-class artists that visit the Lied Center for Performing Arts each year through their masterclass program. The program has received support from the Hixson-Lied Endowment.

“Education is central to the Lied Center’s mission,” said Bill Stephan, executive director of the Lied Center for Performing Arts. “We are lucky to have some of the greatest artistic minds of our time walking through our doors every day. It is important that we provide the next generation of great thinkers an opportunity to work one-on-one with the masters in their field.” ♦

Some of the Lied Center artists who have participated in masterclasses last year included:



Canadian Brass Trumpeter Chris Coletti (right) works with Matthew Boring. Photo courtesy of the Lied Center.

## MARTHA GRAHAM DANCE COMPANY



UNL dancers participate in a masterclass with Denise Vale, senior artistic associate of the Martha Graham Dance Company. Photo by Craig Chandler, University Communications.



Members of Take 6 visit with vocal students from the Glenn Korff School of Music. Photo courtesy of the Lied Center.



Stephen Rose, principal second violin of the Cleveland Orchestra, conducts a masterclass with Glenn Korff School of Music undergraduate Helen Dowd. Photo by Craig Chandler, University Communications.

## CLEVELAND ORCHESTRA



Contortionist Buyankhishig Ganbaatar of Cirque Dreams conducted a stretch class for UNL dancers in Mabel Lee Hall in December. Photo courtesy of the Lied Center.

## CIRQUE DREAMS



## "I LOVE LUCY LIVE ON STAGE"

Carolynne Warren from the "I Love Lucy Live on Stage" company works with students in the Johnny Carson School of Theatre and Film. Photo courtesy of the Lied Center.

## STUNTWOMAN GRAFF RETURNS TO UNL

**UNL** Alumnus and Professional Stuntwoman Jessie Graff returned to UNL to teach a masterclass for students in the Johnny Carson School of Theatre and Film in May. She was the Hixson-Lied College of Fine and Performing Arts' recipient of the Nebraska Alumni Association's Early Achiever Award, which acknowledges outstanding young graduates.

In 2013, she was featured on CBS News during its Eye-Opening Extremes Week ([go.unl.edu/x4nh](http://go.unl.edu/x4nh)). ♦

PHOTO BY MICHAEL REINMILLER.

## DEPARTMENT OF ART AND ART HISTORY HOSTS ALUMNI EXHIBITION



Suzanne Young (B.F.A. 1966) stands next to her work, "Ted Kooser," from her series "Drawn Back to Light," which will debut on Sept. 27 at the Embassy Suites in Lincoln, Neb.

The Department of Art and Art History hosted a special alumni exhibition this summer titled "UNL Alumni Artists, 1945-1969: Your Story Begins Here" in the Eisentrager-Howard Gallery in Richards Hall.

The department solicited alumni who graduated between 1945-1969 to send artwork for the exhibition, and 37 alumni responded.

"We got a wonderful response to our invitation from the alums, and the three galleries are full of artwork," said Department of Art and Art History Chair Pete Pinnell. "What's even better is that a lot of the participants sent notes about their careers or memories, so we posted those next to the artworks."

The Department of Art and Art History plans to repeat the exhibition in future years. Next summer's exhibition will feature alumni from 1970 to 1979. Alumni from that era will be contacted to participate, or watch the department's website at [art.unl.edu](http://art.unl.edu) for submission information next spring. ♦



# LIVING IN THE MOMENT: DESIGNER'S TRAVELS LAND HIM A JOB DESIGNING PLATINUM RECORDS

BY KATHE C. ANDERSEN

It seems fitting that T.J. Roe (B.F.A. 2006) is the art director and designer at Jewel Box Platinum in Marina Del Rey, Calif., one of our four companies legally allowed to design RIAA-certified gold and platinum records for the music industry. After all, music has always been an integral part of his life.

Growing up in Grand Island, Neb., his parents were touring musicians.

"They played country and rock, mostly covers," Roe said. "They toured bars, clubs and lounges around the Midwest. It was back during a time when nobody really cared if there was a kid hanging out in a bar. I enjoyed it. Those were basically my first memories."

After high school, he ran a punk rock venue in Grand Island, which is where he began designing.

"I had Photoshop since eighth grade," he said. "I always had it around and was always messing with it, but I didn't really know what I was doing. We needed flyers, so at first, I was just photocopying stuff, and then I started making the flyers for the venue."

He decided to enroll at the University of Nebraska-Lincoln and major in studio art with an emphasis in graphic design.

"I was about to turn 21 and hadn't gone to school," he said. "But what should I go to school for? What are the things I've been doing this whole time anyway? Since I had been doing graphic design, I thought I might go to school for graphic design."

Being in the art studio in the Department of Art and Art History, he said, is what prepared him best for his career.

"I think I was most prepared by doing everything, by doing art studio work and staying in and painting all night, or jumping the fence and working in the sculpture lab," Roe said. "I learned a lot more from that process. It's all training."

Associate Professor of Art Sandra Williams said Roe's work was always original.

"T.J. was definitely a great student. His projects were always fresh, original, well crafted, intelligent," she said. "To be perfectly honest, the thing that has always impressed



T.J. Roe. Photos by Rich Abagon.

T.J. ROE

me the most about T.J. is his incredible sense of humor. He was fun to have in class. He was always a good designer, but when you look at the diversity of his experience, you can also tell he is a great colleague and a lot of fun to work with."

Following graduation, he drove out west to visit friends in Seattle and Portland. He wasn't heading for Los Angeles.

"I ran into some friends that were in a band I knew from Los Angeles. They were at the Sundance Film Festival showcasing to get their music into television and movies," Roe said. "They found out I was in town via a MySpace bulletin and said, 'Oh we're so bored, come hang out with us.'"

He hung out with them for a few days, and they invited him to come to Los Angeles to work with their band.

While in Los Angeles, he landed his first designing job at POV Entertainment, where he worked for two years designing DVD packaging and key art for HBO, Warner Brothers, Paramount and others. After two years there, though, he got burnt out.

"I wanted to move on to something else," Roe said. "I thankfully got laid off, and while I was on

unemployment, I was living on the Sunset Strip and expressed to a friend that I wanted to do more music stuff."

Literally the next day, he found out an English band named KAV needed a tour manager, and he began working for them.

"After a tour, they found out I could play music, so I ended up playing first bass and synthesizer and backing vocals, and then guitar and backing vocals and driving the bus," Roe said.

He ended up working with them for a couple of years.

"It was awesome," he said. "It was a vacation, but it was work at the same time. It was getting something out of my system, but at the same time, I don't think anything is as fun as playing music on stage."

KAV toured England, as well as the West Coast and also played at the CMJ Music Marathon in New York City and South by Southwest (SXSW) in Austin, Texas. But after a few months with the band in England, he decided to return to Los Angeles, where he landed a job designing graphics for comedian Russell Brand's show on F/X.

"It was weird to see work that I had done and sent off to F/X," he said. "And they

would end up using some of it for promos, using design elements that I did."

The show was canceled after the second season, but Brand also wanted to move on.

"He was awesome," Roe said. "His brain is always going a million miles per hour. He has a super-human power of eye contact. He just has the most amazing eye contact where he's still paying attention to everything that's going on in the room, but he's just laser-beam right on whatever he's focused on."

Roe returned to Nebraska for a three-week vacation, and when he got back to Los



Angeles, he saw a Facebook post of a friend of a friend asking if anyone knew any designers. They were looking for a designer at Jewel Box Platinum.

"I had no idea that gold and platinum records were such intricate art pieces now," he said. "These could be in a gallery."

He has been at Jewel Box Platinum for only a year, but his portfolio is already diverse, as he has designed awards for such acts as One Direction, Blake Shelton, Florida Georgia Line, Maroon 5, Taylor Swift, Carrie Underwood, Bob Dylan, Pitbull, Michael Jackson and several artists from Cash Money Records.

"The labels, management or artists themselves contact us," Roe said. "The RIAA [Recording Industry Association of America] certifies that they've sold a certain amount of copies of a record or they've gone number one on Billboard. So they want to have an award built to commemorate that."

One project he recently worked on was an award for the country band Florida Georgia Line and their single "Cruise," which became the highest selling digital single in country music history.

"It's a large piece, about 37" x 14" and about 10" deep," Roe said. "The idea is that

the frame that you look through is the back window of a beat-up truck complete with a bullet hole and glass cracks printed on the front glass (which is actually plexiglass). Inside, you see the dashboard of the pickup complete with steering wheel, blinker, gearshift and a radio that lights up. There is a dome light, as well as lights in the instrument panel that illuminate an adjustable speedometer needle, fuel gauge (set always to full), and the focal point is an adjustable odometer that reads out how many units have been sold. It will ship with the dial set above 7 million. The instrument panel has been screenprinted with glow-in-the-dark ink, so even when it's off, it will still draw attention. It's one of the most complex things we've done so far."

He likes the challenge of his work, where he might be working on seven projects at once.

"It's kind of like a brain teaser to figure out these certain elements of these mixed media pieces," Roe said. "We have access to all these different things and if they have the budget for it and if we can dream it, then we can make it."

He doesn't like to settle with his design.

"I enjoy collaborating with new people with new ideas," Roe said. "I don't settle into anything. If things are done a certain way, I'll do a couple of safe ideas. But I also have to throw in the weirdest idea I possibly can."

Williams saw that in his work at UNL.

"He has an experimental approach and is a risk-taker," she said. "He was never rigid. That is such a significant trait to have—adaptability."

Roe plans to stay in the entertainment industry, one way or the other.

"I don't think I could do any design that didn't involve entertainment," he said. "I never have, and I don't think I ever could."

His advice to young designers is simply to get out there and live.

"I think you're going to fall into whatever you're going to fall into," Roe said. "You'll find your path by going and living and trying and failing and finding the things that really interest you. The best thing I did was just traveling. I didn't even plan on being here. I was just going to visit some friends in the Northwest and just got hijacked by a friend's band that I knew—that kind of thing. So travel. Go explore. You'll find it. It'll find you." ♦

To see more of the work Roe does at Jewel Box Platinum, visit the company's gallery at [go.unl.edu/tjroe](http://go.unl.edu/tjroe).



# HOLLYWOOD HUSKERS

## JOHNNY CARSON SCHOOL OF THEATRE AND FILM ALUMNI MAKE THEIR MARK IN ENTERTAINMENT INDUSTRY

BY KATHE C. ANDERSEN

**T**he entertainment industry is a tough business, but students who have graduated from the Johnny Carson School of Theatre and Film have been making their mark in Hollywood.

“Some of them land jobs relatively quickly, within the first five years,” said Paul Steger, Director of the Johnny Carson School of Theatre and Film. “But the majority of them land those more significant gigs after five years of working a bit here or there. But working at all is a good thing. It’s an extremely competitive environment.”

Steger said their preparation at the Carson School gives them the skills they need to be successful in the entertainment industry.

“When they come here, we expect a lot from them,” he said. “We expect them to work hard and to be dedicated to their vision. I think because we encourage them to do that, they are a unique commodity because they work really hard when they’re hired for a position. They know that position and what’s required of it, and they’re not bashful about asking questions. And they work hard to get the job done. They keep working, and their spirit doesn’t get broken by the challenges there.”

In this issue, we profile nine alums, at various stages of their careers, who are working in Los Angeles and making their mark in the entertainment industry to see what it takes to make it in Hollywood.



## JOSIE AZZAM | B.F.A. 2008

Post-Production

Humbling, fulfilling and unpredictable.

That is how Josie Azzam sums up her experience in Los Angeles, so far.

Since graduating from the Johnny Carson School of Theatre and Film's film and new media program in 2008, Azzam completed a Master of Fine Arts with an emphasis in editing from the University of Southern California and now works as a post production assistant on the remake of the musical "Annie."

