ampersand

TEXAS TECH UNIVERSITY • COLLEGE OF VISUAL & PERFORMING ARTS • FALL/WINTER 2007

work in progress
Front Cover:
Dr. Carol Edwards, Dean of the College of Visual & Performing Arts, is pictured in the unfinished sculpture area located on the northeast side of the 3D Art annex.

– PHOTO BY NEAL HINKLE

Professor Robly “Rob” Glover demonstrates annealing to his beginning jewelry design and metalsmithing class in the new, state-of-the-art annealing and soldering room.

– PHOTO BY NEAL HINKLE
FALL/WINTER 2007

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PREMIERE VOLUNTEER

TEXAS TECH UNIVERSITY
College of Visual & Performing Arts™
It is my pleasure to welcome you to the 5th edition of *Ampersand*, an award-winning magazine, filled with information about the College of Visual and Performing Arts, our exciting programs, and our talented students and faculty. In August of this year, I was honored to become the new Dean of the College. Since the College was formed 5 years ago, strong programs and dedicated faculty and staff have formed the cornerstone for excellence. We are at a pivotal moment in our life as a College as we invite success from our students and ourselves and fulfill our commitment as leaders in education.

*Ampersand* is a publication for the many friends, alums, and supporters of the College. As the *Ampersand* theme “Work in Progress” suggests, the College is constantly on the move, changing and growing as we prepare talented, creative artists and educators for a globally diverse society.

The College of Visual and Performing Arts is at the forefront in presenting world-class performances and exhibitions, celebrating thought-provoking new works of art, presenting timeless classics, and showcasing the very best talents of our students and faculty. This *Ampersand* showcases the accomplishments of the School of Music, the Department of Theatre and Dance, and the School of Art. From the new “smart classrooms” in Music, to the clothing drive to replace costumes damaged in the Maedgen Theatre, to the gala celebration of the 40th Anniversary of the School of Art, this publication paints a picture of the College that you will find interesting and informative.

I know that you will enjoy reading about our successes and our challenges. I invite you to be a supporter of the College; your support enhances our programs, builds on our successes, and is crucial in assisting the college to continue moving forward as, “A Work in Progress”!

Carol Edwards is the Dean for the College of Visual and Performing Arts at Texas Tech University. Previously, Dr. Edwards served as Dean of Western Washington University’s College of Fine and Performing Arts. She earned her doctorate in art education from Florida State University, a master’s degree from the University of Alabama, and a bachelor of fine arts from Mississippi University for Women. Dr. Edwards is a Professor of Art Education and she has taught art education and art theory/criticism courses. In collaboration with the High Museum of Art in Atlanta, Dr. Edwards published *Rings: Five Passions in World Art. A Multicultural Curriculum Handbook* distributed by Crystal Productions.

Dr. Edwards was awarded a fellowship to attend the National Endowment for the Humanities Summer Institute at the East-West Center at the University of Hawaii where she studied South Asian culture and civilization. As a result of her interests and knowledge of South Asian cultures, she received a Chancellor’s Award to travel and study in India.

Dr. Edwards has been the recipient of numerous awards: Georgia Women in the Visual Arts Award, Kennesaw State University’s Distinguished Teaching Award, Georgia Board of Regents’ Teaching Excellence Award, Georgia Art Education Educator of the Year in Higher Education Award, and the Innovative Excellence in Teaching, Learning, and Technology Award. Her memberships include Phi Kappa Phi National Honor Society, the International Council of Fine Arts Deans, and the National Art Education Association.
On September 15, 2007, The Texas Tech University School of Art in the College of Visual & Performing Arts celebrated their 40th Anniversary with a recognition ceremony honoring past Chairs and Directors, including guest of honor Dr. Bill Lockhart, the first Chairperson of the Department of Art.

In September 1967 two areas of study merged to form the Department of Art: Allied Arts from the Department of Architecture and Applied Arts from the College of Home Economics. In the beginning, offices and classes were housed in both the Architecture Department and the “memorable” army barracks, then in several locations across campus. In 1970 the Department moved into the new Art Building, with shared space in the Architecture building. The Department became a member of the College of Arts and Sciences in 1967 where it remained for thirty-five years, later changing from Department of Art to School of Art (SOA). In 2002 the School joined with the Department of Theatre and Dance and the School of Music to form the new College of Visual and Performing Arts (CVPA).

Following the recognition ceremony, there was a reception held in the foyer of the Art Building which featured the opening of the 2007 Annual Art Faculty Exhibition and the 2007 Annual MFA Candidate Group Exhibition.

The 40th Anniversary served to honor the past, but also marked the beginning of a new era. Professor Todd DeVriese, new Director of the School of Art, and Dr. Carol Edwards, new Dean of the College of Visual and Performing Arts, were introduced at the celebration. In addition, guests toured the jewelry and metalsmithing area of the new 3-D Art Annex.
very student who enters the new School of Art 3D annex has a similar reaction: “Wow!” The building, currently under renovation, takes many by surprise with its style and size, or as graduate student Jessica Jacobi from Austin put it, “It’s Texas Big!”

Residency in the new 3D Art Annex began with the first day of classes this fall. The annex currently houses the Jewelry Design and Metalsmithing classes, but will eventually play host to all of the 3D areas including sculpture and ceramics. The 3D Annex is a renovated building located across from the Recreation Center, which boasts over 33,000 square feet with 6,000 square feet allotted to the new jewelry area.

Texas Tech has established a new benchmark for universities across the nation with the planning and expertise that has gone into the development of this new building. The well-planned design lends itself to both efficiency and creativity. It provides an environment that encourages group interaction as well as space for individual inspiration and creativity.

“The size and quality of the facility will allow Texas Tech to compete on a national level for graduate and undergraduate students. Tech students now have access to one of the finest equipped and safest facilities in the nation,” Professor Robly Glover said.

Unlike the archaic former facility consisting of one room and storage cabinets in the hallway, the new jewelry area hosts two undergraduate labs, a central soldering area, an acid and etching room, spacious graduate studios, ample storage, faculty offices and a covered outdoor area to hammer and raise metal. Each undergraduate and graduate
Jewelry and Metal Design major has an individual jeweler’s workbench and personal storage. The soldering area allows eleven students to solder at one time and gives them access to a variety of gasses including acetylene, natural gas, compressed air and oxygen. Each station is individually lighted and has dimmer switches so that students can accurately gauge the temperature of their metal as they solder.

One of the most pressing reasons a new 3D facility was necessary was to ensure the health and safety of students and employees. The health and safety practices in the new building are premier. No longer will the metals lab be filled with the noxious fumes of gasses and wax burnouts. Every effort has been made to use state-of-the-art technology to ensure that our students are working in the cleanest environment possible.

Robert Terrell, Health and Safety Coordinator of the School of Art, noted that, “The new building is much safer and has outstanding filtering devices to ensure air quality.”

While safety was a prime motivator for the relocation of the 3D program, it is not the only reason a new facility was required. The School of Art is literally bursting at the seams. The addition of the 3D Annex allows the School of Art to manage its growing enrollment while maintaining national standards of excellence. This goal parallels the Texas Tech University mission for developing a larger student body.

“The size and quality of the new facility will position the Tech School of Art as a dominant competitor in its efforts to recruit visual arts candidates. The 3D Art Annex will also allow the 2D areas to expand and develop in the much needed spaces that will become available as the 3D areas move over to the new facility,” said Ryan Scheckel, Academic Advisor of the School of Art.

All of the students enrolled in Jewelry Design and Metalsmithing courses are grateful for the new facility, including Emily Schuhmann, a first year graduate student from Indiana.

“The new 3D building is one of the reasons I chose to attend Texas Tech as a graduate student,” Schuhmann said. “The building’s set-up is conducive to health and safety, and students have the facilities to produce top-of-the line work. I am particularly excited about the outdoor raising area, which allows enough space for students to create their works. It will also protect the students from the noises created by hammering and raising. It feels like, with such a premiere facility, anything will be possible to explore and create.”

