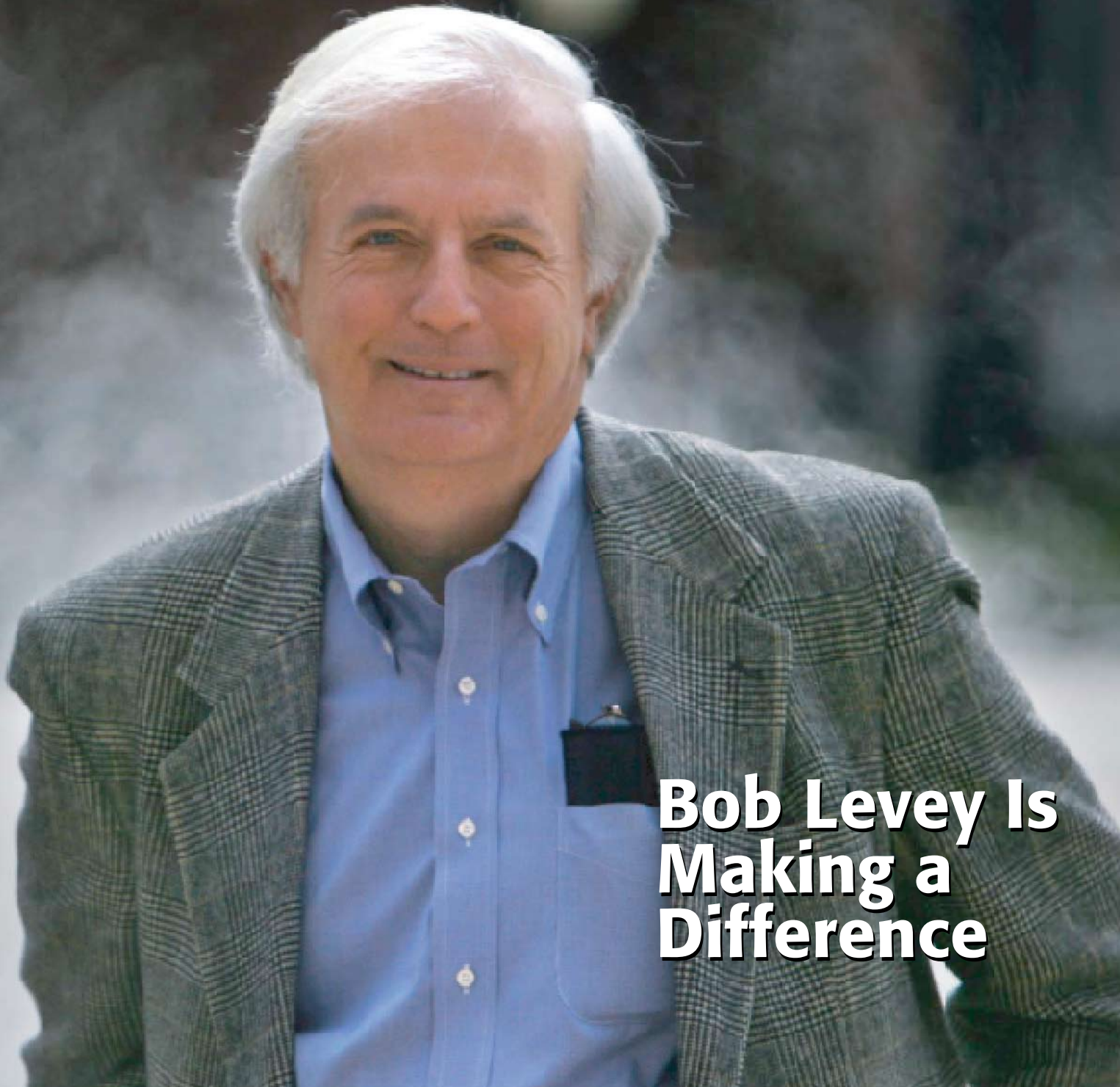


A PUBLICATION OF THE COLLEGE OF COMMUNICATION
AND FINE ARTS AT THE UNIVERSITY OF MEMPHIS

ca VOICES

SUMMER 2007 | EDITION 26



Bob Levey Is Making a Difference



JOHN SEIGENTHALER ATTENDS LAW SCHOOL FOR JOURNALISTS

12



DAVID BRODER REFLECTS ON WASHINGTON AND THE MEDIA

13

THE UNIVERSITY OF
MEMPHIS

VOICES



A Message from the Dean

Our cover illustrates the nationally prominent figures to which our students, faculty, the University as a whole and the greater Memphis community have access over the course of an academic year. Because of a generous endowment by the Hardin family, Bob Levey has occupied the Hardin Chair of Excellence in the journalism department for the past year and will continue to do so in 2007/08. David Broder came to the University as part of Journalism's annual Freedom of Information Congress, which invites distinguished journalists to meet with students and give a public lecture. John Seigenthaler, was the keynote speaker at the annual