Previously, she worked as an assistant editor on two documentaries—"Folk" and "Last Days in Vietnam" and was a stringout editor on "Project Runway" in Season 12.

"I was only there a few months last year, but it was a ton of fun as 'Project Runway' is one of my favorite shows," Azzam said.

Her love of film began in childhood.

"I had loved classic movies since I was a preteen, staying up late to watch Turner Classic Movies every night, but I started my interest in filmmaking when I joined the Informational Technology Focus Program through the Lincoln Public Schools in middle school," Azzam said.

It was there that she learned the program Final Cut and about the basic tools of filmmaking.

"Editing was always my favorite part of the process, but before UNL, I didn't really understand the different roles available for film since I was doing all of them at once," she said. "When I started editing for class and for my friends in the Carson School, I realized that it was the craft that best fit my abilities and temperament."

While at USC, she was then able to focus on developing her skills in editing in different genres and formats.

"From my exposure editing documentaries at NET Television and short films in the Carson School, I was already at a good jumping off point to really concentrate on the creative aspects of editing, rather than struggling with technical or elementary problems," Azzam said. "I always joke that UNL taught me how to edit, USC taught me how to edit well and work has taught me how to edit fast!"

Azzam said she knew early on that Los Angeles was where she needed to be.

"I've known since I watched my first Oscars many years ago that I needed to be in Los Angeles to be able to work on the kind of films I want," she said. "While at UNL, I was very conscious of saving money and sharpening my technical skills so that I could afford to live here."

It is expensive, however.

"I have seen a lot of Nebraskans come here and have to turn right around and go home again because they ran out of funds," Azzam said. "Rent is crazy. You drive so much that your gas and insurance totals your rent each month, and you will get a \$350 traffic ticket for turning left in a 'no turning left' zone. It's a grind, but I wouldn't have it any other way."

It's difficult sometimes, she said, to realize that you are literally one of thousands qualified to do your job.

"It's easy to get discouraged when you think about a career long term—how will I ever get there?" she said. "But I've learned that thinking a few months ahead at all times has made small goals very achievable."

She considers her "big break" to be joining the union.

"A majority of feature films are 'union films,' and you can't work on them unless you are in the union," Azzam said. "You can't join the union until you work 100 paid days on a non-union, but union-day-qualifying project. You can't work on those qualifying jobs, which are highly competitive in their own right, until you have the skills from non-union, low-skill jobs first. It's been a long journey, but I'm finally in a position to accept union work."

She does have a long-term goal of being a feature film editor.

"But going from crap job to better job to a little better job to slightly better job is what's really going to get me there," Azzam said. "Building a reputation and a network of people you've worked with creates momentum that you don't have to work as hard to maintain over the years. But it is a major struggle at first."

The industry is inherently freelance.

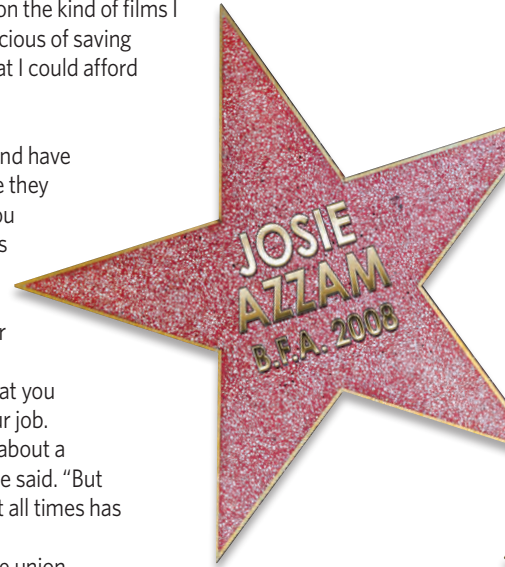
"My parents keep asking if I can just get an editing job at a company and work there for 20 years," Azzam said. "Most of my jobs don't last longer than a few months—the longest, so far, being nine months and the shortest being an afternoon. It's hard to plan your life, your expenses and your expectations with this kind of malleability. For those of us who would never even want to work at the same place for 20 years, it gives you the fire to pound pavements and fire off e-mails to strangers."

Having those skills is essential to anyone else interested in editing as a career.

"If you're considering moving to Los Angeles, I would sharpen your technical and troubleshooting skills in Avid and any other programs you can get access to," Azzam said. "That way, you can make a living out here in the industry you want to work in rather than having to take a retail or service job. Also, save your money!"

For Azzam, it's important to just keep working.

"My ultimate career goal is to be a feature film editor here in Los Angeles. While I work the next couple of years as an assistant editor, I have the mantra of 'Always Be Cutting,' so I'm always taking night and weekend projects to keep myself creative and happy," she said. "I'm always learning from the editors I assist for and am just taking small career steps wherever and whenever I can!"



## ELIZABETH BAQUET | B.F.A. 2012

Assistant to the Vice President of Production at Funny or Die

Elizabeth Baquet (B.F.A. 2012) stayed in Lincoln after graduating in May 2012 to work on the Carson Film Series film, "Digs" before moving out to Los Angeles. But it was another month before she found her first job.

"Moving to Los Angeles is a difficult transition, and you've got to really stick with it for any chance at finding the job you hope for," she said.

She got her first job as a temporary assistant with a production company called The Montecito Picture Company and then was a screenplay evaluator with theblacklist.com for four months, before she landed her current job at Funny or Die as the assistant to the vice president of production.

"A fellow UNL alumnus, Lindsay Kerns, worked at Funny or Die at the time and recommended me for the job I currently have, so it turned out to be a great fit," Baquet said.

She also produces various shoots for their website and television shows.

"The thing I love about my job is getting to work with so many creative people and guiding the process of each project from start to finish," Baquet said. "The challenge is never having enough time and constantly being up against deadlines, but it has taught me a lot about efficiency and how to make decisions as a creative producer."

Funny or Die is an exciting place to work at because of the ever-changing media landscape.

"We're constantly pushing the company toward new avenues of production," she said. "We were one of the first companies to find success as a content creator for the internet, and we're constantly trying to find new ways to connect with our audience. Additionally, we've moved into television and film production with five television shows currently filming and three films in development."

Her interest in film began when she moved to Lincoln in the 7th grade.

"My mom started taking me to see independent films at The Ross," she said. "I was shocked by how different those films were and how little I knew about them, so I started seeing every independent or offbeat film available. After a little while, I began to read the credits and realized that people actually get to make those films and decided that is what I wanted to do. Back then I had no concept of how big the industry actually is so it's exciting because I'm still learning about new opportunities and ways of creating entertainment."

While at UNL, she knew a lot of film production happened in Los Angeles, but other than that, knew very little until she interned in Los Angeles during the summer after her sophomore year.

"Once I was able to spend some time here, I knew this was where I wanted to go because my interest was in film development and producing," Baquet said. "The thing I love about Los Angeles is the huge number of creative people working here. Film production has

started to grow in other cities, but Los Angeles is where it all started and the entire history of film is contained in this city."

Living in Los Angeles is not without its challenges.

"The challenges of living in Los Angeles are fairly obvious—it costs a lot, traffic is horrible and there are hundreds of people who want the same job as you," Baquet said. "However, I've found that the more annoying things about this city are easy to forget if you enjoy what you're doing."

Her advice to current film students is to work hard and be nice.

"There are a few exceptions, but success in this industry is based on your determination or work ethic and the relationships you have, so if you can keep at it in both of those areas, something great will work out even if it takes a little while," she said.

Baquet's ultimate career goal is to run physical production at a film or television company.

"At Funny or Die, I work to put together small-scale productions, which is great experience, but eventually I'd love to be working on a larger scale and managing multiple films or television shows," she said.

The key to success is to be open to the next opportunity.

"So far my experience working in Los Angeles has been exciting, and I've really enjoyed it," Baquet said. "Besides working here, Los Angeles is a great city to be young in, and there is always some adventure to be had. It's hard to know what will happen next, but I love this industry and the experiences it offers, so I plan to keep at it for as long as I can."

## CRYSTAL CRAFT | B.F.A. 1979

Stage Manager for "General Hospital"

Crystal Craft moved with her family from New Brunswick, N.J., to Los Angeles in 1991 when a friend in Los Angeles left to work on a film in Chicago and offered her free rent in her place for six months.

"We had two kids and about \$10 when we moved to California, so when I got the chance to work on 'General Hospital,' I never left," Craft said.

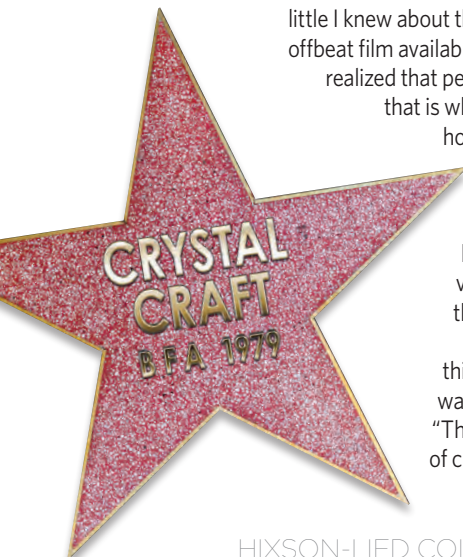
When she first moved to Los Angeles, she did theatre, films and television.



Elizabeth Baquet



Crystal Craft gives feedback to acting students in the Johnny Carson School of Theatre and Film in April.



Originally hired as a costume designer to build special costumes for a special Halloween episode, Craft became head costume designer for "General Hospital" in 1999. In 2002, she became a member of the directing team as stage manager, where the team has earned three daytime Emmy Awards and two Directors Guild Awards. In 2004, she became one of two full-time stage managers.

"General Hospital" typically tapes seven episodes per week and shoots 130 pages a day, and Craft typically works 12-14 hour days five days a week.

As stage manager, she is the director's voice and ears on the set.

"I love working with actors so much," Craft said. "I'm really lucky with what I do on my show. For me and what my skill set is, I got the job that makes the most sense for me to have."

Her theatre background, she said, gave her the "street cred" to be a stage manager.

"Because I have this theatre background, there's this trust," Craft said. "Actors are used to being shoved around by people that don't have the cred to shove them around. There's so much pressure on them. If our actors have an 'A' story line, they might have three to four days of work in a week with 30-40 pages of dialogue. It's a real skill set. I'm such an advocate for them, too. They really appreciate that."

While in the Department of Theatre Arts at UNL, Craft's undergraduate major was in design and technology.

"I was going to do a dual emphasis in costume design and lighting design. That was my plan. It was a BFA, so you had to do a little bit of everything," Craft said.

Graduate Students Sandy Veneziano (who is now Research Assistant Professor in the Johnny Carson School of Theatre and Film and a production designer) and Daniel Stratman (who is technical director of the Lied Center for Performing Arts) befriended her.

She took her first directing class with Professor William Morgan.

"He was this iconic, amazing, wonderful theatre teacher," she said.

She stage managed and directed as much as she could, while staying

a design major.

She received her Master of Fine Arts from Ohio University in their professional theatre directing program, where she worked with Director George Sherman.

She made her way initially to the East Coast, where she worked in theatre at such prestigious companies as the George Street Playhouse and taught at Rutgers University.

"I have been blessed with mentors my whole life," Craft said.

"Whether it's friends or teachers. I have just been really fortunate to have people who believed in me and supported me."

When Craft returned to UNL this spring to accept the Alumni Achievement Award in Theatre and Film, she gave students in the Johnny Carson School of Theatre and Film an important piece of advice.