Terri Dove, a sophomore from Cooper, Texas, shares Schuhmann’s enthusiasm. “I really enjoy the new jewelry space. It is so beautiful and it creates a comfortable atmosphere for using the awesome new equipment,” Dove explained. “I always look forward to working there.”

Although the restoration of the 3D Annex is not complete, School of Art Director Todd DeVriese is extremely optimistic about the future. “The addition of the 3D building goes a long way towards meeting the needs of our students. The Jewelry Design and Metallsmithing area has
Students create their artwork in the new 3D art annex.

moved into the building and is offering courses there this semester. The ceramics and sculpture areas of the building remain unfinished, and we will be working to finalize the project in the near future,” DeVriese explained.

“The size and quality of the facility will allow Texas Tech to compete on a national level for graduate and undergraduate students. Tech students now have access to one of the finest equipped and safest facilities in the nation.”

– ROB GLOVER

Generous contributions from the Helen Jones Foundation and the CH foundation made the initial phases of construction on the project possible. Naming opportunities still exist for the new building and will serve as excellent opportunities for individuals, businesses or corporations to honor loved ones or favorite former faculty. The School of Art is optimistic that the additional $3.8 million dollars needed to complete the renovation will soon be secured and that all of the 3D areas will be relocated to the new facility in the near future.
Theatre students China Young and Aaron T. McFarland work on vintage costumes collected during the Costume & Cash drive organized to replace wardrobe destroyed by the two
For those associated with the department of Theatre and Dance, January 17, 2007 calls to mind one thing, fire. It was early that morning that a fire broke out back stage of the Maedgen Theatre’s Mainstage. The fire destroyed the rigging and most of the stage-left wing, while the smoke and water associated with the fire left the building uninhabitable. The basement was flooded from water used to extinguish the fire, and the smoke was so thick and all encompassing that no part of the building or attached annex was left unaffected.

Our immediate concern was where to teach our classes. Since the Maedgen Theatre building has very few formal classrooms, the business of relocating them was somewhat less difficult than if we had the classroom space we desperately need. Still, specialized classes in the design areas, which are highly dependent on the technology located in the building, had to find a new home. The second problem was where to locate our faculty and staff, including twenty-six teaching associates. Then there was the matter of upcoming productions, one of which, DanceTech, was scheduled to open in less than seven days. In addition, the scenery, lighting, costume and prop shops were destroyed or rendered useless by the fire, smoke and water. We had our work cut out for us.

We are all familiar with the somewhat tired cliché “the show must go on,” and as much as I tried to keep from using that phrase, it continued to reverberate in the back of my head. In solving the immediate classroom problem, Kay Dowdy, the Director of Academic Support and Resources, found us classrooms for those classes that had been located in the Maedgen. We missed only one day of classes, even though for some of us it was like academic camping. Next order of business – offices. This took a little longer, but eventually everyone found an office home, including our twenty-six teaching assistants.

Now, could we make the show go on? At no time did we ever discuss canceling the spring season. “We’ll show people; we won’t do that!” Great sentiment, but where were we going to build the scenery, props and costumes? Where were we going to rehearse and perform?

First up was DanceTech. The dance program is a shining example of positive change in our department. Headed by Assistant Professor Genevieve Durham, the dance program has grown in enrollment from single digits four years ago to over fifty majors and an equal number of minors. The only impediment to continued growth is the lack of space; our one dance studio is stretched beyond its limits. Through the generosity of Gerald Dolter in the School of Music, who relinquished some of his reserved nights, we were able to rent the Allen Theatre. The show went on and played to record crowds. One down!

Next up, Stop Kiss, scheduled to perform in the Lab Theatre two weeks following the fire. Again, the arts community came to the rescue, and we were able to rent – at a reduced rate – the Boston Avenue Playhouse. So the production was redesigned for a different space and rehearsals went on, until…

A few days before Stop Kiss was scheduled to open, there was a fire at the Boston Avenue Playhouse. Luckily, the damage was minor. When I arrived on the scene and recognized some of the same firefighters who fought the Maedgen Theatre fire, we agreed to stop meeting like this. The production opened and enjoyed a successful run.

We were also able to rent space at the Boston Avenue Playhouse for our costume shop. Our neighbors in Architecture were kind enough to make their basement gallery available to us to use as a scene and prop shop, and we are much indebted to them. Following Stop Kiss, we were able to secure space for our next Mainstage production, The Pillowman, at the Louise Hopkins Underwood Center for the Arts Firehouse Theatre (the irony was lost on some). Dr. Don Williams and our friends at Lubbock Christian University were kind enough to provide space for our final Mainstage production, To Kill A Mockingbird. Finally, we were able to produce the tenth annual Raider Red One Act Play Festival at the Escondido Theatre in the TTU Student Union. If you are unfamiliar with RROAPS (as it is called), it is a showcase of the best short original scripts out of the department’s playwriting program. It is not to be missed.

Throughout the spring semester, classes were covered, and eventually the faculty and staff were able to move back into their offices. The show went on. Then, there was the annoying, not-so-little matter of fixing what was destroyed or damaged. Upon the recommendation of the President, the Board of Regents approved one million dollars to return the Maedgen Theatre to pre-fire condition or better. The Producers Circle (a support organization for theatre and dance) organized the hugely successful Costume & Cash drive to help replenish vintage costumes lost to water damage. We were back to spinning in greased grooves!

Restoration began in early summer with the goal of being...
completely back in the building by September 1, 2007. As the work began, it looked as if we would be able to produce our Summer Rep season back in the Lab Theatre. Productions were selected, sets built, costumes designed and tickets sold. We were a few days from opening the first Summer Rep production, when... Fire!

On June 10, 2007, a fire broke out in the scene shop. Even though the fire was restricted to the scene shop, the damage to that area was total, and all materials and many of the tools were lost or damaged beyond repair. By now, being experts at this, we were able to find spaces for summer classes, the faculty and staff were only out of their offices for a couple of days and we were able to again rent space at the Boston Avenue Playhouse for our three summer productions.

In addition to disrupting our summer programs, the second Maedgen fire slowed down the restoration work from the first fire, made additional restoration work necessary and pushed back the goal of being fully back in the building by September 1. We also determined that the first Mainstage production for the 2007-2008 season, A Chorus Line, October 18-21, would be produced in the Allen Theatre. We hope to return to the Maedgen in full force with our first Lab show, The Solution, October 29-November 4, and Mainstage production, Jitters, November 29 – December 2. The show goes on...

Several people need to be thanked for their help during these unprecedented events. First and foremost, the faculty, staff and students of the Department of Theatre and Dance who, instead of curling up in a ball, pulled themselves up by their bootstraps and did what needed to be done. The Producers Circle rallied around the department and organized the Costumes & Cash drive. In addition, a special thanks goes out to the staff of the College of Visual and Performing Arts, the Department of Psychology, Office of the Provost, Gerald Dolter and the School of Music, Women’s Studies Program, Kay Dowdy, Janessa Leisy, Roy Harline and Texas Scenic Company, TTU Physical Plant, the Lubbock Fire Department and especially our patrons who followed us around on our tour of Lubbock Theatres. Thank you; I look forward to seeing you at the upcoming Mainstage, Lab and Summer Rep productions. &
At first glance, change in the School of Music may not be immediately visible. In fact, our most significant change in recent years continues to maintain a low-visibility profile, and therefore demonstrates effective integration. The change – technology!

Consistent with our University and School of Music mission, we seek to continually increase our engagement with local, regional and national audiences. Today, thanks to several recent additions, we are now able to reach new audiences literally worldwide.

The integration of technology into the School of Music is comprehensive, present in virtually all aspects of what we do. Motivated by the constant desire to enhance learning “inside” and “outside” the classroom, newly integrated technological advancements and our partnership with the TTU Library’s Digital Media Services Center (DMS) create the possibility for maximum access to the widest possible audience.