Law School for Journalists, which is an event that is jointly sponsored by the journalism department, the College of Communication and Fine Arts, the Cecil C. Humphreys School of Law, the Memphis Bar Association, the U.S. District Court for the Western District of Tennessee and several media and legal firms. All these inspiring events are made possible by funds from outside the normal budget lines of the journalism department, just as other speakers or visiting artists in other departments and schools of the College are made possible by the generous gifts of friends of the College of Communication and Fine Arts. Remember, when you give to the College, one way your gift is working is by bringing award winning speakers and artists to the University who supplement the education of our students and enrich the life of the campus and the community.

An important project that has occupied us is establishing contact with our alumni to develop new alumni chapters and clubs and strengthen current ones. We have worked closely with two long successful alumni chapters—Band and Journalism. Within the past two years we have established the Theatre and Dance alumni club, the Architecture alumni club, and the Music Society. Alumni giving is important not only for the needed dollars, but also as a measure of success gauged by outside monitoring organizations. However, we also believe that it is important to keep contact with former students who are now successful alumni so that they can help our current students as mentors or engage in projects that help the College's programs such as the Journalism Alumni Awards Banquet and the Bandmasters Championship. The chapters and clubs also foster alumni relationships through continued contact with fellow University of Memphis graduates or former students. Help us foster those relationships among former and current students by getting involved with your alumni chapter or by helping us build a chapter in your field of study if none currently exists.

Finally, I want to close by saying goodbye to some dear colleagues and friends who are retiring. Jim Watkins in the art department, John Campbell in the department of communication, and Doug Koertge in the department of theatre and dance have all had a huge impact on their programs and CCFA. The entire College is extremely grateful for their loyal, dedicated service which has made us a much better College. We wish them the very best in the next phase of their lives and hope to see them back often.

Richard R. Ranta
Dean, College of Communication and Fine Arts

COLLEGE OF COMMUNICATION AND FINE ARTS

Richard R. Ranta
Dean

Moira Logan
Associate Dean

Laurie Snyder
Assistant to the Dean for Undergraduate Programs

Angie Hollis
Academic Services Coordinator

Patty Bladon
College Development Director

Tommy Towery
Local Support Provider

Simone Wilson
Public Relations and Outreach Coordinator

DIRECTORS AND CHAIRS

Fred Albertson
Interim Chair, Department of Art

Leslie Luebbers
Director, Art Museum of the University of Memphis

Michael Leff
Chair, Department of Communication

Jim Redmond
Chair, Department of Journalism

Patricia Hoy
Director, Rudi E. Scheidt School of Music

Bob Hetherington
Chair, Department of Theatre and Dance

NEWSLETTER CONTRIBUTORS

Voices is produced by the office of the Dean, College of Communication and Fine Arts, University of Memphis

Editor: Richard R. Ranta
Assistant Editor: Simone Wilson
Design: Gabriel D. Vaughn
Production Assistant: Bobby King
Printing: Peerless Printing

Photo Credits: Alice Berry, Barbara Bickart, Margo Blake, Matt Craig (tuba) courtesy of The Commercial Appeal, Donalyn Heise, David Horan, Lindsey Lissau, Carole Morse, Lance Murphey (cover) courtesy of The Commercial Appeal, Courtney Oliver (As You Like It), Brian Slater (The Black Audio Film Collective), Eric Wilson, Simone Wilson

Additional images: Winslow Homer Searchlight on Harbor Entrance, Santiago de Cuba (1901) courtesy of the Metropolitan Museum of Art, Juliane Richter (IC Team Link)