"I can get you in the room [to audition], but I can't keep you in the room," Craft said. "It's up to you to stay in the room. I've had so many people get me into the room at one time or another. I do that as much as I can for everybody else. It's all about networking and putting yourself in as many situations as you can. They don't know you want it until you ask for it."

Craft never forgot her love of theatre. In addition to her work on "General Hospital," she continues to direct at Theatre 68 in Los Angeles. Her recent productions include "String of Pearls," "Stay on the Line" and "The Busy World is Hushed." In 2004 she was nominated for an N.A.A.C.P. Theatrical Directing Award for her production of "Everybody in Los Angeles is an entrepreneur."

"Everybody does something else besides theatre," Craft said. "They have a cookbook or a webpage design business or whatever. Everyone is looking for what the next job might be."

## TIM CROSHAW | B.F.A. 2000

Digital Set Design for Film and Television

"I love my work. I get to help bring the creative visions of filmmakers to life," said Tim Croshaw, a digital set designer in Los Angeles.

His interest in design began in high school.

"My friends and I would make movies with our camcorders," he said.

"I volunteered at the Omaha Community Playhouse whenever I could. I enjoyed taking part in live theatre. Whenever we loaded in a show, I would watch the set and lighting designers, I wanted to be them—making decisions on the look of a show," he said.

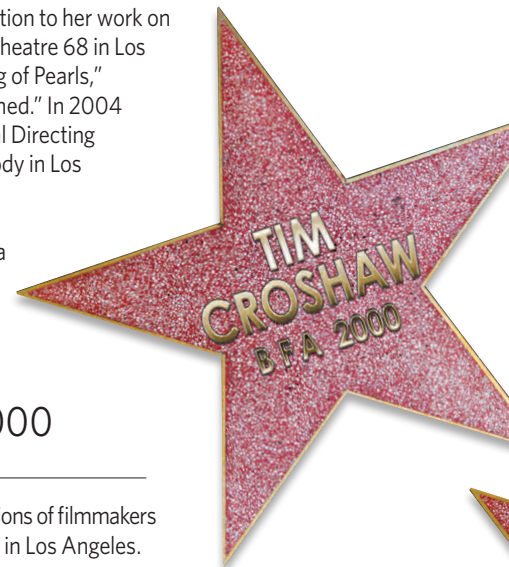
He grew up in Omaha and went to UNL without a clear goal.

"I wanted to come to a school where I could have many choices of study," he said. "I loved writing and filmmaking, and I was passionate about theatre. At UNL I took creative writing classes, various life drawing and art history classes, film studies and many courses in theatre design, history and its disciplines."

When he was at UNL as an undergraduate, he knew two things.

"I loved design, and I loved the collaborative process," Croshaw said. "I was still really immature as an artist and a person, so I did not know where I would end up. I felt that when I graduated from UNL, I had a good amount of positives and a fair amount of negative design experiences to grow from. I've often said that it is equally important to experience failure as an artist. You quickly learn that you don't want to fail again, and that is a fantastic motivator."

After receiving his Bachelor of Fine Arts from UNL in 2000, he went



to graduate school and received his Master of Fine Arts from Florida State University in 2004.

"After graduate school, my long-time partner and now my wife and I had to make a decision," Croshaw said. "We would either move to New York, Chicago (for theatre) or Los Angeles (for film and television). We chose to pursue the ambition of being filmmakers, and it has worked out for both of us. A great deal of my success came from my education at UNL."

Croshaw's credits include this summer's blockbuster "The Amazing Spider-Man 2" and last year's "Star Trek: Into Darkness." He is currently working on a new Marvel movie titled "Ant-Man" and a sequel to the "Divergent" franchise. He has also completed the upcoming Brad Bird movie "Tomorrowland" and the David Fincher film "Gone Girl." His previous credits include "The Avengers" and "X-Men: First Class," as well as the television shows "House of Cards" and "Monk."

He credits hard work for his success.

"I often have problems when people ask about a 'big break' because it sounds like someone allowed you to shortcut to the end goal," Croshaw said. "Everything I have done is backed by years of study and practical work. When I arrived in Los Angeles, I met with various designers and artists. What stood out was my preparedness to work. I had a very complete skill set and technical know-how. That all started with my studies at UNL."

One of the challenges of the business these days is the fact that fewer productions are filmed in Los Angeles.

"The challenge of working in film and television is that the business is no longer centered in Los Angeles," Croshaw said. "Do to various tax incentives and the seemingly disinterest of the California governing bodies to retain another native industry, productions have fled Southern California. This pulls me along with it, and I end up spending more and more time out of town away from my family."

He hopes that will change.

"Hopefully a new tax bill, passed by the state legislature and awaiting the battle in the Senate, will bring production back home to Los Angeles, so that the working professionals, like myself, can sleep in our own beds and be with our partners and see our children," he said.

Learning technology was important in his own development, and he encourages current Carson School students to also focus on it.

"Learn what the cutting-edge technology is in the field you wish to purpose and direct your study in that direction," Croshaw said. "Back your skills of these technologies with the basics of art and design. Draw, paint, sculpt and build scenery. Explore the boundaries of theatrical design. Take every opportunity you can while at UNL and exploit the vast resources of the Hixson-Lied College."

## LINDSAY KERNS | B.F.A. 2009

Writer's Coordinator at Funny or Die

Lindsay Kerns loves the chaos of Funny or Die, where she works as a writer's coordinator.

"We are very much in the Wild West of new media," she said. "We're at the intersection of technology and creativity. No one knows what we're doing, really. We're inventing it as we go along."



Lindsay Kerns (right) and the staff from Funny or Die with Singer-Songwriter and Record Producer Pharrell Williams.

Funny or Die is a comedy video website founded in 2007 by Gary Sanchez Productions, which is Will Ferrell and Adam McKay's production company. It features content from a number of famous contributors, as well as original material created by the Funny or Die team.

She credits her education in the Johnny Carson School of Theatre and Film for helping her succeed at Funny or Die.

"I think the reason I'm at Funny or Die and have been able to thrive here is exactly because of my education in the Carson School," she said. "It was such a well rounded education that I became a jack of all trades and a master of none, and that in itself is a skill. You can always build off of that really broad foundation and find your area of expertise. That's what particularly helped me get this job at Funny or Die, where everyone has to do a little of everything."

While a sophomore at UNL, she had the opportunity to study Medieval and Renaissance Studies at Oxford.

"That feels like it's on the other end of the spectrum," Kerns said. "But when I was at UNL I was able to have a really well rounded education. I was working for a professor in the history department. I was studying classics and all of that. That formed a foundation of just inspiration for some projects I later went on to do. That's a roundabout way of saying I had to try a lot of things, and I got to study a lot of things that I'm still interested in and still inform what I like to write and what I like to do."

Her best experience at the Carson School was working as the location manager for the Carson Film Series film, "Vipers in the Grass."

"I had the opportunity to work closely with [Writer and Producer] Jorge Zamacona and other people that came out from Hollywood to work on this project," she said. "It was incredibly challenging to manage all of those locations, but it also gave me a taste of the expectations as an actual professional location manager. That was an incredible experience for me. It gave me connections and a level of experience that almost no one else gets as an undergrad."

Following her graduation from UNL, she spent a year traveling and working freelance jobs. Then, she got accepted into the Peter Stark Producing Program at the University of Southern California, where she

LINDSAY  
KERNS  
B.F.A. 2009

was constantly working at internships.

"During my second year of the program, they have all night classes," she said. "So I started working full time during the day and going to classes at night, which was a crazy chapter, but it paid off."

She worked as an assistant at Mosaic Media Group, which is a management firm run by Jenny Miller, who manages actor Will Ferrell.

"That's how I got the connection to get the internship at Will's production company, and then I was hired at Will's production company [Gary Sanchez Productions] that spring," Kerns said.

That led to an encounter with a friend of hers from school who worked at Funny or Die.

"He asked me if there was a world in which I would want to work there, and I was like, 'This world!'" she said.

She worked as the executive assistant for Mike Farah, president of

store and walk to my friends' houses."

She feels lucky to be at a nurturing environment like Funny or Die.

"I've also been extremely lucky that I found a place where people are nice, people are supportive, people are fun and nurturing," she said. "I have a lot of friends who have landed at companies that are a bit harder to navigate. It's definitely a tough business, and I feel very lucky I found a place where people are very nice."

Her advice to current Carson School students is to get as many internships as they can.

"Just work, work, work, take internships," she said. "If you can get away in the summer as an undergraduate, come out to Los Angeles and try it for a summer. Work at a couple of different places and just get more experience. I think it's still true that the best way to get that first job is to just have a lot of internship experience."

She also recommends investing in relationships with classmates.

"If you're doing your job right, you're going to be hiring and firing each other for the rest of your careers," Kerns said. "That's really true of me and my classmates. We have helped each other so much, and I think instead of falling into a competitive spirit with your classmates, nurture a collaborative spirit. You're going to be depending on each other for a long time."

Kerns hopes to someday be a professional television writer.

"That's why I'm excited to be where I'm at because I'm learning a lot about that every day," she said.

She's happy with her journey, so far.

"Honestly, it's been a blur, but a good blur because everything has moved very fast, and I've worked very hard from the second I got here," Kerns said. "It's been a good run, so far."

## AMANDA LEVY | B.F.A. 2010

Second assistant cameraperson

As a second assistant cameraperson in the camera department, Amanda Levy makes sure the camera department is running smoothly and efficiently during production. That means everything from cleaning and performing maintenance on the equipment to giving actors marks to hit during a scene.

"It can be a bit daunting, at times, because everyone you work with does things differently," Levy said. "But that is also what I absolutely love about my job. There is always something new to learn, a problem to be solved or something that needs to be fixed. It's an amazing sense of accomplishment for me at the end of a sometimes 18-hour workday."

Levy, who is originally from Prairie Village, Kan., is currently working in the camera department on some Adult Swim and Comedy Central television shows, including "Newsreaders," "Drunk History" and "Big Time in Hollywood, FL."

Levy said she knew she wanted to work in the camera department since 2004 when she saw the movie "Eternal Sunshine of the Spotless Mind."

"I remember watching it and thinking, 'Wow,'" Levy said. "This was a beautiful story told with beautiful images. I have to be a part of that. I couldn't move from my seat, and I still can't imagine doing anything else."

When she graduated from UNL in 2010, she was a little nervous about moving to Hollywood.



Amanda Levy on the set of the film "Crawl Space."  
Photo by Katrina Marciniowski.

production at Funny or Die, and Andrew Steele, the creative director, before moving into the writer's coordinator position.

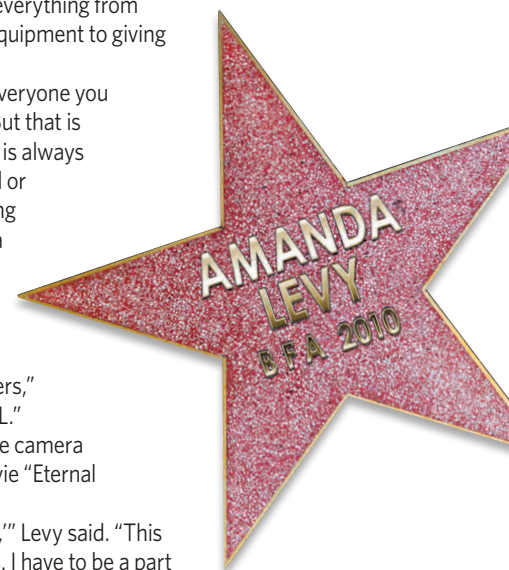
"We have an internal staff of about 20 creative people, so writers, directors, editors," she said. "They are supervised by our Creative Director Andrew Steele and a head writer. I work directly under them to help manage that creative staff."

She describes Funny or Die as a non-traditional work environment.