Three classrooms in the School of Music are outfitted with the latest in media equipment, including projection units, recording and playback equipment and computer stations, which allows for immediate access to the web. Smaller classrooms provide playback equipment, and faculty members are individually provided necessary portable equipment for their specific teaching needs.

Although this kind of classroom technology has been available for some years, it is important to note how access to information continues to evolve. For example, in collaboration with the main TTU Library and music faculty, our audio and video holdings, archival recordings, special performances and presentations are gradually becoming digitized. Already available on a limited basis through DMS, digitized information is immediately accessible to faculty from the classroom computer. Further, student access to this same material is possible from their personal computer, creating yet another source for study, homework and research.

The enormity of audio and video holdings that must be digitally converted will require many months of work, and it is expensive to do. Future plans to digitally scan musical scores in the library will someday make it possible for students and faculty
to hear a selection and view the musical score from a single computer while sitting in a classroom or residence hall.

If we are to foster intellectual and personal development in our students, we must be responsive to how new students learn. We must remain on the cutting edge of new learning paradigms. Students today navigate with ease through web sites. They employ iPods, cell-phones, text messaging and social networking services like Facebook, MySpace and YouTube. Access to huge amounts of information is readily available without leaving the confines of their residences, and School of Music pedagogy takes advantage of all these new technologies.

In response to such dramatic change, some faculty in the School of Music have sought to assist students in learning by building from their strengths. One such class is MUHL 5231 – Constructs in Ethnomusicology – taught by Dr. Christopher J. Smith. Members of this graduate-level class are required to participate in the online class “blog,” opening the door to communication and discussion on class topics at almost any time day or night. Three-person teams from the class are asked to create a website demonstrating their research with commentary, interviews, detailed information and the inclusion of supplementary links. This kind of activity promotes collaboration, critical thinking, responsibility for accuracy, and is a part of “public knowledge” as the web sites are available to anyone. Here is but one fine example: http://www.geocities.com/superawesomemariachiproject/.

In addition to activity “inside” the classroom, technological advances “outside” the classroom have proven to be equally exciting. It has always been the School of Music’s mission to share our research and creative activity with our public. Recent technological advancements have made it possible to provide new and even more comprehensive access.

In collaboration with the staff at Texas Tech’s KOHM radio and the recent acquisition of a digital ISDN converter, it is now possible to broadcast selected concerts and recitals directly from Hemmle Recital Hall to the KOHM radio audience and anywhere in the world. For example, the Celtic Christmas concert has been presented live on KOHM for the past two years. Many more live performances of major ensemble concerts and recitals are planned for the coming year. It is also possible to hear virtually all live recital performances and concerts from Hemmle Recital Hall by going to rtsp://129.118.83.37:80/hemmle.sdp in your QuickTime browser – an instant worldwide audience!

Recent changes will also allow the creation of the finest possible professional recordings in the School of Music Choral Rehearsal Hall, the Recording Studio and the Opera Lab. Rooms M01, M252 and M254 are now connected to the central recording room, potentially linking all of these rooms to the URL listed above as well as to KOHM radio.

Future collaborative plans with KOHM will bring to the air waves special live recitals directly from the School of Music Recording Studio, as well as special performance/interview sessions with noted guest artists such as the Emerson String Quartet. These exciting collaborative projects use the latest available technology to connect Texas Tech and the School of Music to the world.

Outreach is a fundamental mission of a public university, and this is particularly true in music where throughout history we have engaged with audiences. The integrated technology we embrace today improves our ability to reach a more diverse population. It reduces geographical and economic gaps, and it enhances our ability to further enrich our society.

Technology is not an end, but rather, it is a means to an end. Technology is the newest tool we employ to facilitate our most basic educational mission. Today we proudly embrace technology in the same way we embrace such long-standing and accepted teaching tools as black boards, chalk, paper, pencils, blue books and conducting batons.

Support information provided by Christopher J. Smith, Will Strieder, and Clint Barrick. 
Josh Gentry, next year’s Drum Major for the Goin’ Band, models several different angles and versions of the new Goin’ Band from Raiderland uniform. Gentry is a junior Exercise and Sports Science major with a Music minor.
The College of Visual & Performing Arts at Texas Tech University is proud to announce the Band Together campaign organized to raise necessary funds to purchase new uniforms and provide travel support for the award-winning Goin’ Band from Raiderland.

Dr. Carol Edwards, Dean of the College of Visual and Performing Arts, stated enthusiastically that, "An immediate goal of the College of Visual and Performing Arts is to raise money to purchase new uniforms for the Goin’ Band. However, as a greater goal, the College is committed to securing a significant endowment to establish future support for the Band. Our talented students who dedicate themselves year after year to carrying forward the tradition and excellence of the Goin’ Band deserve our support."

The Goin’ Band from Raiderland is the largest spirit group on campus and among the finest bands in the country. In 1925, the original band of only 21 members dressed in matador uniforms. In recent years, the band’s 440 members have returned to variations on that original look. The Goin’ Band performs at home and away football games, bowl games, parades and at other special events. Following home games, devoted fans join the band in their traditional march out of Jones AT&T Stadium, through the engineering key, around the circle, by the Administration Building and ending at the band parking lot behind the Music Building.

The new uniforms combine the best of the old and the new into a striking, updated version. Christopher Anderson, director of the Goin’ Band, explained, “The new Texas Tech Band uniform is our basic traditional jacket design incorporating the scroll which has been a part of the Goin’ Band uniform since 1983 when the university returned to the ‘Matador’ look from the early days of the institution. The breastplate creates several additional ‘looks’ which can be utilized at exhibition and high school performances where students expect a more modern style. This allows us to create a cutting edge look while celebrating the history and heritage of the Matador style which has become synonymous with that Goin’ Band from Raiderland!” The cost of each uniform is $500.

Contributors will be a part of the pride and tradition of the Goin’ Band from Raiderland. Special one-of-a-kind commemorative gifts will be given to those who give to the Band Together campaign. Framed original Double-Ts and limited edition pillows created from retired uniforms are available in limited quantities for Drum Major and Director Level donors through January 31, 2008.

School of Music Director, Bill Ballenger stressed the importance of supporting the Band Together campaign. ”The Goin’ Band from Raiderland is among the most visible and distinctive organizations at Texas Tech University. The 440 members of the Goin’ Band come from the School of Music and nearly every other college and field of study on campus. When these fine student musicians perform each week they represent to fans, alumni, and the rest of the country the very best of this great institution. The new uniform will promote even greater pride in our Goin’ Band and Texas Tech University.”

After years of spectacular performances, the Goin’ Band’s current 12-year-old uniforms are worn out. After years of spectacular performances, the Goin’ Band’s current 12-year-old uniforms are worn out. Let’s band together and show our appreciation by providing uniforms and supporting travel for this prestigious group.

The Goin’ Band from Raiderland was the 1998 recipient of the prestigious Sudler Trophy as the nation’s top marching band. –PHOTO BY K. PORTER
CHANGE: A simple word, noun or verb, but one that often threatens. Its meanings comprise the act or action of altering, of modifying, of making something different (OE Reference Dictionary). In this, CHANGE entails risk—the risk of new ideas or actions; the risk of being or seeming to be different; the risk of falling short of the goals that impel change; the risk of failure. “Changing a subject” implies a subterfuge to avoid an unpleasant or embarrassing situation. “Changing one's mind” or “changing one's tune” evoke the characteristics of changeable, i.e., inconstancy or untrustworthiness. Changelessness, on the other hand, intimates stability, reliability, or even universality; changelessness maintains the comfort of familiarity. As members of a university, our task is not to preserve an institution already well-established by 1250 C.E. but rather to emulate our predecessors who, throughout nearly eight centuries, have dared risk in order to modify, to alter, to CHANGE the status quo.

The Fine Arts Doctoral Program and its students exemplify the academic risk-taking that promotes the best aspects of change: improvement or alteration to address contemporary needs and issues.