Contributing writers: Fred Albertson, Alice Berry, Mark Bialek, Brian Blankenship, Patty Bladon, Reginald Brown, Lisa Francisco-Abitz, Jonathan Frazer, Joe Hayden, Michael Hagge, Angie Hollis, David Horan, Pam Kaiser, Lurene Kelley, Moira Logan, Carole Morse, Patricia Podzorski, Yann Ranaivo, Jim Redmond, Michael Schmidt, Simone Wilson

Please send address changes and copy corrections to:

The College of Communications and Fine Arts
Attn: Simone Wilson
CFA Building, Room 232
Memphis, TN 38152

Content



CCFA 2
Learning Community Is Bright New Star

Art 4
Alternative Art Education Practicum

Communication 7
More Than Meets The Eye
Winslow Homer: Society and Solitude

Journalism 10
Bob Levey Is Making a Difference

Music 14
Memphis Opera & Song Academy Prepares
Music Students for Europe

Theatre & Dance 17
Guest Director Leads Student Actors to
Outstanding Performance

Centers, Institutes, and Affiliates 20

AMUM 20
A Year in Review and a Sneak Preview



21 IEAA
Library Moves into New Space

21 CMA & CSRAC
Develops Communication Tool to Help St.
Jude Families

22 Jones Hall
Gallery Provides Additional Exhibition Space

23 CSD
Center for Sustainable Design is "LEEDing"
the Way

23 WUMR
WUMR Leaps into the Future with New
Technology

24 Development
Advancing the Creative Process

25 Faculty

27 Students

28 Alumni

CCFA ADVISORY BOARD

Ward Archer, Bob Chandler, Dean Deyo, John Dye, Bob Eoff, Art Gilliam, Herman Markell, Judy McCown, Charlotte Neal, Michael Osborn, Mike Palazola, Steve Pacheco, James Patterson, Chris Peck, Knox Phillips, David Porter, Frank Ricks, Mickey Robinson, Beverley Ross, Rudi Scheidt, Jack Soden, Michael Wischmeyer
Emeritus: Richard Lightman



Freshmen and teachers of the 2006 Science and Art learning community

Where Science Meets Art Learning Community Is Bright New Star

Pamela Kaiser, a PhD student and instructor in the English department was one of the instructors involved in the *Where Science Meets Art* Fresh Connections learning community that was started by Moira Logan, associate dean of the College of Communication and Fine Arts last fall.

The University of Memphis currently offers four Fresh Connections learning communities to its fall freshman class, two of which are linked to the College of Communication and Fine Arts. *Dimensions of Communication: Speaking, Writing, Film* focuses on oral, written, and film communication with classes in English and communication. *Connections: Where Science Meets Art* explores the common ground of the visual and performing arts and the natural and physical sciences with such classes like English composition, introductory physics and music appreciation.

Throughout the fall, Logan, Kaiser, Lecolion Washington, instructor of woodwinds and bassoon at the Rudi E. Scheidt School of Music, and Don Franceschelli, professor of physics, met once a week with a group of 18 freshmen to build relationships among the students and explore the connections

between their academic requirements in physics, music and English.

When Kaiser was asked to teach the English class in the learning community, she was apprehensive. But then, it turned out to be one of the highlights of her teaching career.

“Over the course of a semester, I had the opportunity to watch a group of classmates grow together as a group, supporting and helping each other in their goals and their lives. They became friends, and in the process brought their instructors into their group. The supportive, collegial relationship of the students mirrored the experiences of the instructors in this learning community,” Kaiser says.

The result was a truly integrated group of people, instructors and students, working toward the same goal—the best preparation possible for the students’ continuing success, both academically and in the real world.

“I am not teaching this semester, but I remain in contact with both colleagues and students,” Kaiser says. “Learning communities, are the bright new stars at the University of Memphis.”

Artist in Residence Focuses on National Civil Rights Museum

The College of Communication and Fine Arts, the FedEx Institute of Technology and Lantana Projects, a Memphis based non-profit international artist residency program welcomed Barbara Bickart as the artist in residence in the Spring 2007.

The artist in residence program brings international artists in technology and new media to Memphis to explore the unique innovation that emerges from linking artists with research scientists working at the frontier of technology.



Bickart, an interdisciplinary artist, whose work is project-based and takes on the form of video installation, video performance and experimental documentary, has been presented at film festivals, theaters and galleries around the world. Her artistic inquiry over the past 15 years has been grounded in issues of power and their relationship to economic, racial, and sexual orientation as well as gender and ethnic differences.