"I love, most of all, being surrounded by creative people. It very much feels like a creative think tank," Kerns said. "We're always shooting sketch videos in the office, and we have a revolving door of various celebrities that are walking in every day. You never know when you're going to turn around the corner and walk into Keanu Reeves or whoever. We get used to the craziness. But every now and then, I realize this is a completely absurd environment. I like that about it."

She also likes living in Los Angeles.

"It's so big, you can make it whatever you want it to be," she said. "I live in West Hollywood 10 blocks from where I work, so I love living the kind of pedestrian lifestyle here and being able to walk to the grocery





"However, when I got here, I was surprised about how welcoming people were and how willing they were to help me get started," Levy said. "One of my mentors who I had met through the Johnny Carson School Film Series project [Sid Siedell] suggested I work at a camera rental house to jump-start my career."

She began working at The Camera House, which helped her meet the right people.

"It was the perfect place for me to start," Levy said. "Someone once told me that 'it's all about who you know,' and it's so true. You need to know the people who will hire you and give you a chance to perfect your craft."

Her advice to film students is be prepared to work hard.

"There is a lot of competition, so be ready to work your tail off to get what you want," Levy said. "I couldn't tell you how many jobs I worked for little or no money just to get my foot in the door. It's tough work, but once you figure out how to meet the right people, you'll be fine."

In the future, Levy hopes to continue to grow and perfect her skill as a camera assistant.

"There is so much to learn, and I want to make sure I don't miss anything," she said.

She hopes anyone who has the dream to work in Hollywood will do it.

"Don't wait for the right moment or when you have more money," Levy said. "Just do it now. There are so many UNL alumni out here, you won't have a problem getting your foot in the door. I encourage current students to reach out if they need some help. We're all in this together, and Go Big Red!"

## DARCY LUEKING | B.F.A. 2009

Television Development

"In Hollywood people change jobs often. Nobody stays put very long," said Darcy Lueking, who in June was finishing 10 months working for Kevin Reilly, the chairman of entertainment at Fox Broadcasting Co., who announced he was stepping down on May 29.

"He just announced he is resigning, so I'm in the middle of a transition again," she said. "I have a few avenues I'm pursuing, but it's a good time to step back, re-evaluate and see what's out there."

As the coordinator of Reilly's office, Lueking got a glimpse into what goes into running a network.

"I love TV. I love the process of TV. I love writers coming in with ideas and turning them into a fully realized thing. It's just exciting to see all of those pieces come together," she said. "My job, specifically at Kevin's level, you get this whole other world of access and information that you're just not privy to anywhere else. There's no school to learn how to run a network. There's no other way to learn it other than watching someone do it. So it's been really valuable in that way."

The broadcast television industry is changing.

"Broadcast television right now is tough," Lueking said. "People are watching things in different ways than they used to. There used to be three channels, and you just turned it on and whatever was on, you watched. It's not like that anymore. There are so many different outlets and ways

that people are watching. You really have to figure out a way to keep people's attention and figure out how people want to get that content."

Originally from Oxford, Neb., a town of less than 800 located southwest of Holdrege, Lueking first caught the film bug when she was 14 years old, when an independent film titled "Independence" filmed in nearby Cozad.

"We got a hold of the casting director and got on as extras," she said.

When they arrived on set, they ended up waiting all day in the oppressive, July heat in Nebraska.

"We finally went in, and they used us for one shot, all of three minutes," she said. "And then cut us loose."

Her mom was sure she would be disappointed, but she wasn't.

"I had totally been bitten by the bug," Lueking said. "I got in the car and said, 'Mom, I would literally do any job on that set. I would pull cables. I would do make up. I don't care. I need to do something. Whatever it is, I need to be involved in this.'"

She came to UNL and began in broadcasting in the College of Journalism and Mass Communications, but soon realized that it wasn't quite the right fit.

"I got through one of the classes where they told me—duh, it's broadcasting—you couldn't really make anything up," Lueking said. "You were reporting the news so you had to be very factual, which is great journalism instruction. But for someone who was looking to express themselves and be more creative, to hear that was a death sentence. I wanted to make up my own stuff."

She transferred into the Johnny Carson School of Theatre and Film, which was a much better fit for her.

"I had a lot of good experiences there," she said. "I think what it taught me the most was this idea of a team and this network of people you're always building. It's a small school, so everyone is incredibly tight. And everybody that you've had class with you need to get your thesis movie made."

In addition to working on the Carson Film Series film, "Vipers in the Grass," Lueking also had the opportunity to work as an intern at "General Hospital" in Los Angeles, thanks to fellow UNL alumnus Crystal Craft, a stage manager on the show.

"Crystal did a workshop when I was in college," she said. "In one of my braver moments, I went up to her and asked if they ever did internships. She put in a good word for me and set me up with the right people."

She began to see the possibilities.

"I came out here during my junior year for my first taste of Los Angeles and what that life is like and what it's like to be working in the industry, which was a huge thing for me," Lueking said. "I saw that this is really something I can do, and not just this crazy thing I've been playing around at for three years now."

Following graduation, she worked that summer in Iowa, which had a number of film productions going on due to tax incentives they had at the time. Then, in the fall, she began a professional program at UCLA in screenwriting.

"What I learned from that whole process was that I didn't necessarily love the writing process," Lueking said. "But I loved generating ideas, and I loved workshopping scripts with the group and I loved giving notes, which all kind of points toward a career in development."

She began a series of development internships at Bold Films and Sargent Hall Productions, before landing a development internship at



Darcy Lueking with the headless horseman from Fox's "Sleepy Hollow."



Abby Miller

## ABBY MILLER | B.A. 2002

Actress

Actress Abby Miller graduated with a Bachelor of Arts in Theatre from the University of Nebraska–Lincoln in December 2002. A year later, she moved to Los Angeles to pursue her career.

"I worked waiting tables and got a job doing production for a show on Fox called 'On Air with Ryan Seacrest,'" she said. "We'd stand on the corner of Hollywood and Highland and ask tourists if they wanted to be on the show. It was a lot of fun, but obviously not what I'd moved out here for."

She did extra work, student films and independent projects before booking her first commercial a little over a year after moving to Los Angeles. She also worked on a music project and toured on the West Coast.

"In a lot of ways, I was really fortunate," she said. "I did what most young, hungry actors have to do. I pounded the pavement. I took any job that came my way, said yes and trusted it would all work out."

It did. Around the same time she shot her first commercial, she booked her first co-starring role on "Gilmore Girls."

"Since then, I've worked pretty consistently, off and on," Miller said. "I've shot over 50 national commercials, co-stars, guest stars, recurring parts on shows, indies. I am so happy."

It's been more than 10 years now, and her credits include "Mad Men," "Justified" and "Private Practice."

She's currently in the middle of pilot season.

"That means tons of awesome auditions for new shows that will potentially get picked up and be a job that lasts for years and years," she said.

She also has a show airing on the Geek & Sundry YouTube channel and HULU titled "Caper," where she plays one of the leads with Harry Shum, Jr. ("Glee"), Beth Riesgraf ("Leverage") and Hartley Sawyer ("Glory Daze"). She is also working on an idea for a series that she will be writing.

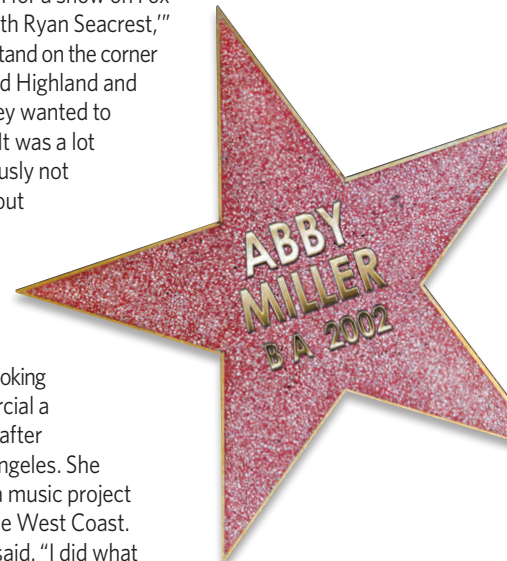
"I just focused on staying busy, and I have been," she said. "I wouldn't change anything for the world."

Born in Hartington, Neb., Miller grew up in Clay Center, Neb. She began acting at age 12.

"I knew almost immediately that I wanted to do it forever," Miller said.

She describes her education at UNL as invaluable.

"UNL not only helped me find my confidence as an actor, but just the life experience alone, the four years I spent studying and growing. It was invaluable," Miller said. "I was glad I moved to Los Angeles when I did. I felt prepared."



Village Roadshow, a film financier, that works frequently with Warner Bros. and has developed the Sherlock Holmes movies and the recent Lego movie.

"I had a boss there who took me under his wings and helped me figure out what the next step was to really make this a career, rather than internships and scholarly pursuits," Lueking said.

Her next step needed to be to work for a talent agency.

"The thing with development jobs is they're hard to get unless you've been at a talent agency," she said. "They put you through that because you make all these incredible connections. You know everyone in town, and the agencies are sort of the center of the Hollywood ecosystem."

She worked at one of the largest agencies, Creative Artists Agency (CAA), for a year and a half before joining Fox. It was at CAA where she realized her love of comedy.

"It didn't really occur to me that's where I was going, but as soon as I got into it, it was so natural," she said. "I realized how many people that were new on the scene that I was already familiar with."

Lueking said her work is never easy, but it's always very rewarding.

"My dad is a farmer," she said. "When he does something, he plants these long, long hours, and he irrigates in the sun. It's all this horrible amount of work. But then the crops come in, and there's this fruit. And you harvest it, and you have this tangible product in your hands and it's fulfilling."

She sees her work in television development being very similar.

"Television is a lot of that same kind of fulfillment for me," she said.

"You start with this weird idea that a writer says in a meeting, and you build on it. You go add a producer, a director, actors. They write the thing, and you shoot it, and then it's this television show that the whole world can watch. It's the same, tangible, very rewarding sort of thing."

While at UNL, she wanted to do theatre in New York City and didn't intend to move to Los Angeles.

"I'd studied abroad in London, and I wanted to continue being on stage, doing that work," she said. "What got me to Los Angeles was the knowledge that (at the time) more work was to be had there and money. And I wanted to make my living as an actor."

She's planning a trip to New York this August to meet casting directors and get back on stage.

"It's just for a bit, to mix things up," she said.

What she loves most about acting is the character work.

"It's been incredible to explore and create a history for a character, and then bring her to life," Miller said. "There's really nothing quite like it. It's so invigorating."

The challenges lie on the business side.

"You don't have really any control over whether or not you book," she said. "You can go in and kill it, do all the work, prepare, memorize and leave feeling so good. And it's out of your hands, and that can be hard sometimes. You really think the part was yours, and it just isn't. But then there are days when you leave an audition room thinking you bombed it, and you book! You just never really know."

One of her big breaks came when she got cast in "Mad Men."

"Working on 'Mad Men' really prepared me in a way for the work I was able to do on 'Justified,'" Miller said. "I went into the callback and both Matt Weiner (the creator of the show) and John Slattery (he directed the episode) were in the room. I admire these men a great deal. I love the show and their work. I could have easily made it about me, nerves and all, I could have lost my words and left a wreck. But I had turned a corner with my work. I was going in doing my best to honor the character and their story. So I made it 'Dottie's time.' I was

able to focus, take direction and really see where it lives. Play. Be here. Be the character. And it worked, and I got the part. That work carried into 'Justified,' and it has been with me ever since."

Working as an actress in Los Angeles has been both tougher and easier than she thought it would be.