Two FADP students majoring in Theatre, Bob Chanda and Paula Chanda, already have applied their administrative expertise to enhancing Lubbock’s cultural landscape by establishing a non-profit Hub Theatre Group. The city’s newest theatrical ensemble and one of the resident companies at the regional Louise Hopkins Underwood Center for the Arts, HTG has introduced itself with hard-hitting dramas. That’s hardly the usual means by which to lure crowds but, according to Bob Chanda, “We wanted to first show audiences what we are capable of doing. We’re starting with prize-winning, small-cast shows so we can focus on the acting...We think we’re doing something different if our shows force audiences to think about what’s happening on stage.”

For example, October saw the opening of Doubt, an award-winning drama written by John Patrick Shanley in response to Americans’ sense of certainty—that they know the truth about virtually every topic. Set in a Catholic school during the 1960’s, Doubt features the efforts of a nun to oust a priest, whom she believes has engaged in wrongdoing, together with his battles against her actions. According to Chanda, “what attracted me to the play is the question of whether the nun is correct or [whether she is] engaged in a witch hunt against an innocent man....If all of us are doing our jobs right, the audience should also depart in a state of doubt.”

The addition of the Hub Theatre Group provides challenging fare for area theatre-goers, forges another partnership among university, community, and regional entities, and instills new interactions among faculty members, advanced students, and local talent. CHANGE is positive risk-taking.

CHANGE incarnates deliberation. During the past two years, the FADP has collaborated with the School of Art to modify its major, which accrediting agencies approved for advertising last year as Critical Studies and Artistic Practice. CSAP examines diverse discourses in the visual arts, exploring both trans-disciplinary margins and disciplinary strengths. It provides knowledge, intellectual strategies, and critical skills that facilitate scholarly achievement, innovative contributions, and a variety of
professional activities in the arts. CSAP, we hope, attracts “hybrid” students who desire competency in two focal areas rather than in a traditional, narrowly focused program.

Critical Studies and Artistic Practice addresses what we think to constitute a major educational trend for the future by appealing to students whose sundry interests and goals demand innovative approaches. The reformulated major compels adjustment from its art faculty, which must emend entrenched ideas about roles for studio activity within an academic program, about the forms that a dissertation may take, about standards which mark excellence when types of knowledge combine in idiosyncratic configurations. CHANGE challenges.

The status quo eventually stultifies; through change, one lives. “L’chaim,” to Life!

In keeping with “Critical Studies,” the FADP partnered with the School of Art to produce educational outreach for the exhibition ¿Y QUÉ? – Queer Art Made in Texas, curated by Harmony Hammond. Hammond, a nationally-prominent artist, arts writer, and curator who lives in Northern New Mexico, selected artworks by twenty-six “queer” artists from Texas. The diverse objects incorporate disparate visual strategies to address identity issues such as sexuality, gender, race, and ethnicity. Some works deal overtly with these issues, others engage them more subtly, or perhaps skirmish with other issues both in and out of the mainstream. The artworks query stereotypes of what constitutes gay, lesbian, queer, etc. Hammond has authored an essay on the exhibition and entries on individual artists; she will present the topic to a national audience at the spring 2008 meeting of the College Art Association.

Jeffrey Scott, a doctoral major in Theatre, worked with the FADP’s director and organized satellite events via an arts administration course. The panel session Taking Risks in Academe, moderated by Vice Provost Elizabeth Hall Burns on October 10, represents our program’s major contribution. The panel encompassed varied roles and expertise: Dr. Peter Briggs, Helen DeWitt Jones Curator of Art (Museum); Dr. Laura Calkins, Director of Women’s Studies Program (Honors College/History); Dr. Ed Check, PhD Coordinator, Art (Art Education); Dr. Linda Donahue, Associate Chair, Theatre & Dance; Dr. Marjean Purinton, Associate Dean, Honors College (English Literature). Gender theory, concepts of university, and pragmatic experience engendered initial statements that stimulated lively audience exchange; the constellation of theoretical, conceptual, and practical perspectives exemplifies FADP values and potential. CHANGE vivifies.
In its inaugural year, The Producers Circle set three goals: growing to 100 members, holding three events, and raising money for departmental scholarships. The group was well on its way to meeting those goals having hosted two receptions prior to departmental productions. The first was hosted by Ron Morgan prior to opening night of theatre’s first fall production, *Company*, and the other hosted by Jennifer and Jon Whitmore prior to the opening of its final production of the season, *To Kill A Mockingbird*. Then the fires of January 17, 2007 and June 10, 2007 occurred. While the Producers Circle did not lose sight of its original goals, they did refine them in light of the department’s immediate needs. In addition to the damage left directly by the fire, there was damage caused by hundreds of gallons of water that made its way from the stage to the basement where the costume shop is located. This resulted in the loss of thousands of yards of fabric, hundreds of vintage costumes, patterns, hats, shoes, and props. The Producers Circle stepped right in and organized a Costumes & Cash drive to benefit the department. The response was overwhelming! The department received clothing dating back to the turn of the century (20th century that is), hats, gloves, jewelry, and accessories many of which will, in addition to being part of the department’s permanent collection, find its way on stage in a departmental production. In addition to the garments and sundries donated, $3,404.91 was donated to help replace fabric lost in the flood. Although the fire deterred the Producers Circle from their original goals, they responded in fine show business tradition and helped the show to go on.

The Dean’s Circle (formerly the Muses) shared three important contributions with the College of Visual & Performing Arts this past year: their time, talents and treasures! This dynamic group of friends and alumni of the CVPA recently reorganized to form a group dedicated to supporting the college through a variety of activities. Future plans include an annual working retreat where all members of CVPA volunteer groups will be invited to brainstorm about ways to support the college. Other Dean’s Circle goals include sponsorship of an annual arts trip for friends and alumni to art hot spots such as New York City, London, and/or Italy; an annual fundraiser for college support; and an annual alumni and donor recognition event. But it’s not all work. Dean’s Circle members get to enjoy the concerts, recitals, performances, and theatre productions presented by our talented students and faculty. They also know how to throw a party, as evidenced by a recent event at the home of Ron Morgan and Lorenzo Sevilla hosted for members of the college’s various support groups. There is no better way to experience the scope and depth of the visual and performing arts at Texas Tech than to get involved with the Dean’s Circle, the Friends of Music, the Medici Circle, or the Producers. Call Kim Klotzman, 806 742-0700, for information about any or all of these volunteer organizations.
The **Medici Circle**, supporters of the School of Art, was formed last fall through the efforts of Lubbock citizens along with School of Art faculty. The group’s mission is to financially support and promote the Texas Tech School of Art and to raise scholarship funds for students. During spring 2007, the Medici Circle kicked-off a membership drive during *ShinoFest 2*, an exhibition of Shino glazed ceramics created by SOA students and faculty. Presented as an awareness builder and “friends-raiser” on March 2, members of the Board generated interest in scholarships for SOA. Ken Dixon, artist, professor emeritus and founding president of the Medici Circle, is optimistic about the prospects of gathering local support for art student scholarships. “All funds collected from the membership drive and other fundraisers will be earmarked for art student scholarships – a different strategy than the typical in which funds raised support operations.”

The Medici Circle invites those interested to join in our efforts to: create scholarship endowments for Art students; develop awareness about the School of Art; promote exhibitions, guest speakers, and visiting artists programs; and help achieve the target goals of the SOA Development Art Vision 20/20.

Upcoming activities include a **5 x 7 Art Food & Wine Extravaganza**, April 5, 2008. To join today and to start receiving all announcements, go to - and click on Supporting SOA, Medici Circle to download a membership form. For additional information, please call Joe Arredondo, assistant to the director for development and alumni relations at 806-742-1947 or e-mail at joe.arredondo@ttu.edu.