During her time in Memphis, Bickart explored the relationship of past and future, making the National Civil Rights Museum her focal point. *When*, Bickart’s Memphis project, was a video installation/live performance that focused on this relationship. It highlighted images of visitors to the Civil Rights Museum and investigated our relationship to this specific cultural and historical site and its legacy.



Dean Richard R. Ranta (l) honors John Fry (r) at the 2006 Distinguished Achievement Award ceremony

John Fry Honored with 2006 Distinguished Achievement Award

When Dean Ranta called Ardent Music founder John Fry to tell him that he had been selected by the CCFA Advisory Board as recipient of the 2006 *Distinguished Achievement Award in the Creative and Performing Arts*, he was not at all surprised at Fry's response: "Gosh, I remember helping select some of the early winners, but I never imagined that I would ever be among them." Always modest, the producer, engineer and businessman has been the backbone of the recording industry in Memphis. "He has given generously of his time and talent to such organizations as the *National Academy of Recording Arts and Sciences* and the music industry program at the University of Memphis.

"Without John's very direct assistance and leadership, it is likely that neither would exist in Memphis," says Ranta. Fry was recognized last November. More than 200 friends, family, industry notables and musicians came to salute the man whose enterprise has launched careers and produced hits for artists such as Sam and Dave, ZZ Top, Stevie Ray Vaughn, Big Star, Leon Russell, The Staple Singers and many more.

Fry served as an adjunct professor in the University of Memphis' music industry division, which today boasts

147 majors. He helped create the curriculum and designed the engineering studios. He was head of the Music Industry Advisory Board for several years and is now a member of the Rudi E. Scheidt School of Music Advisory Council.

The Distinguished Achievement Award was established in 1979 in memory of Elvis Presley and recognizes artists from Memphis and the Mid-South for their outstanding career achievements and contributions. The first recipient was Sam Phillips.

In his acceptance speech, Fry noted the contributions of numerous individuals to music in Memphis and to 40 years of recording success at Ardent, an anniversary which was coincidentally celebrated just days before the award dinner. The evening was highlighted by performances featuring current Ardent artists Todd Agnew and Susan Marshall, a remarkable video history of Ardent created on the occasion of the company's 40th anniversary, and the proclamation of John Fry Day by both City and County mayors. The event was made possible in part by Mr. and Mrs. Frederick W. Smith, Elvis Presley Charitable Foundation, Chandler Ehrlich Advertising and Holliday Flowers, Inc.

Welcome to a New Face in the Dean's Office

Who in the dean's office speaks fluent German and English, writes a weekly food column and used to run a baking business? If you guessed Simone Wilson, the College's new public relations and outreach coordinator, you would be right on the money.

Simone came to the University of Memphis as an undergraduate exchange student from her native Germany in 1998. She stayed on to receive a master's degree in journalism and eventually start a family. You may have run into Simone last summer at the downtown farmers market where she sold her own European-style breads and pastries under the moniker of *Dough Girl*. And it's very likely you have seen her byline in *The Memphis Flyer*, the city's alternative newsweekly, for which she writes a food column.



Simone's responsibilities include writing and editing our annual College newsletter, soon to become a semi-annual publication, editing the newsletter for the Tennessee Communication Association (TCA), serving as the liaison between the College and the media, coordinating our alumni groups, directing community outreach activities, and maintaining the website.

We are pleased to welcome Simone to the Dean's team!

Donalyn Heise has been an assistant professor of art education at the University of Memphis since 2004 and she is busy.

If she isn't in class, she builds relationship with local schools, community centers and outreach groups, plans art education alumni exhibitions, celebrates youth art month, attends the *National Art Education Association* conference, and makes sure that her students are prepared to teach in a diverse K-12 setting. For Heise, art in school is a serious matter and she doesn't tire at finding ways to make it a great experience for every school student. She knows that most classrooms reflect diverse student populations, which may consist of a variety of racial, ethnic, cultural, and socio-economic circumstances, emotional and academic abilities and different language backgrounds. Heise believes that art is a great tool to foster resilience and meet the needs of students whose interest differ from the commonly emphasized verbal/linguistic and logical/mathematical strength.