"I think anyone who takes the risk, drives across the country and attempts this career path, has a wee bit of naiveté to them," Miller said. "The truth is we don't know what's ahead. We don't know the business, and we want it so badly. In some ways, that innocence can work in your favor, and in some ways, it can scare you back to where you came from."

You have to be in it for the long haul.

"I was fortunate to come from a family of fighters," she said. "Four siblings, so we fought for attention. We were brought up to work hard. If you work hard, good things will come your way. These attributes got me through the hard times, and there have been many. I think I expected to be further along, and I know I have a long way to go on my journey. But it's a marathon, not a sprint, and I've learned so much. And I'm in it for the long haul."

## DAWN SCHAEFER | M.F.A. 1999

Executive Art Director at CBS Television

Dawn Schaefer is living out her dream.

"It's something that I've always wanted to do since I was in high school," she said. "And I still love it every day. I get to be creative. It's easy for me. I enjoy it. It's not work."

Schaefer is the Executive Art Director for CBS, where she has been for 14 years. Her credits include "Survivor," "Price is Right," "Bold and



"Survivor: Cagayan" Finale Live Reunion Show from Season 28 this past May. Art direction by Dawn Schaefer. Photo by Monty Brinton/CBS.

the Beautiful," "Rock Star: INXS," "On the Lot," and "The Apprentice Live Finale" in Los Angeles, as well as other corporate events and local shows such as CBS News, CBS This Morning and local affiliate KCAL-9.

In May she had three events happening at once: the "Survivor" finale live reunion, CBS Upfronts and a CBS Shareholders event.

"It was three big, very large events within two weeks of each other," she said. "So I was prepping for two to three months beforehand, making sure I had everything in order. And then I'm just going back and forth between different studios."

She has been with "Survivor" since the beginning in 2000. She is the art director for the live reunion shows and some of the cast photo shoots. In 2003, "Survivor: Thailand" was nominated for an Emmy Award for Outstanding Art Direction for a Variety or Music Program.

"It's incredible. We've had large budgets and large audiences," Schaefer said. "We've gone to New York and been in Madison Square Garden for the All-Stars season. We've done outside finales in Central Park in New York. It's a different set every time, so it's always fun and always challenging."

Each season brings something new.

"This year for the first time, we did live feeds and roll-ins from our live finale, and it was the first time we've shot in the Green Room," she said. "So it changes every year. We have to keep making it fresh and keep the people coming back."

Schaefer, who is originally from Parkston, S.D., has wanted to design for television and film since high school.

"I was always an artist," she said. "I couldn't decide between being an interior designer or an architect until a theatre instructor pointed out what art direction was, and I instantly fell in love. That's all it was."

A three-sport athlete in high school and also a member of the band, Schaefer isn't sure what drew her to theatre, other than just wanting to be involved.

"Something just said, 'I just want to go do this. It sounds like fun,'" she said. "Since I was a bit of an artist, they had me doing signs, and then I saw what theatre was about, and I got intrigued about set design."

The following year, she became the head scenic designer and head builder.

"Then the last two years of high school, I designed the set, but I didn't want to design theatre," she said. "I still always wanted to design film and television, which was an immediate decision I made as a junior in high school."

When it came time to go to college, she first went to Waldorf Junior College because schools told her she couldn't do both basketball and theatre.

"This is how much I knew what I wanted to do. They said there's no way you're going to be able to design theatre and do basketball. Those are two full-time extracurricular jobs, so I chose a junior college that was more than happy to get me in there."

Schaefer took their basketball team to the national tournament and was one of the top six players in the nation for the Junior College National Team.

"So then I got to pick those schools, at that point," she said. "They weren't telling me anymore that I couldn't do both because I graduated from Waldorf Junior College with honors."

She chose the University of South Dakota to complete her bachelor's degree because it was close to home and had an excellent theatre program. Her instructor, Tim Case, put her name out there for graduate programs, and UNL was interested.

But Schaefer took a year off instead first and worked as an interior designer for Sutter Place Interiors in Nebraska.

"About every other week, Chuck O'Connor [who was then Professor of Theatre Arts] would call me just to make sure I was coming back," she said.

Her husband was working for Stucco Siding Company at the time, so Schaefer worked in construction, too, during that year.

"That was great experience for me, too," she said. "Everything I've ever done, job-wise, was to learn trades that I would need to know to do what I do."

She then went to UNL for her master's degree and enjoyed working with the professionals on the faculty.

"They really gave me the skills to succeed out here and be professional," Schaefer said.

"Because Chuck, with a Cable ACE Award had been out here designing, and Sandy Veneziano is doing several shows, including recently 'Nebraska,' as you well know. With those people having come from the industry, I knew this was the school I wanted."

She also learned AutoCAD software at UNL, a 2-D and 3-D computer-aided design and drafting program, which became useful when she moved to Los Angeles.

Schaefer had designed a set for Comedian Pat Hazell for his one-hour stand-up titled "Wonder Bread Years."

"He was about to be married and gone for 2-1/2 weeks and asked if I would come out and just stay in his house and watch his dogs while trying to get work," Schaefer said. "I got work

before they even got back, and I haven't left."

She did freelance work for five months before someone gave her name to CBS, who was looking for a designer with AutoCAD skills.

"They had been looking for a couple of months for a designer who had AutoCAD skills and couldn't find anybody," she said. "Anybody with the AutoCAD skills was in architecture. Anybody who was a designer didn't have AutoCAD skills. Finally, they got my name from somebody who knew I had those skills, and I got work."

Her advice to students is to keep taking those classes and know what you want.

"That's what set me apart," she said. "I knew exactly what I wanted, and I came out here knowing that and got work right away and haven't stopped working from those first two weeks. It blows my mind that I'm on staff at CBS after coming out here and working freelance for only five months."

Up next for her are the press tours in July for CBS, Showtime and CW networks, followed by another season of "Survivor."

"It's a dream. It's incredible. It sounds vain and slightly off base, but it's been easy for me to keep making it, though," Schaefer said. "I've designed a few shows I've wanted to get and didn't get, and some of those experiences are challenging as well. But I'm okay with that. It's all a learning experience and about just moving on. I'm okay with it because I know I always have my staff job here to keep me rolling." ♦



Dawn Schaefer

# UNLIMITED POSSIBILITIES

## HIXSON-LIED COLLEGE SURPASSES CAMPAIGN GOAL

**T**he University of Nebraska Foundation's Campaign for Nebraska is coming to a close with the Hixson-Lied College of Fine and Performing Arts far surpassing its fundraising goal.

As of April 30, 2014, the Hixson-Lied College of Fine and Performing Arts has raised \$37,394,247 for the Campaign for Nebraska, nearly doubling its \$20 million goal.

"On behalf of the faculty and students in the Hixson-Lied College, we are humbled and grateful by the tremendous support we received from alumni and friends during the Campaign for Nebraska," said Charles O'Connor, endowed dean of the Hixson-Lied College of Fine and Performing Arts. "These gifts to support our faculty, students and programs will make a real difference in the quality of the education that our students will receive for many years to come."

The Hixson-Lied College's Campaign Committee was led by Co-Chairs Rhonda and James C. Seacrest of Lincoln, Neb., and Honorary Chair Christina M. Hixson of Las Vegas, Nev.

"It was an honor and opportunity for us when we were asked to be Campaign Co-Chairs, and we have especially appreciated working with alumni, faculty and staff," the Seacrests said. "It is gratifying beyond our highest expectations to know that everyone's hard work and generosity will benefit students and faculty at the Hixson-Lied College for decades to come."

O'Connor praised their leadership.

"We owe a great deal of thanks to our Campaign leadership, including all of our committee members," he said. "Jim and Rhonda Seacrest have been great friends of the College for many years and provided steady leadership throughout the Campaign, as well as getting things started with their own generous contributions. Christina Hixson's endowment and what has been accomplished since her gift was made in 2000 has inspired many others to join us in continuing to build one of the top arts colleges in the country."

University of Nebraska Foundation Senior Director of Special Projects Lucy Buntain Comine said the campaign received broad support from donors eager to build on the successes of the College.

"We began with a goal of \$15 million and then raised our goal to \$20 million," she said. "We received some key support from Glenn Korff, Mary Riepma Ross, the John W. Carson Foundation, Rhonda and James Seacrest and others to reach these goals. But we would not have nearly doubled our goal without the many hundreds of gifts received by our alumni and friends throughout the Campaign. That support truly makes a difference in the lives of our students and faculty. We're so grateful for each and every gift received during the Campaign for Nebraska."

The University of Nebraska Foundation is an independent, nonprofit organization raising private gifts to support the University of Nebraska for more than 75 years. All foundation funds are donor designated. The foundation's comprehensive fundraising campaign, the Campaign for Nebraska, has raised more than \$1.5 billion for the university and concludes in 2014. For more information, visit [campaignfornebraska.org](http://campaignfornebraska.org).

### CAMPAIGN for NEBRASKA

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The Hixson-Lied College of Fine and Performing Arts extends its appreciation to these individuals who led our campaign:

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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, 2013, to May 1, 2014.

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# HIXSON-LIED COLLEGE HAS NEW DEVELOPMENT DIRECTOR



Lucy Buntain Comine



Connie Pejsar

Effective May 1, Dr. Lucy Buntain Comine transitioned to a part-time status at the University of Nebraska Foundation, stepping down from her position as Senior Development Director for the Hixson-Lied College of Fine and Performing Arts. Buntain Comine will continue her service with the Foundation working in major gift development and on special projects.

"We respect her decision to step down as our college's development officer," said Charles O'Connor, endowed dean of the Hixson-Lied College of Fine and Performing Arts. "But we're certainly very sad to lose her. Her tireless passion for the arts will be greatly missed, and her accomplishments as a fund-raiser are second-to-none."

Buntain Comine has been at the Foundation since 1989 and has worked with the Hixson-Lied College since its founding in 1993. She has bachelor, master's and doctorate degrees in English from the University of Nebraska-Lincoln and was a member of the

faculty at the University of Nebraska Department of English before joining the Foundation.

"I'm so grateful for the many wonderful friendships I've enjoyed while working with the Hixson-Lied College, and I appreciate the remarkable generosity of its donors," Buntain Comine said.

"Though I'm excited about my new assignment with the Foundation, I'll always be a huge supporter of the Hixson-Lied College."

O'Connor said there was no one connected with the University who had more passion for the arts or was as dedicated to finding outside support for faculty and students.

"Lucy's impact on this College is almost impossible to quantify," O'Connor said. "But everything from the Hixson-Lied Endowment, the Mary Riepma Ross Endowment, the Glenn Korff Endowment, the John W. Carson Endowment, the Eisentrager-Howard Gallery, the Jim and Rhonda Seacrest Excellence Fund, to many other scholarships and gifts, too numerous to even begin listing, all have come from her efforts on behalf of the College. There truly isn't a corner of the College that has not been enhanced by her work."

The University of Nebraska Foundation has named Connie Pejsar as the Hixson-Lied College's new Director of Development.

Pejsar has been with the Foundation since 1983 and has held a variety of positions, including fundraising for the College of Architecture and State Museum.

"The most rewarding part of my job is establishing relationships with alumni and friends of the university and helping them make their dream of helping the university a reality," Pejsar said. "I look forward to meeting the alumni and friends of the Hixson-Lied College and continuing that work."

Joe Selig, senior vice president for UNL development, also recognized Buntain Comine and Pejsar for their service.

"The love of place Lucy and Connie have for the university is admirable," Selig said. "The Foundation is extremely grateful for Lucy's longtime service to the university's donors, and we thank Connie for continuing her dedicated service in this new role for Hixson-Lied." ♦

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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 (800) 432-3216.*

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 [go.unl.edu/givefpa](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, 2013, to May 1, 2014.