**Friends of Music**, the support group for the School of Music at Texas Tech, has had a productive year. From 2006-2007, they increased their music scholarship endowment to $81,000. A new set of Steel Drums was purchased, enhancing the instructional and performance offerings for percussion students. The Board of Directors, in conjunction with Jent’s House of Music, also presented seven musicales in host homes around Lubbock, and hosted a special dinner and program titled *The Grand Event* featuring the famous Horowitz, Cliburn, and Rhapsody grand pianos. All Friends of Music contributors were listed in the program of the 2007 Scholarship Concert presented by the School of Music. Friends of Music activities promoted and facilitated more than $60,000 in additional scholarship gifts to the School of Music.

The Friends of Music started the 2007-2008 year off with **A Night of Broadway Hits** on the Allen Theatre Stage which included hors d’oeuvres, dinner and a truly intimate evening of music and entertainment. In October, musicales returned featuring members of the TTU Saxophone Studio. Professor David Dees and students thrilled all in attendance with sounds from the tiny soprano sax to the giant tones from the bass saxophone. Upcoming events include a holiday musical set for Sunday, December 9, 5:00 p.m., featuring the TTU Madrigal Choir singing beautiful and memorable songs of the season, as well as spring musicales and special events.

Of course, our top priority is the continued development of scholarships for students. Other needs are two grand pianos, one for the Choir Room and one for the Recording Studio.
As another academic year begins, we have been busy awarding scholarships to our talented and deserving students. It’s a time to think about our many scholarships that honor and recognize our excellent faculty, friends, and students and help us provide support for current and prospective students.

Many of you may not be aware of these scholarships or the opportunity you have to honor a favorite relative, professor or classmate has who made a real difference in your life. To that end, we have an online list of many of our scholarships and invite you to contribute to one or more of these funds. You may also choose to provide general support for an individual unit -- Music, Art, Theatre and Dance, or the Dean’s Fund which supports all of the units.

It’s easy to give!
- Just go online to www.give2tech.com
- Then, click on “Give Online Now”
- Click Visual and Performing Arts Fund for Excellence to give to the College, or
- To see individual scholarships, click on Categorized Fund Listing on the right and look under College of Visual and Performing Arts

If you don’t have online access, a list of existing scholarships can be requested through the college. To start a new scholarship in honor or memory of someone special or to support a particular program, please contact Kim Klotzman, kim.klotzman@ttu.edu or call (806) 742-0700.

Thank you for your support of the College of Visual & Performing Arts.

Lee Ann and Alan White hosted an event sponsored by Plains Capital Bank which established the Lee Ann and Alan White Regents Scholarship for the College of Visual and Performing Arts. Pictured (left to right) are alumnus Chris Dickerson, Lee Ann White, alumnus Terry Cook, and Alan White.

The Mary Ann Bobbitt Texas Tech Twirling Endowment was established by Lt. Col JD Bobbitt, family, and friends in memory of his late wife, Mary Ann. Pictured are JD and daughter, Lee, who is currently the Goin’ Band feature twirler.

CVPA volunteer Marie Meyer and daughter Dr. Lisa Fichtel (not pictured) established the Dr. Paul Gene Meyer Regents Scholarship for students majoring in instrumental music, in memory of Mrs. Meyer’s late husband and Dr. Fichtel’s father.

Rodney Mason has left a bequest to establish three scholarships for the School of Music: The Rodney Mason Piano Scholarship, The Rodney Mason Choral Conducting Scholarship, and the Verna Allison Jazz Scholarship.
$100,000+
Helen Jones Foundation, Inc

$20,000–$100,000
The CH Foundation
Lou D. Diekemper, Ph.D.
Dr. Ronald Phillips and Ms. E. McNair
Wells Fargo Foundation

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Director's Choice Foundation
The Lubbock Chorale
Mr. and Mrs. Robert B. Horsman
Mr. and Mrs. Terry E. Fuller
Mr. Bill C. Lockhart
Mrs. Mary Jo Merriman
Rushing Family Foundation, Inc.
Mr. and Mrs. Scott Skinner
Mr. Charles Vadovic
Mrs. Glenna S. Wylie

$1,000–$4,999
Mrs. Jean C. Allison
The Armstrong Family Foundation
Mr. and Mrs. Clifford C. Ashby
Dr. and Mrs. Mark I. Bass
Drs. Lynn Bickley & Randolph Schiffer
Mr. and Mrs. Vernon Bratcher
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Mr. and Mrs. Marcus Griffin
Mr. and Mrs. Reese Henry
Mr. and Mrs. Jeff M. Holloman
Kappa Kappa Psi Alpha Omicron Chapter
Dr. Beverly W. Krieger
Lamesa National Bank
Mr. and Mrs. Bill Lowell
Mr. and Mrs. Weldon Mason
Mrs. Marie D. Meyer
Ron Morgan and Mr. Lorenzo Sevilla
Mr. Ricky D. Neal
Mr. and Mrs. David K. Pace
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Mr. David B. Postar
The Presser Foundation
Mr. and Mrs. Damon C. Richards
Drs. Scott and Linda Robins
Mr. and Mrs. Douglas Sanford
Ms. Stephanie Starkovich
Mr. and Mrs. Richard Tolley
Mrs. Louise Hopkins Underwood
Mr. and Mrs. Greg H. Westmoreland

$500–$999
Ms. Sharon P Agee
Ms. Joan J. Baker
Mr. and Mrs. William D. Boon
Carlsbad Community Chorale
Mr. and Mrs. Jonathan Ciesinski
Mrs. Jonnie D. Cogdell
City Bank
Dr. and Mrs. Mark D’Alise
Mr. and Mrs. Dale Dillard
Mr. Kenneth R. Dixon

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Mr. and Mrs. Bill H. Killgore
Mr. and Mrs. Jeff A. Klotzman
Ms. Doris R. Kochanek
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Mr. Allan Mackenzie and Ms. Mary Asbell
Mid-Missouri Bancshares, Inc.
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Ms. Patty D. Terrell
Mr. and Mrs. John E. Todd, III
Mr. Matthew Torres
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Dr. and Mrs. Hemmo Bosscher
Dr. Ruth Brittin and Mr. Brian Kendrick
Mrs. June Posey Brock
Dr. Cindy L. and Mr. James A. Broderick
ITC (ret) and Mrs. Stephen Burres, Jr.
Mr. and Mrs. Jim H. Clary
Dr. and Mrs. Thomas L. Colwin
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Mr. Donald D. Daniel
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Mr. and Mrs. Michael R. Huffman
Mrs. Margaret W. Hufstedler
Ms. Baynetta M. Jordan
Mr. Richard N. Jespers
Katy ISD
Dr. Candace and Mr. Michael Keller
Dr. Doug Klepper and Mrs. Terry Hawkins
Mr. and Mrs. John Lauderdale
Mr. Grey Lewis
Mr. and Mrs. R. William McCarter
Dr. and Mrs. Allen T. McNnes
Mr. A. Martin and Mrs. C. Ashby-Martin
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Mr. and Mrs. Bob Renfro
Mr. Bryan C. Rudy
Mr. and Mrs. O. T. Ryan
Ms. Linda J. Sadler
Mr. and Mrs. Dwight M. Sanders
Ms. Karen C. Savage
Dr. Melissa Scaggs and Mr. Kurt Scaggs
Dr. and Mrs. Robert P. Schmid
Mr. and Mrs. Donald E. Smith
Mr. and Mrs. Edward R. Smith
Mr. Matthew J. Smith
Mr. and Mrs. Walter S. Smith
Mr. and Mrs. Tom Sowell
Mr. Sawyer Swords
Mr. and Mrs. Cloyce A. Talbott
Mr. Jason C. Terry
Mr. and Mrs. Peter Wagner
Mr. James E. Wallace
Mr. Robert J. Waugh
Mr. R. Wesley and Mrs. C. Collier Wesley
Dr. and Mrs. William F. Westney
Dr. and Mrs. Jon Whitmore
Mr. Robert Alwyn Williams
Dr. and Mrs. Thomas B. Williams
Ms. Kay Wilsher
Dr. and Mrs. Bill Wilson
Ms. Betty Wright
Mr. J. Gordon Wolfe
FACULTY

WILLIAM CANNINGS, associate professor of sculpture, had one of his “beach ball” sculptures selected into the 2nd TEXAS UPRISING: Indoor and Outdoor Sculpture exhibition in San Antonio, Texas. The exhibition was a city-wide sculptural exhibition celebrating the work of over forty contemporary sculptors in Texas.