"I don't want my students to be teachers who want to teach in some schools but not others," Heise says. "I want them to become teachers who



seek to make a difference and feel confident about teaching in a diverse setting." During exit interviews with her students, Heise noticed that one of their biggest fears was their ability to teach art in a diverse classroom. After talking to one of her colleagues at Texas Tech University, Heise had a



Alternative Art Education Practicum: An Opportunity to Make a Difference

solution: the alternative art education practicum.

"My colleague told me that he solved this problem by sending his students into alternative settings before they started student teaching," Heise recalls. So in addition to the elementary, middle and high school art practicum, students at the University of Memphis now can also choose an alternative art education practicum for which they are placed into settings that give them a chance to teach art to children and adults with special needs, individuals with behavior disorders, victims of domestic violence, cancer patients and their families, homeless and elderly individuals. The practicum is typically available to juniors and seniors or students who've at least completed the methods course and one of the other art practica.

"One of the first students who went through the practicum thought I was punishing her because I sent her to St. Peter Manor, an old folks home in

her eyes," Heise says. When the same student returned to share her experience with students, Heise wished she'd taped the presentation. "It really transformed her," Heise says. "What she'd thought of as old folks before had become responsive and creative individuals. What the students experience in alternative settings is completely beyond their expectations."

Heise knows that in a typical classroom setting, it can be easy for teachers to avoid difficult situations. If there is one student with a behavioral problem in a class of 25, the teacher is likely to be so busy with the rest of the class that not paying attention to the needs of that one student doesn't even seem like a big deal. In an alternative setting, however, every student needs special attention and there's no avoiding and escaping the uncomfortable. The art education students are forced to concentrate on each individual's needs and abilities.

"Although the alternative art practicum is an 'Aha-moment' for many of my students, it's the little things

they've learned and observed when working in this setting that make them more aware and overall more confident," Heise says. At Magic Moments, a program of the United Cerebral Palsy Center of Memphis, Heise's students worked at the after school art program for ten to 16-year-old special needs children with disabilities such as Down syndrome, mental retardation, cerebral palsy and autism. Here they soon learned that this classroom was more like any other classroom rather than different. The students were eager to do their best work and followed instructions to the best of their abilities. However, the art education students also realized that it was important to adapt their teaching to the class needs.

Most kids in the classroom required one on one attention. As one student advised, "if you don't understand a student, hang in there until you do." Since Heise started the practicum in the fall of 2005 she has continued to add sites to the list of placements for the practicum, which currently includes six community organizations such as the Family Exchange Club, Ronald McDonald House and YWCA after school program. Although the alternative art practicum started out with just a few hesitant students, Heise knows now that she has created a tremendous opportunity for her students who realize that they have the skills to teach in any setting, but simply needed some help to get over the initial fear of teaching a diverse group.

"Students who are in one of the traditional art practica typically spend just the required time in class, but pretty much everybody who does an alternative art education practicum chooses to spend more time at the assigned site and often continues even after the practicum," Heise says. "Those students are already making a difference."



(from left) Frank T. Koe, President Shirley Raines and William R. Eubanks at the inaugural lecture in April

Alumnus William R. Eubanks Forms Valuable Connection through Generous Gift

With showrooms in New York, Palm Beach and Memphis and a clientele from coast to coast, University of Memphis alumnus William R. Eubanks is a widely recognized and highly regarded interior designer. During more than thirty years in business, he has received many industry awards and honors, and his work has been featured in top design publications.

Keenly aware of "the need to provide students with the best tools possible", Eubanks has established *The William R. Eubanks Distinguished Lecture Series* in Interior Design, an endowed fund that will bring prominent designers and scholars to the University each year. As an alumnus with genuine regard for both the professional and practical education of students, Eubanks created the lecture series to bring students and professionals together for a valuable dialogue and to boost the University's

design education. More than 200 guests attended the spring inaugural lecture by Frank T. Koe, former director of restoration at Scalandre New York, and Dean of the New York School of Design. Koe also led an informative workshop for interior design students, focusing on industry practices in fabric design, production and function.

At the conclusion of the lecture, Eubanks announced that he has also established the James Weaver Memorial Scholarship in Interior Design, a tribute to the late University of Memphis alumnus who was a William R. Eubanks Interior Design, Inc. employee, known throughout the local design community for his integrity and high standards. Eubanks' generous gifts will directly impact instructional programs and form a new and valuable connection between the design industry and the University's interior design program.