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# TRANSFORMATIVE GIFT FROM KORFF BEGINS NEW CHAPTER FOR SCHOOL OF MUSIC

BY KATHE ANDERSEN

Initially, it was just unbelievable," Assistant Professor of Voice Jamie Reimer said. "I think we just get into this culture in the arts of constantly having to do more with less, and all of a sudden, we could do more with more. That was really remarkable."

That was the reaction of faculty and students to the news last Fall that UNL Alumnus Glenn Korff had donated \$8 million to the University of Nebraska Foundation to create a permanently endowed fund to provide support for students, faculty and programs within the School of Music. The gift was announced at the Hixson-Lied College of Fine and Performing Arts Convocation on Aug. 20, 2014. Korff passed away on Aug. 27, 2014.

"I think the phrase 'stunned silence' manifested in that room," Reimer said of the private announcement to the music and dance faculty in Westbrook just before the public announcement at Convocation in Sheldon Museum of Art. "But after about 30 seconds of digesting what we just heard, the excitement was palpable."

In honor of Korff's generosity, the School of Music was renamed the Glenn Korff School of Music following Board of Regents approval at their September meeting.

Brian Hastings, president and CEO of the University of Nebraska Foundation, said Korff's gift was especially meaningful because of its support for the university's current Campaign for Nebraska, a comprehensive fundraising initiative with priorities that include increasing permanent support for students and faculty.

"Glenn Korff's most kind and generous contribution certainly elevates the School of Music to a new level and ensures it will forever have available support through the Glenn Korff School of Music Endowed Fund for its most important resources—its students and outstanding instructors," Hastings said.

A native of Hebron, Neb., Korff lived in Boulder, Colo., and graduated from the University of Nebraska in 1965 as a chemistry major. He was a member and former president of Sigma Phi Epsilon fraternity.

His passion for the performing arts began on the Nebraska campus as a member of Kosmet Klub, a male musical and comedy ensemble, which he served as a set designer.

He went on to the University of Pennsylvania to receive an MBA in finance in 1968 and enjoyed a long career in the area of finance and investments, retiring from Goldman Sachs.

Korff often expressed gratitude for the education received at Nebraska by giving his time through various volunteer positions as trustee of the University of Nebraska Foundation. He and his family also generously supported the university through gifts to create the Paul W. and Esther L. Korff Family Fund and the Richard D. Brenning Memorial Scholarship Fund.

Korff and his brother, Ken Korff, of Oro Valley, Ariz., also made a recent gift to support the UNL College of Business

Administration's new building initiative with a gift to name an auditorium in honor of their father, Paul Korff.

"It was so generous of him to want to leave a legacy to something that meant so much to him," said Associate Professor of Dance Susan Levine Ourada. "And it's always inspiring to me when people who are successful in business credit some of their success to their involvement in the arts."

Ken Korff said Glenn's gift to the School of Music was typical of his brother's generous spirit.

"I think it's absolutely wonderful," he said. "Glenn had a very giving heart. That's one thing we were raised with. Our parents were very instructive, in many respects, regarding who you are—character, integrity, honesty, charity—but no expectations of return. I think this music school is wonderful for the current students and professors and really what's going to be made available to future students."

Glenn Korff School of Music Director John W. Richmond expressed profound gratitude to Korff for making this investment in the school.

"It demonstrates to the world that someone believed so much in this institution and what's going on here, the standards being achieved and the possibility for even greater accomplishments that they would invest at this level," Richmond said.

UNL joins the Bienen School of Music at Northwestern and the Jacobs School of Music at Indiana as the only three named schools of music in the Big Ten.

"It is rare," Richmond said. "And it is a great distinction and an honor."

Korff modeled the gift on the College's Hixson-Lied Endowment and how that is distributed. Each year 25 percent of the expendable income from the Glenn Korff endowed fund will support undergraduate and graduate students within the school through scholarships, fellowships, international engagement activities and grants for opportunities to hone their skills.

Another 25 percent will support the school's faculty through awards to support teaching initiatives, scholarly research, creative activities, professional travel and more, while also creating the Glenn Korff Endowed Chair, the recipient of which will be selected based on national and international accomplishments.



Glenn Korff

## HIXSON-LIED GIVING

### GLENN KORFF SCHOOL OF MUSIC

The remaining 50 percent of the fund's annual support will be directed to the school's academic and program activities, which may include support for concerts, recitals, tours, competitions, academic conferences and more.

"Mr. Korff saw what an impact the Hixson-Lied gift had made to our college and all the units within it," Richmond said. "He was then inspired to not only make this naming gift, but to follow the example of Miss Christina Hixson in the way in which it was partitioned. It's not surprising that a savvy businessman like Mr. Korff would not

put Glenn Korff's gift to work, and we have a ways yet to go. This is not a process to be hurried, and it has made us talk together at length about our priorities for enrichment and enhancement."

This May, the inaugural Glenn Korff Distinguished Undergraduate and Graduate student awards were given to undergraduate student Trevor Magness and graduate student Janka Krajciová for their excellence in performance and scholarship.

"The Glenn Korff name and legacy are going to be an important part of our future," Lefferts said.

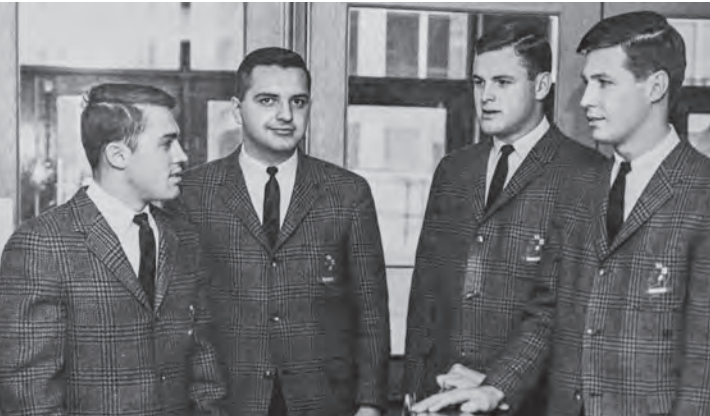
her school that year.

"To be able to stand up and say, 'We are now the Glenn Korff School of Music,'" Barber said. "And to also be able to say, by the way, what comes along with this is a home in perpetuity for the marching band within the School of Music, that's a special thing."

Reimer, who also received her Master of Music from UNL, said the gift is an acknowledgement of the steady rise of excellence in the school.

"When I came here for my graduate work as a master of music student, it was a good program," Reimer said. "But I think what has

(below: left to right)  
Tom Brewster, Tom  
Kort, Dennis Swanstrom  
and Glenn Korff from  
the Innocents Society  
in the 1965 Cornhusker  
Yearbook.



Composer Bruce Broughton visits with students in the Glenn Korff School of Music in March. PHOTO BY MICHAEL REINMILLER.

try to reinvent the wheel, but see a successful move and invest in it."

The Glenn Korff School of Music faculty has been discussing the gift and how to best appropriate it all year.

"Over time, I have not lost my appreciation for the act of giving or my enthusiasm for what it will allow us to do, over and above the daily business of the school," said Hixson-Lied Professor of Music History and Associate Director of the Glenn Korff School of Music Peter Lefferts. "We have been working as a faculty for nine months now to talk through how we want to

Professor and Director of Bands Carolyn Barber said the gift allows the school to think in a different way.

"It's more aspirational than simply managing," she said. "The imagination started percolating. People are talking up and down the hallway—maybe we could do this or maybe that. That's a fun kind of conversation to have."

Barber said the gift made her proud when she attended the Midwest Band and Orchestra Clinic in Chicago last December and attended the Big Ten Breakfast, where each director tells what is going on in his/

really made it be remarkable is there has been this steady increase of excellence that has been uninterrupted since I came to this school initially, and it's really exciting. Every time someone does something well, then that inspires others to say they could do that. So it's this culture of supportive excellence that I think is so special about this school. I'm just happy to be a part of it."

Richmond said he has heard from emeriti faculty and alumni from across the nation since the gift was announced.

"They're excited about this," he said. "They're congratulating us. And in more

CONTINUED ON PAGE 58

# ROSS ESTATE GIFT CONTINUES HER LOVE OF FILM AT NEBRASKA

Mary Riepma Ross, who was an attorney in New York City and among the first women to practice law there, donated \$7.7 million to the University of Nebraska Foundation through her estate last November to create a permanent endowment for the Mary Riepma Ross Media Arts Center.

Ross also donated much of her personal collection of art to the Sheldon Museum of Art, a gift she first announced in 1990.

Ross, who died on Feb. 2, 2013, spent part of her youth in Lincoln during the late 1920s and early 30s while her father served as a church pastor and began her studies at the University of Nebraska. Her appreciation for the arts began early in life with special interest in film, theater and dance.

"She had a big family, so she could sneak out and walk downtown to the movies as a young girl," said Danny Lee Ladely, Director of the Mary Riepma Ross Media Arts Center. "She had a great love for Lincoln and Nebraska."

She had supported the university's film programs since the early 1970s.

"She really loved Nebraska and made a lot of friends here," Ladely said. "When Norman Geske told her about his ideas for film, she liked the idea. She promised him she'd support it financially, which she did for the rest of her life."

In 1990, Ross established a \$3.5 million trust at the University of Nebraska Foundation to support the university's film theater program, which at the time was located at the Sheldon Museum of Art. The funds helped to construct the Mary Riepma Ross Media Arts Center at 313 North 13th Street, which opened in 2003 and is part of the Hixson-Lied College of Fine and Performing Arts.

"She was very involved in philanthropy in New York City, but she came to realize her money would go a lot further here than in New York," Ladely said. "When she came here for the dedication of the building, I think she was a bit overwhelmed. She didn't realize what good her money could do. When she saw that facility, she was very moved."

Her estate gift creates a permanently endowed fund for the Mary Riepma Ross Media Arts Center, which will provide annual net income to support facilities, equipment, academic and community outreach programs, host visiting media artists, and more.

The art donated by Ross to the Sheldon Museum of Art is by international artists including Milton Avery, George Bellows, Mary Cassatt, William Glackens, Robert Henri, Walt Kuhn, Albert Marquet, Hiram Powers, Maurice Prendergast, Theodore Robinson and Jacques Villon.

Ladely said the generous support from Ross over the years has created one of the best programs of its kind in the country and that few other universities or communities have such an excellent facility.

"The university and the Lincoln community at large are blessed by Mary's first gift that resulted in our state-of-the-art Mary Riepma Ross Media Arts Center," Ladely said. "Now, with her second extremely generous estate gift, the future of our program is secured for the foreseeable future, and we'll be able to continue and expand in ways we could have only dreamed about before."

The Ross is home to two theaters, a comprehensive film

exhibition program, a research library, film and video archives, and classrooms for the Film and New Media Program in the Johnny Carson School of Theatre and Film.

"The Mary Riepma Ross Media Arts Center has been one of the most valuable resources for students studying and enjoying film on our campus. It is world class," said Charles O'Connor, endowed dean of the Hixson-Lied College of Fine and Performing Arts. "This gift is an investment in the future of our students."

Ethan Seagren, of Omaha, Neb., who graduated last May with his Bachelor of Fine Arts in Film and New Media, said the building enhanced his education.

"It's had an enormous impact on my education, just having a single place that we can go to and call our home away from home is just nice," Seagren said. "It's really convenient having it right here on campus. The facilities here at the Ross are really second to none for film students to work on their films and collaborate with one another."

Megan Fleming, a senior film major from Lawrence, Kan., is glad Ross had love for the movies.

"The film majors spend a lot of time at the Ross. There's no question that the study of film has been deeply impacted by Mary Riepma Ross's gifts to our school," she said. "I'm so thankful she shared our passion for film."