JUAN GRANADOS, associate professor of ceramics, had a 5-page color spread about his artwork published, with a color image of his work on the cover, in Revista Internacional Ceramica (#105, 2007).

CARLA TEDESCHI, associate professor of communication design, was invited to present a paper entitled “Citizenship and Academic Engagement: Public and Social Service Design” at the 2007 International Conference on the Arts in Society, held at the TOPOHAUS Gallery in Seoul, Korea.

SANG-MI YOO, assistant professor in foundations and printmaking, traveled to Korea this summer to conduct her research on “New Village Movement Houses” in the 1970’s. She exhibited her work in Strenuous Depth of Time (translated), exhibition during July 11-17 at TOPOHAUS Gallery in Seoul, Korea.

DIRK FOWLER, assistant professor of communication design, was profiled in the May issue of Texas Monthly with a six page spread about him and his gig-poster work, for which he is internationally recognized.

ED CHECK, Ph.D., Professor of Visual Studies & Art Education, was nominated and selected to serve a four-year term on the editorial board of Studies in Art Education (the top peer-reviewed journal in art education).

STACY ELKO, Assistant Professor of Printmaking, had a solo-exhibition of her work in January at the 305A Gallery, Illinois Central College, East Peoria, Illinois. Her prints have been juried into two other group exhibitions, the Impact Gallery in Buffalo, New York and at Stonemetal Press, San Antonio.


DAVID LINDSAY, Associate Professor in Foundations, had a very large installation exhibited at the Portland Art Center, in Portland, Oregon in March. He also participated in two residencies and an exhibition in Italy this past summer.

TERRY MORROW, Professor of Drawing and Printmaking, had a drawing accepted into the 31st Bradley International Exhibition to take place at Bradley University in Peoria, Illinois, during March.

TINA FUENTES, Professor of Art, had a one-person exhibition of twelve new works at the DeCorazon Gallery in Dallas, Texas.

FUTURE AKINS-TILLETT, Assistant Professor of Visual Studies, presented her paper “From the Feminist Heart of a West Texas Artist: The Evolution / De-evolution of Feminism in My Home Town as Seen through My Art and Stories” at the University of Wisconsin Women’s Studies Conference, in Madison Wisconsin, April 19-20.

CAROL FLUECKIGER had one artwork juried into the 20th Annual McNeese National Works on Paper Exhibition, Abercrombie Gallery, McNeese State University, Lake Charles, Louisiana, March 22 - April 19.

BRIAN STEELE, Ph.D., Associate Professor of Art History, represented the College of Visual Arts & Performing Arts and the Fine Arts Doctoral Program at Art/Design/Knowledge: Developing a Leadership Position in Graduate Education, a conference sponsored by the Cleveland Institute of Art and Case Western Reserve University in Cleveland, Ohio, April 20-21.

GRADUATE STUDENTS

WESLEY HARVEY, May MFA candidate in ceramics, had a ceramic work selected into The Fourth Annual Marge Brown Kalodner Graduate Student Exhibition presented in July at The Clay Studio in Philadelphia, PA. During summer he was awarded a Robert Rauschenberg's Change, Inc. grant of $900 to cover costs of setting up a new studio.

TOM MATTHEWS, May MFA candidate in sculpture, was one of the artists selected into the Texas Biennial, held at four venues in Austin in March. He has taken a teaching position at South Texas College in McAllen during fall 2007.

DRYDEN WELLS, third year MFA candidate in ceramics, did an 8-week residency at the Pottery Workshop in Jingdezhen, China over the summer. The work he produced there will be shown at the Las Cruces (NM) Museum of Art in January.

UNDERGRADUATE STUDENTS

LAUREN BOLDON (senior in sculpture and photography from Houston), has received a prestigious award from The Arch and Anne Giles Kimbrough Fund administered by the Dallas Museum of Art. The $3,500 award will be used by Lauren to develop and present a kinetic sculpture exhibit installation this fall.

PIOTR CHIZINSKI, senior in sculpture from Sharon, Connecticut, had one bronze and aluminum sculpture selected into the 49th Annual Delta Exhibition (Don Reitz, juror), at the Arkansas Arts Center, Little Rock, January-February 2007.

SEAN SCULLY, recent BFA graduate in Jewelry Design and Metalsmithing, entered the Kent State University graduate program where he received a full scholarship and two-year teaching assistantship.

CLINT STONE, recent BFA graduate in Painting, entered the Southern Methodist University graduate program where he received a full scholarship and two-year teaching assistantship.

The ART HISTORY SOCIETY COLLEGE BOWL TEAM consisting of art history majors SAMANTHA BHOODRAM, a senior from Odessa; MEGAN GRANN, a senior from Arlington; GILBERT JONES, a senior from Lubbock; and JAKE TOUPS, a junior from Lafayette, Louisiana, beat six other teams for the title of Tech’s official College Bowl team.
Summer 2007 brought PROFESSOR WILLIAM WESTNEY to Australia for appearances as the keynote speaker at two music conferences: the Sounds Great! Music Education Conference in Melbourne, and the Australasian Piano Pedagogy Conference in Canberra. In addition, he was the featured clinician at the Piano Pedagogy Seminar at University of Wisconsin (Madison), gave the advanced master class at National Conference for Piano Pedagogy (Chicago) and was invited by Yale University School of Music to give workshops at its inaugural music education symposium entitled "Music: A Child’s Birthright.”

JAMES T. DECKER, Assistant Professor of Music-Trombone, recently conducted master classes at Arizona State University and the University of Arizona, performed as soloist at the TMFA State Convention in Dallas, and was Principal Trombonist at both the Britt Festival and the Cascade Festival of Music.

DR. SUSAN BRUMFIELD presented two sessions at the International Kodaly Conference, held in August in Columbus, Ohio. The sessions were titled: Giro Giro Tondo: Children’s Songs and Games from Italy, and were based on the archive and field-work Brumfield did during a month spent in Italy in May. Brumfield located informants who were recorded as children in 1961 by Fr. Damian Webb, interviewed them, and is now in the process of transcribing and researching the songs for publication in a book. The first volume in the series was Hot Peas and Barley-O: Children’s Songs and Games from Scotland. (published by Hal Leonard Publications.) The second, Over the Garden Wall: Children’s Songs and Games from England is almost ready for publication, and the Italy volume will be the third in the series.

Texas Tech University, the City of Lubbock, and the Lubbock Independent School District teamed up this summer with Lubbock Moonlight Musicals to present three blockbuster musical theater works in the new, open-air Wells Fargo Amphitheater. Lubbock Moonlight Musicals, the creation of TTU MUSIC THEATRE DIRECTOR GERALD DOLTER, is a non-profit production company whose purpose is to enhance the quality of life on the South Plains while giving valuable stage experience to deserving students. More than 35 TTU Music Theatre students, several technical staff, and numerous instrumentalists participated under artistic scholarship during the summer, totaling nearly $52,000 in scholarship dollars distributed to these young artists.

SUE ARNOLD performed in the memorial concert for the deceased members of The Lost Colony Outdoor Drama. The concert took place on July 8 in the Waterside Theatre on Roanoke Island in Manteo, North Carolina.

CHRISTOPHER M. SMITH, professor of horn, adjudicated the International Horn Competition of America in July, with horn players from all over the world in attendance.

CHRIS J. SMITH, professor of music history, led a Study Abroad trip to Sligo, Roscommon, Mayo, Galway, and Clare Ireland during the month of May. Smith taught at Zoukfest World Music Camp in Taos New Mexico in June, and was inducted into Pi Kappa Lambda National Music Honor Society.