A past president of the New York Women's Bar Association, Ross was born in Oklahoma City in 1910, she attended the University of Nebraska 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 1940s 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,



Left to right: Danny Ladely, Mary Riepma Ross and Norman Geske at the dedication of the Mary Riepma Ross Media Arts Center in 2003. PHOTO BY TOM SLOCUM.

CONTINUED ON PAGE 58

## HIXSON-LIED GIVING

### GLENN KORFF SCHOOL OF MUSIC

Ken Korff (second from left) and Mary Arth (second from right) accept the Award of Merit in honor of Glenn Korff from Associate Dean Christin Mamiya and Hixson-Lied Endowed Dean Chuck O'Connor at this year's Honors Day celebration. PHOTO BY TOM SLOCUM.



than one occasion, saying I want to talk to you about making a gift, too, and that is often what happens. Like so many other things, philanthropy can be contagious."

On Friday, Aug. 23, just days after the gift announcement and four days before his death, the Glenn Korff School of Music was able to thank Korff in person with a special surprise performance by section leaders of the Cornhusker Marching Band in his backyard in Boulder, Colo. They brought with them a special drum that said "Thank you, Glenn" on the drum head that had been signed by faculty and staff at the Convocation on Aug. 20.

"Knowing how much he loved the marching band, what better than the leadership of the marching band to get on a bus and drive out to Boulder?"

Richmond said.

The 16 students who performed were not told what was happening until they boarded

and the bus and were leaving Lincoln.

"It was beautiful—a perfect day. We're trying to be all sneaky in this huge bus," Barber said. "The bus stopped, and the band gets out, and they're decked out completely in their uniforms. We walked back down the hill and around the corner, and it happened to be a day and time of day when all the lawn service guys were out with their mowers and trimmers. So the band is walking along, and the lawn guys are wondering what is going on, so we almost had this little parade going as we walked to his house."

They hid in his backyard until Korff was able to come out onto the balcony to see them.

"The kids were really cute. They really got into the spirit of this is going to be a surprise and this is so special," Barber said.

They played for about 10-15 minutes, and Korff was able to clap and wave to the fight songs.

"A number of the kids got a little misty," Barber said. "It's such a happy thing, but you could see it wasn't going to be long for

him to be with us. They could sense that. And I think they were pleased to have the opportunity that he was still here and we were able to do this for him now and say thank you in person, and then we'll have this great memory when he's gone. I think they really felt that deeply."

Brian Vuu, a senior music education major from Lincoln, Neb., said it was experience that he will never forget.

"It was truly a great experience. We played for him, and the way that he clapped for us for the fight song, you could tell that his spirit for Nebraska was still there and it was strong," Vuu said. "Seeing that image stays with me even now and probably forever—just how much it meant to him. It means a lot to me, too."

It meant a lot to Korff, too.

"It was something that we're all very glad that we did," Richmond said. "His friend, Mary Arth conveyed to me that throughout the students' performance, he kept saying over and over to them, 'Look at them, Mary. They're just pristine. They're all just pristine.' I thought that was wonderful."

Richmond spoke at a memorial service on campus for Korff in September about Korff's legacy.

"He set an example of doing good and doing well, of making good choices in the way he chose to live his life as a student and then as a businessman, and certainly a success in all the things he chose to do," he said. "He was accomplished in every chapter of his life. I think those are the lessons that I've learned from him in the weeks that I knew him before he passed away and that I think will be part of his lasting legacy."

The future of the Glenn Korff School of Music is bright because the past is so distinguished.

"We bear his name, so we have to honor that by doing good and doing well," he said. "Beyond that, we have a much longer legacy of shoulders on which we stand. So we have to honor that legacy, too, which

gave rise to all this, all the momentum of more than a century of legacy building. We have many folks to whom to be responsible and many standards to which to live up, and we are trying our very best every day to do just that." ♦



## MARY RIEPMA ROSS



where she became an expert in wills, trusts and estates. She began a private law practice in 1961.

"She was a very interesting woman," Ladely said. "She had a lot of different facets, and she really loved art, especially movies."

Ladely said she had good taste in films.

"She lived in Manhattan, so all the major movies open in New York City and Los Angeles, so she had a huge choice of movies to see. She had good tastes. We liked the same kind of movies," he said.

The Mary Riepma Ross Media Arts Center is her enduring legacy.

"As soon as she announced the gift that resulted in building that wonderful, state-of-the-art facility we have now, that really meant we were here to stay," Ladely said. "That's a really great legacy for her." ♦

Above, top to bottom:

Sheldon Director Emeritus Norman Geske gives a public lecture in February on the art collection of Mary Riepma Ross donated to Sheldon.

Mary Riepma Ross (left) with her sisters Ann Riepma Gray (center) and Marjorie Riepma in 1939. Photo courtesy of Christopher Gray.

Mary Riepma Ross with Woody Varner at a reception honoring her 1990 gift. Photo courtesy of Danny Ladely.

## UNL ALUMNA COPE LEAVES \$1 MILLION TO SUPPORT MUSIC, BUSINESS

University of Nebraska–Lincoln alumna Carol Cope has directed a \$1 million gift through her estate to provide permanently endowed support for faculty professorships in business and music at UNL.

The gift made to the University of Nebraska Foundation and announced on Sept. 4, 2013, established two \$500,000 endowed funds. The Ron and Carol Cope School of Music Professorship will provide awards for outstanding music faculty members, and the Ron and Carol Cope UNL College of Business Administration Professorship will provide annual stipend awards to outstanding business faculty members.

In addition to the UNL gift, the Cope estate directed \$11.6 million to support the University of Nebraska at Kearney, representing the largest gift ever to the campus. The gift establishes multiple permanently endowed funds, which will generate annual support for student scholarships, faculty awards, academic programs and more.

Brian Hastings, president and CEO of the University of Nebraska Foundation, said, "This most generous gift represents the lasting legacy of Ron and Carol Cope at the University of Nebraska. The magnitude of its effect will be felt on generations of students and educators."

The gift provides support for the university's Campaign for Nebraska, a comprehensive fundraising initiative with priorities that include increasing permanent support for students and faculty.

Carol Cope and her husband, Ron, were longtime residents of Kearney, where they owned shoe stores. They provided support to the University of Nebraska for more than 50 years, endowing

funds for student scholarships and faculty professorships. They were regarded for their philanthropic and volunteer service in Kearney, and facilities throughout the city and UNK campus are named for them in honor of their generosity to the community.

The Copes were married in 1939 and operated Claussens Shoes and Famous Shoe Stores for 30 years. They developed their estate by investing in farmland and early Berkshire-Hathaway stock.

Ron Cope was elected to the Nebraska Legislature in 1974. He died Jan. 12, 1992.

Carol Cope was involved in numerous organizations and foundations at local and state levels. She died on her 103rd birthday on Sept. 13, 2012. ♦



Carol Cope

## CARSON OPPORTUNITY SCHOLARSHIP FUND GROWS

The John W. Carson Foundation made a \$250,000 donation to the University of Nebraska Foundation to increase the endowment of the Johnny Carson Opportunity Scholarship Fund.

The Johnny Carson Opportunity Fund was created in 2010 to provide scholarships for graduates of Nebraska high schools with a preference given to candidates enrolling in the Johnny Carson School of Theatre and Film and who have demonstrated financial need.

"We're honored that the John W. Carson Foundation Board has seen the benefits of our efforts to help young artists and their parents afford a higher education, most of whom would never

dream of having the opportunity to attend college," said Paul Steger, director of the Johnny Carson School of Theatre and Film. "The impact of the Johnny Carson Opportunity Scholarships reaches far into the future for each and every one of us, and we're proud to help students in a way that Johnny would have wanted."

Typically, 12-14 scholarships are awarded each year between \$3,000-\$5,000 each for one year.

"Before the Carson Opportunity Scholarship, we had one scholarship that was \$1,800 that we could give out to an incoming freshman," Steger said. "So this has been wonderful." ♦

**Name:** REBECCA DUNCAN

**Major:** Vocal Music, Glenn Korff School of Music

**Year:** Senior

**Hometown:** Hickman, Neb.

**Scholarship:** Don and Carole Burt Vocal Excellence Scholarship

**Describe your experience at UNL so far.**

My experience in the Glenn Korff School of Music has been very positive. I have a wonderful relationship with my voice professor, Alisa Belflower. All of my music classes have been great. I really enjoy the small class sizes. I've also really loved the UNL opera program. I have been a part of three UNL operas so far. My sophomore year I was in the ensemble of "O Pioneers!" This past year, I was Mrs. Herring in "Albert Herring" and Dorothee in "Cendrillon," both directed by Bill Shomos.

**What are you currently working on?**

This summer I am working as much as I can. I work at Schmid Law Library and Love Library as a circulation desk worker/reference librarian. I also tutor for John Baylor Test Prep getting high school students ready to take the ACT. Recently, I took the LSAT so I can get into law school, so this had definitely been a studious summer to say the least. I'll be a senior in the fall, and hopefully I'll have enough savings by then to cut back on my work hours and really focus on my studies. If all goes according to plan, I will be doing a lecture recital for my thesis project!

**How have you benefitted from private support?**

Scholarships have made my attendance at UNL possible. I received the Chancellor's Scholarship and a private music scholarship before coming to UNL. The Don and Carole Burt Vocal Scholarship will help me pay for housing and other living expenses this coming year. I couldn't be more appreciative!



**Name:** TOAN VUONG

**Major:** B.F.A. and B.A. Art in May 2014

**Hometown:** Lincoln, Neb.

**Award:** Philip Perry and Family Fund Award

**Describe your experience at UNL so far.**

As cliché as it sounds, I would describe my experience in the Department of Art and Art History like a rollercoaster. I experienced my highest highs and my lowest lows and like an amusement park ride, there was an apprehensive anticipation involved as far as what I would be doing after graduation. My last year in the program was perhaps the most gratifying part of my academic journey as I suddenly received much accolade for my work. That moment when you reach a crescendo is the most rewarding part of the program. Leaving the program feels bittersweet to me. I first came to UNL to be a horticultural science major, but I soon came to realize that my place was better served in the humanities rather than the industrial agricultural studies. Making art for the rest of my life was something I wanted to do since I was in kindergarten and it would have been a betrayal to my integrity if I decided to become something else than an artist. Printmaking wasn't my first emphasis, but I responded really well to the mentorship of the two printmaking faculty members, Francisco Souto and Karen Kunc and so I eventually decided to stick to the medium. The undergraduate and graduate printmakers were all very supportive as well so I enjoyed being in this small community we've made for ourselves.

**How have you benefitted from private support?**

Receiving any kind of praise is always a surprise to me, and I'm always grateful for simply anything positive said about my work. I'm less elated that my piece was chosen to be awarded by the Perry Family, but more gratified that there are such generous individuals in the community who choose to support the humanities in such absurd economic and political times. I also had a renewing scholarship with the Susan T. Buffet Foundation during my undergraduate studies that facilitated my education and facilitated my education and allowed me to continue learning. I've set my awards aside for future endeavors, which might include a career abroad. I feel like I am ready to be lucrative with my degree.



## FIRST PHILIP PERRY AND FAMILY FUND AWARDS GIVEN

(left to right) Alex Perry, Kendelle Perry, Phil Perry, Roseann Perry, Toan Vuong and Adrian Armstrong. PHOTO BY AMANDA BREITBACH.

The Department of Art and Art History presented the first Philip Perry and Family Fund Awards at the Capstone Exhibition reception on May 1.

Toan Vuong and Adrian Armstrong, who each received their Bachelor of Fine Arts in studio art in May, were the first recipients of this newly created prize of \$1,000 each. The awards will be presented to two students each semester at the Capstone Exhibition.