ANGELA MARIANI taught Medieval Music and Early English Song at Zoukfest World Music Camp in Taos, New Mexico and completed 80 "Listening Guides” as central components of Prentice-Hall’s Rockin’ Out text (Garofalo).

In fall 2007 the Musicology program enrolled the largest number of graduate students in department history

THE BOTTICELLI STRING QUARTET, the resident string quartet of the School of Music (comprised of faculty members ALEX EZERMAN, JOHN GILBERT, RENÉE SKERIK and KIRSTEN YON) along with faculty members PAUL SHARPE and DAVID SHEA, toured Brazil in May. The Botticelli’s and Professor Sharpe all performed as soloists with the Orquestra de Câmera do Theatro São Pedro in Porto Alegre. In addition the ensemble performed chamber music concerts in Porto Alegre, Florianopolis and Curitiba and presented master classes for the School of Music of the Universidade Federal de Rio Grande do Sul, and in Curitiba.

THE SHINER BACH TROMBONE QUARTET, composed of students ANDREW ROSS, STEVEN JESSUP, MICAH HOOD and JASON BOHLS and coached by MR. JAMES DECKER, received honorable mention at the 2007 International Trombone Association Trombone Quartet Competition.

MM (Ethnomusicology) candidate LAUREN JOINER gave a standing-room-only lecture-presentation on Irish flute for National Flute Association meetings, Albuquerque, NM; Ms Joiner was also the recipient of the inaugural Vernacular Music Center Scholarship.

School of Music
ASSOCIATE PROFESSOR DR. LINDA DONAHUE presented a session at the Association for Theatre in Higher Education (ATHE) about research opportunities in study abroad programs with three graduate students who studied at the TTU Center in Seville, Spain: CORY NORMAN, TERRY CHANCE, and BRIAN GRIFFIN. DR. DONAHUE attended the Association of Arts Administrators conference in Chicago, IL and presented a session on “Promotion, Tenure, Sabbatical and Merit: Winning the Faculty Develop-ment Game.” DR. Donahue was text reviewer: *Directing for Stage and Screen*, by Marian Monta and Jack Stanley, Palgrave Macmillan (Fall 2006).

ASSISTANT PROFESSOR ANDREA BILKEY served as the Lighting Designer and ASSISTANT PROFESSOR MELISSA MERZ served as Costume Designer for Andy Wilkinson’s production of *A Way in the West* in November at the Firehouse Theatre in the Louise Hopkins Underwood Center for the Arts.

ASSISTANT PROFESSOR AND HEAD OF DANCE GENEVIEVE DURHAM was commissioned in October to set her dance work *Love Story*, on Stephen F. Austin State University in Nacogdoches. SFA presented *Love Story* at the South-Central Regional American College Dance Festival in February. Her dance work, *Tides*, was also presented at the Festival. In addition, PROFESSOR DURHAM helped to coordinate the week long Taylor 2 Dance Company residency for the Presidential Lecture & Performance Series September 25-29th and scheduled on-campus master technique classes and lecture-demonstrations. Over the summer, PROFESSOR DURHAM accepted a teaching residency at Old Dominion University in Virginia. She will conduct master classes there in October.

ASSISTANT PROFESSORS MELISSA MERZ and DR. LAURIN MANN had displays in the Texas Tech University Libraries’ Faculty Academic Contributions Exhibit in April.


DR. AARON ADAIR premiered as host for “Broadway and Beyond”, a weekly radio show on KOHM-FM, October 2006.

Four individuals from the Department of Theatre and Dance participated in the recent production of *The Soul of the West*, a historical musical drama by Red Steagall, Andy Wilkinson, and Anne Lockhart held at Palo Duro Canyon. PROFESSIONAL ACTOR AND TECH ALUMNUS BARRY CORBIN appeared as Charlie Goodnight, DEPARTMENT AUDIENCE RELATIONS SPECIALIST RICHARD PRIVITT played Teddy Roosevelt, PHD STUDENT BRIAN GRIFFIN played Bose Ikard, PROFESSOR OF LIGHTING AND SOUND DESIGNER ANDREA BILKEY was the Technical Director and Lighting Designer, and PROFESSOR OF COSTUME DESIGN and HEAD OF THE DESIGN PROGRAM MELISSA MERZ was the Costume Designer.

A presentation of theatre and performance scholarship was made on June 22 by graduate students MARGIE PIGNIARO, MICHAEL NOVAK, KYLE CONWAY, RADHICA GANAPATHY, AMY KIM, and STEVE WOOD. ASSOCIATE PROFESSOR DR. DOROTHY CHANSKY also presented a section on Historicizing Design.

INSTRUCTOR (AND AUGUST MFA GRADUATE) JACKIE ROSENFELD’s original play *keeping a breast* was produced by the Ratutu Collaborative at Theatre 54 in Manhattan, it’s NYC premier, in November 2006.

JANA JONES, Ph.D. student, served as a panelist at the 2006 International Arts Administration Educators (AAAE) Conference in Toronto, Canada. The title of Jones’ presentation was “The Role of Informal Learning, On the Job Training, and Internships.”

ANGELA GANT, Ph.D. student, was offered a playwright-in-residency position at Stage West, a Lort D theatre in Fort Worth, for their 2007 season.

DR. AARON ADAIR presented two papers at the 2006 Association for Theatre in Higher Education conference and another paper at the American Society for Theatre Research conference, the latter as part of a seminar on theatre history pedagogy and historiography. She published three articles: one in *Women and Performance*, one in *TDR*, and one in *Theatre Topics*. She received a research associateship from the Five College Women’s Studies Research Center and was on leave as a Research Associate at Mt. Holyoke College in spring 2007. Professor Chansky published reviews for *New York Theatre Wire* of Productions in New York, Boston, Philadelphia, and Chicago, as well as of the Grahamstown, South Africa Theatre Festival. She presented a paper entitled “The House in the House” at the International Federation for Theatre Research conference in Stellenbosch, South Africa July, 2007. Her paper dealt with scenographic representations of houses (not just domestic interiors) in five canonical American plays opening between 1924 and 1949.

DR. JONATHAN MARKS joined the Board of the Lubbock Arts Alliance while serving as Interim Dean of the College of Visual and Performing Arts. Dr. Marks served as Co-Chair of the highly successful 2007 Lubbock Arts Festival.

Three faculty members and DEPARTMENT CHAIR PROFESSOR FRED CHRISTOFFEL attended the Southwest Theatre and Film Association (SWTFA) conference in Alexandria, LA in November. DR. LINDA DONAHUE and DR. LAURIN MANN presented workshops. DR. AARON ADAIR served as Vice President of Development for SWTFA, and PROFESSOR FRED CHRISTOFFEL served as President of the organization.
President Jon Whitmore greets Dean Carol Edwards at a welcome reception held in her honor at the Merket Alumni Center.

The CVPA Ambassadors is a select group of student volunteers whose goal is to provide information about the college to perspective students, their parents, alumni and other interested parties. This year’s Ambassadors are: Craig Allen (not pictured), Sarah Arnold, Amanda Barnes, Millie Casillas, Alta Estes, Tiffany Greathouse, Gilbert Jones, Ian Klotzman, Jason Lynch, Meredith Morrow, and Irad Vanterpool.

Dean Carol Edwards is welcomed to Texas Tech by Vice Provost Jim Brink and philanthropist Louise Hopkins Underwood.

The Santa Fe Opera performed for more than 700 community members and 2,000 Lubbock area students.

Dean Jerry Hudson, School of Mass Communications, served as the chair for the search committee for the new Dean of the College of Visual & Performing Arts. Hudson is pictured with Dean Carol Edwards and her husband Joe.