Perry is a UNL alumnus who received his Master of Arts and Bachelor of Science degrees from the College of Education and Human Sciences. He is CEO of Perry Reid Properties-Management and is CEO and President of Perry Associates, Inc., and Perry Reid Properties-Development. He has currently developed and manages more than 30 properties in more than 21 cities across a three-state area of Nebraska, Kansas and Iowa.

As a member of MEDICI, a friends group that supports the Department of Art and Art History at UNL, Perry wanted to help students in the department.

"We talked about a variety of ways he could help and realized that while we have ways of rewarding excellence while the

students are in school, we didn't have any award that would help students who were going out into the world," said Peter Pinnell, chair of the Department of Art and Art History. "The award rewards both excellence and potential."

Perry made a donation to the University of Nebraska Foundation last Fall to create the Philip Perry and Family Fund.

The award will be presented annually to two students at each Capstone event. Students are selected by a vote of the family and votes of the Perry Family after viewing the Capstone Exhibition.

Vuong is a Nebraska-born artist who received his BFA with an emphasis in printmaking. In addition to his studio practice, he has worked with organizations such as the LUX Center for the Arts, Lincoln Arts Council and the Sheldon Museum of Art to encourage community creativity. He also teaches art to young Nebraskans through Nebraska Extension. This year, he created the award for the Nebraska Young Artist Awards in the Hixson-Lied College of Fine and Performing Arts.

Armstrong is from Omaha, Neb. Last Fall, he had three pieces accepted into the Soo Visual Arts Center's juried exhibition "Untitled 10" in Minneapolis, Minn. ♦

**Name:** SKYLER SIMPSON

**Majors:** Art and Art History in the Department of Art and Art History

**Year:** Sophomore

**Hometown:** Elkhorn, Neb.

**Scholarship:** Hixson-Lied Undergraduate Scholarship

**Describe your experience at UNL so far.**

I came to UNL with a declared major in art, and after two semesters I have expanded my studies to include a double major in Art and Art History, as well as a minor in Textiles, Merchandise and Fashion Design. My professors have only reinforced my resolve to pursue a career in art and have inspired me to increase my curiosity in multiple subjects. In just one year in the program, I was pushed creatively more than my latter three years of high school. Although I have not yet declared an emphasis, I primarily use pen and ink, graphite and watercolor or gouache paint. Last year I joined Art League, which has substantially expanded my knowledge of Lincoln's local art scene and exposed me to student work outside of my classmates. I also was fortunate enough to have one of my graphite drawings selected for the Undergraduate Art Show in the Eisentrager-Howard Gallery.

**How have you benefitted from private support?**

When I discovered that I had been selected to receive a Hixson-Lied Scholarship, I could hardly register my fortune. Accepting this scholarship was incredibly humbling because I had worked so diligently on my portfolio throughout my senior year of high school. I still remember reading and re-reading the comment about the compositions of my various pieces and feeling elated. Receiving the Hixson-Lied Scholarship further strengthened my resolution to continue creating. After receiving scholarships to UNL, I realized the amazing opportunities that Lincoln would provide, as well as the convenience of living close to home. UNL offers a brilliant art program and more clubs and extracurricular opportunities than I could count.



**Name:** DESIREE BARTELS

**Major:** Theatre Directing and Management and Theatre Performance, Johnny Carson School of Theatre and Film

**Year:** Sophomore

**Hometown:** Tobias, Neb.

**Scholarship:** Johnny Carson Opportunity Scholarship

**Describe your experience at UNL so far.**

Though I only have one year at the Johnny Carson School under my belt, I have already been given many opportunities to find my creative niche and grow my academic and professional experiences. As a Theatre Direction and Management and Theatre Performance double-major, I have had the chance to work on many different projects that fall under both areas of study. I performed in the mainstage production of "Middletown," performed in a play produced in Theatrix's staged reading series and was in a film for the 72-Hour Film Festival. In the spring, I was able to perform in a scene for the Stage Directors and Choreographers (SDC) directing competition at the Kennedy Center American College Theatre Festival (KCACTF) Region V Festival. I was Assistant Director and Assistant Stage Manager for Theatrix's production of "Dr. Jekyll and Mr. Hyde," and I was publicist for our spring mainstage production of "In the Next Room (Or the Vibrator Play)." When I look back at all I was able to do my freshman year at the Johnny Carson School, I really appreciate how many opportunities I was given.

**How have you benefitted from private support?**

As with any scholarship, I was very excited and grateful. But because the Johnny Carson Opportunity Scholarship came from my future school and carried the name of the man who made such a huge impact on that school, I also felt a new sense of responsibility. I was honored to be recognized as a student who deserved to carry a title associated with Johnny Carson, but I also realized that I had to do that name justice. Johnny Carson was an amazing talent who invested in the futures of UNL students who want to follow in his footsteps, and I am honored and extremely thankful that I was recognized as a scholar among those aspiring students. It makes me feel a sense of higher responsibility to excel for myself and those who believe in me.







As an alumnus or friend of the Hixson-Lied College of Fine and Performing Arts, you belong within a distinguished circle. Together with alumni, students, faculty and friends, you care passionately about the quality of the college's education and artistic outreach around the world.

Now, it is easier and more enjoyable than ever to celebrate this association by joining one of three giving circles—each with a level designed just for you.

For more than 70 years, the University of Nebraska Foundation has been the designated fundraising arm of the University of Nebraska. The foundation is currently involved in the Campaign for Nebraska, an effort to raise \$1.2 billion to support students, faculty and programs. Please support the campaign with a gift to the arts.

**JOIN THE CIRCLE** ●

You'll find 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.



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Robert Schanke

**1975**

**ROBERT SCHANKE** (Ph.D. and M.A. 1963) received the 2013 Career Achievement Award for Educational Theatre from the 1500-member Association for Theatre in Higher Education (ATHE) last August. Schanke is professor emeritus of theatre at Central College in Iowa, where he served for 27 years.

**1977**

**ELIZABETH (BUNSEN) WILSON** (B.F.A.)

was featured on a blog titled The Altered Page last October as one of 30 featured artists featured in 30 days from the book "The Mixed-Media Artist: Art Tips, Tricks, Secrets and Dreams from Over 40 Amazing Artists." To see the entry, visit [go.unl.edu/ujvk](http://go.unl.edu/ujvk).



Elizabeth (Bunsen) Wilson

**1982**

**FRED HAGSTROM** (M.F.A.) received the Teaching Excellence in Printmaking Award from Southern Graphics Council at their annual international



Fred Hagstrom

conference in March. Hagstrom also was recently named the 2014 Minnesota Book Artist Award winner for his new piece titled "Passage." This annual award, presented by

Minnesota Center for Book Arts and the Minnesota Book Awards, recognizes a Minnesota book artist or book artist collaborative group for excellence of a new artistic work. Hagstrom is a distinguished professor of art at Carleton College since 1984. He teaches printmaking, drawing, art and narrative, and artist's books.

**1997**

**GARTH JOHNSON**

(B.F.A.) was appointed curator of artistic programs at The Clay Studio in Philadelphia, Pa. He began in January. He oversees exhibitions, artist residency programs and artistic aspects.



Garth Johnson

**2007**

**WENDY BANTAM** (M.F.A. 2007) opened an exhibition titled "Pretty World: New Works in Oil and Plaster" on June 21 at 800 P St., third floor, in Lincoln.

**2008**

**ELIZABETH ALEKSANDER** (D.M.A.), is the assistant professor of clarinet at the University of Tennessee-Martin, where she teaches clarinet and music history.

**CHRISTOPHER BARRICK** (D.M.A.) is chair of the Department of Music and Theater at West Liberty University in Wheeling, W.V.

**MICHAEL REICHMAN**

(B.M.) was one of seven national recipients in the League of American Orchestras' "Emerging Leaders Program." The two-year program is for those under age 35 who want to be a driving force in the future of America's orchestras. Reichman is general manager and assistant conductor for



Michael Reichman

Symphony Nova in Boston. **CALEB BAILEY**, who graduated from UNL with a B.A. in communication studies in 2010, was also selected for this honor. Bailey is orchestra manager of Lincoln's Symphony Orchestra.

**2009**

**ELIZABETH CASSIDY PARKER** (Ph.D.) is joining the music faculty at Boyer College of Music and Dance at Temple University this Fall. After graduating from UNL, Parker was assistant professor of music at Schwob School of Music at Columbus State University in Georgia, where she taught general and choral music education classes.

**2010**

**BRAD FLICK** (B.F.A.) has been hired as a dialog editor with AnEFX in Los Angeles and will be a member of L.A. IATSE 700 Sound Editors Guild.

**2012**

**NIKKI KELLY** (B.A.) was invited to be part of Wicked's "30 Days of Flight" campaign to celebrate the musical's 10th anniversary. Kelly went backstage and had the make-up artist for the show transform her into Elphaba. See the video on YouTube at [go.unl.edu/gs3n](http://go.unl.edu/gs3n).

**2014**

**DAVE STAMPS** (D.M.A.) received an American Society of Composers, Authors and Publishers (ASCAP) Plus Award for 2013. Stamps is the assistant professor of jazz composition at Gustavus Adolphus College in St. Peter, Minn.

**JOSHUA WATERSTONE** (M.F.A.) had his film, "Cubicle Life" selected for the 23rd annual Woods Hole Film Festival in Woods Hole at Cape Cod, Mass. So far, the film has been selected for four film festivals and won "Best Micro Short" at the Bare Bones International Film Festival earlier this year.

**KELLY WOLD** (B.F.A.) is creating a Wounded Warrior sculpture, which will grace the entry to the planned Pottawattamie County Veterans Affairs office in Iowa. The six-foot, steel and bronze sculpture shows a kneeling soldier pulling up his boots to stand again and continue on. Veterans around the country donated more than \$2,000 to pay for her materials. ♦



In our last issue of Arts Magazine, the cover story featured the work of Hixson-Lied Professor of Art History Michael Hoff and his archeological team unearthing a giant Roman mosaic in southern Turkey.

Shoveling and sweeping to expose still-hidden portions of a 1,600-square-foot marble mosaic that dates to Roman times, a University of Nebraska-Lincoln archeological team last summer unearthed a new treasure in southern Turkey.

Lying face down in more than a millennium of soil was a life-size marble head, the remnant of a sculpture of the goddess Aphrodite—still beautiful, though scarred by chips on its nose and face.

The sculpture's body was missing, likely incinerated in a lime kiln many centuries ago.

By somehow escaping destruction, Aphrodite's head provides yet another telling detail about how profoundly the region was affected by Greek and Roman culture during the first and second centuries, Hoff said.

The head, Hoff said, is the only piece of monumental sculpture recovered so far in an eight-year archeological dig at the site of Antiochia ad Cragnum (Antioch on the cliffs), an ancient Mediterranean city that once numbered perhaps 8,000 people.

Aphrodite's head was a highlight of the 2013 excavation that also uncovered the vestiges of what appears to be a temple, with a second marble mosaic covering its interior floor.

Hoff and his team continue their work this summer at the site.

For more information, visit [go.unl.edu/c3ag](http://go.unl.edu/c3ag).

WITH REPORTING BY LESLIE REED, UNIVERSITY COMMUNICATIONS



Top: Members of a UNL-led archeology team uncover the western portion of a 1,600-square-foot mosaic in southern Turkey.

Right: A life-size head of the goddess Aphrodite is the first example of a monumental statue found at a southern Turkey archeological site exploring the ancient city of Antiochia ad Cragnum


Below: A mosaic in southern Turkey is believed to have been the floor of a Roman temple.




NEBRASKA

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INSIDE:



Glenn Korff



Mary Riepma Ross