This year the Santa Fe Opera Apprentice Singers visit was part of Texas Tech’s Presidential Lecture & Performance Series. Professor Mary Jane Hurst, Santa Fe Opera music director Kirt Pavitt, baritone John Bohr, soprano Deborah Selig, tenor Edwin Vega, mezzo soprano Lucia Cervoni, and Professor Jonathan Marks enjoy the reception following the community performance at the Allen Theatre.
Cory Escoto (2005 BFA Painting and Drawing) lives in St. Louis where he completed his MFA in painting from Washington University in May. Escoto is one of three artists selected to be in the Great Rivers Biennial 2008 exhibition at the Contemporary Art Museum in St. Louis (scheduled for early 2008). The honor comes with a $20,000 prize, provided by the Gateway Foundation.

Larry Bamburg (1997 BFA Painting and Sculpture) currently lives in New York City where his work was included in an exhibition entitled Stubborn Materials at Peter Blum Chelsea. Bamburg also contributed a piece for PICA’s Time Based Art Festival which opened early September in Portland, Oregon.

Katy Heilien (1999 MFA Sculpture) has been announced as one of ten finalists in the Miami University $10,000 National Young Sculptors Competition for the William and Dorothy Yeu Purchase Award. Selected by juror, Mary Ceruti, Executive Director of SculptureCenter in New York City, the finalists were exhibited at the Heistand Galleries, Miami University in Oxford, Ohio in August and September.

Erik Jensen (1981 BFA Printmaking) lives in Chandler, Arizona with his wife, Esabel, and two sons. Jensen is a partner in an illustration and design company called dbg – Darn Busy Guys, LLC.

Catherine Prose (2000 MFA Printmaking) is currently living in Wichita Falls where she is Gallery Director of the University Art Gallery and Assistant Professor of Art at Midwestern State University.

Zhang Hua (2001 PhD Fine Arts − Art) has become Dean of Communications and Media at Zhejiang University, one of the top universities in the People’s Republic of China.

Scott Dadich (1999 BFA Communication Design) has moved to California where he has become the Creative Director at WIRED Magazine.

Nicholas Elderkin (2007 DMA Keyboard Pedagogy) has joined the faculty at Midland College, Midland Texas.

Richard Harris (2002 BM) was recently appointed second trumpet, Charleston Symphony Orchestra.

Joseph Vandiver (2005 MM) doctoral student, was recently appointed professor of high brass, Wayland Baptist University.

Dr. Cara Pollard (2002 DMA) was recently appointed professor of high brass, Tarleton State University.

MM (Ethnomusicology) candidate Robert Vela successfully defended his thesis on music on the Texas-Mexico border; MR VELA was also appointed adjunct faculty for Fall 2007, teaching “History of Rock & Roll” as well as developing online distance-education versions of the same course.

PHD (Musicology) candidate Michelle Mossman (2005 MM) was appointed Development Director for the Lubbock Symphony Orchestra.

John Madura DMA student of John Gilbert, was appointed the Concertmaster of the Midland-Odessa Symphony.

Jennifer Smith (1978 BA Dance) most recently co-starred as Kitty in The Drowsy Chaperone. Jennifer has also appeared in the Broadway hit The Producers with Nathan Lane and Matthew Broderick.

Will Bigham (1998 BA Theatre Arts) was the recent winner of Fox Television’s reality filmmaking competition series On the Lot and received a $1 million DreamWorks Pictures development deal and the opportunity to be “personally welcomed” by Steven Spielberg, a DreamWorks co-founder.


Bradley Leland (Williams) (1981 BA Theatre Arts) is a regular guest actor as Buddy Garrity on ABC’s Friday Night Lights.

Randy Cordray (1975 BA Theatre Arts) is currently working as producer of the Farrelly brothers new television show Unhitched for Twentieth Century Fox. Randy has produced many favorite television programs including Still Standing and Dharma & Greg.

Jack Hagler (1982 BA Theatre Arts) is a top theatre consultant and partner for the firm of Schuler & Shook. Jack is a nationally recognized and highly regarded theatre consultant with extensive experience in the design and equipping of performing arts facilities.

If you attended the School of Art, the School of Music, or the Department of Theatre & Dance at Texas Tech University, you are now alumni of the College of Visual & Performing Arts. We would love to hear about you! Please visit our website at www.vpa.tt.edu, click on alumni, and email your photos and updates which will be included in upcoming issues of Ampersand, as well as our website.
<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Location</th>
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<tbody>
<tr>
<td>Revenge of Visual Poetry</td>
<td>December 3-8, 2007</td>
<td>Studio Gallery</td>
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<tr>
<td>University Symphony Orchestra</td>
<td>December 2, 2007</td>
<td>Hemmle Recital Hall</td>
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<tr>
<td>Clay on the Wall: 2007 Clay National</td>
<td>December 1-</td>
<td>Lab Theatre</td>
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<tr>
<td>Madrigal Dinner</td>
<td>February 17, 2008</td>
<td>Student Union Ballroom</td>
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<tr>
<td>I'm Batman</td>
<td>February 11-17, 2008</td>
<td>Lab Theatre</td>
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<tr>
<td>Symphonic Wind Ensemble</td>
<td>February 10, 2008</td>
<td></td>
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<tr>
<td>Symphonic Band</td>
<td>February 7, 2008</td>
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### NOVEMBER

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<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Location</th>
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<tbody>
<tr>
<td>Jazz Ensemble I: Featuring Ginger Owen:</td>
<td>November 12, 2007</td>
<td>Hemmle Recital Hall</td>
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<tr>
<td>Ginger Owen: Richland, Michigan</td>
<td>December 12-</td>
<td>SRO Photography Gallery</td>
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<tr>
<td>Jitters</td>
<td>December 15, 2007</td>
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<tr>
<td>Carol Concert</td>
<td>November 30, 2007</td>
<td>Hemmle Recital Hall</td>
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### JANUARY

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<thead>
<tr>
<th>Event</th>
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<tbody>
<tr>
<td>Krista Leigh Steinke: Bethlehem, Pennsylvania</td>
<td>January 4-</td>
<td>SOA Photography Gallery</td>
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<tr>
<td>Invitational SOA Design Alumni Exhibition</td>
<td>January 9-</td>
<td>Studio Gallery</td>
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<tr>
<td>Big 12 Trombone Conference</td>
<td>February 10, 2008</td>
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<tr>
<td>Clay on the Wall Symposium</td>
<td>January 18- &amp;</td>
<td>School of Art</td>
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<tr>
<td>January 19, 2008</td>
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### MARCH

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<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Location</th>
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<tbody>
<tr>
<td>Vernacular Music Center Concert</td>
<td>March 1-3, 2008</td>
<td>Hemmle Recital Hall</td>
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<tr>
<td>A Street Car Named Desire</td>
<td>March 6-9, 2008</td>
<td>Mainstage Theatre</td>
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<tr>
<td>Studio Art Group BFA Exit Exhibition</td>
<td>March 3-15, 2008</td>
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<tr>
<td>Jazz Festival: Jazz Ensemble I</td>
<td>March 28 &amp; 29, 2008</td>
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<tr>
<td>Raider Red's One-Act Play Spectacular</td>
<td>March 31-April 6, 2008</td>
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### APRIL

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<thead>
<tr>
<th>Event</th>
<th>Date</th>
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<tbody>
<tr>
<td>Communication Design Senior Portfolio Exhibition</td>
<td>May 5-10, 2008</td>
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<tr>
<td>Commencement</td>
<td>May 10, 2008</td>
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</table>
A Chorus Line kicked off the 2007-2008 Department of Theatre & Dance season. Now also enjoying a revival on Broadway, this 1975 phenomenon featured theatre, dance, and music students under the direction of Jonathan Marks, choreography by Genevieve Durham, vocal direction by Micah Meixner, musical direction by Alan Shinn, scenery by Frederick Christoffel, costumes by Melissa Merz, lights by Andrea Bilkey, and sound by Jim Bush. On its home stages, the Mainstage and Lab of the Charles E. Maedgen Jr. Theatre, the department produces a full season of plays and dance performances featuring the best of classic and contemporary theatre for Lubbock and Texas Tech.