ART DEPARTMENT SEEKS REACCREDITATION

The department of art went through accreditation in the spring. This is the fifth accreditation for the department, which typically seeks re-accreditation every ten years. The site visiting team from the National Association of Schools of Art and Design (NASAD) was impressed by the breadth of the department's academic offerings, the high retention and graduation rate among its majors, and the faculty's commitment to teaching.

Although the accreditation process involves an in-depth self study, a constant drive to excel, and the dedication of every faculty and staff member in the department, success is rewarding. In the preliminary visitation report, the site team mentioned that the existing strength of the department's academic programs were supplemented by the presence of the Institute of Egyptian Art and Archaeology (IEAA), the Center for Multimedia Arts (CMA), the Art Museum of the University of Memphis (AMUM), Jones Hall Gallery, as well as its location within a dynamic and thriving local art community.

Architecture House: A New Living-Learning Community Helps Students Succeed



Architecture House resident Anthea Selkirk explains her project to associate professor Michael Hagge, Rosie Bingham (vice president for student affairs) and President Shirley Raines

The Architecture House, one of the two living-learning communities inaugurated at the University of Memphis last summer, provides students with an alternative to college dorms and puts a new spin on community campus living. The architecture community accommodates eight female students in the Architecture House and five male students in the Architecture TownHouse. The new student residences are part of an expansion on the western edge of Carpenter Complex, located between Central and Poplar Avenues.

hours and sleepless nights in our design studios and graduate together. Now they can also live together, which fosters great relationships among students and allows them to completely focus on their work and mentor each other.” A special feature of the architecture living learning community is that both houses have a studio where students can continue to work on their projects. It also includes a classroom space for special tutoring sessions and other learning and professional development

“This is really an ideal living situation for our students,” says Michael Hagge, associate professor of architecture. “Architecture students typically begin the program at the same time, take the same classes in the same order, spend countless

opportunities. Additionally, each student in the house is provided with a personal work station, which includes a fully equipped drafting table and shared computer facilities. Each resident has a private bedroom with shared bathrooms, kitchen, living and dining area.

Although the architecture and foreign language students are the first to move into the newly established living-learning communities, they won't be the last. The communities are also a great way to increase the sense of belonging through smaller communities within a campus of approximately 16,000 undergraduate students. Also because faculty from both the architecture and foreign language program are very involved in their living-learning communities, students in the communities are likely bound for success. Studies show that interaction with faculty and connections to communities of students are two important factors that determine if a student will succeed.

Architecture Honors Course Exposes Students to New Ideas

Last fall the architecture program offered its first honors course, Community Architecture and Design Studio, which was created and taught by Michael Hagge, associate professor of architecture. Specially designed honors courses

downtown, and even though the church burned about a week after the concepts were presented, the designs remain an inspiration as the church is rebuilt.

The class took a trip to Little Rock to tour significant LEED-certified (Leadership in Energy and Environmental Design) buildings such as the Clinton Presidential Library, Heifer International headquarters, and Camp Aldersgate Commons. Students then traveled to Nashville to participate in a weekend charrette with Master of Architecture students from the School of Architecture at the University of Tennessee.

In Memphis, the students visited local sites and heard from guest speakers such as David Schuermann (Architecture, Inc.), and Jimmy Ogle (Ericson Group) at the award-winning adaptive re-use Ericson Group Building.



Students and Faculty from the honors course now allow students to participate in programs beyond what might normally be available. An added feature of the architecture honors course is that students from different years are included and work together. Last fall students worked on three major projects.

The students designed alternatives for the roof of the Pepper Building at First United Methodist Church

Alpha Rho Chi Initiates Robert Ivy

The University of Memphis Imhotep Chapter received a special honor at the 60th annual convention of Alpha Rho Chi held in Memphis in March. Robert Ivy was initiated as an honorary member of the Imhotep Chapter. Ivy is an architect, writer, and since 1996, has been editor in chief of *Architectural Record*, the most widely-read architectural journal in the world. He is a Fellow in the American Institute of Architects (FAIA) and holds a MArch from Tulane University, where he serves on the advisory board, and a BA in English from Sewanee, the University of the South.

Alpha Rho Chi (APX), founded in 1914, is the only national co-ed professional fraternity for architecture and the allied arts. The Imhotep Chapter was chartered at the University of Memphis in 2002, where it serves as the honor society in the architecture program, and awards the APX Bronze Medal each year to the graduating architecture student selected by the faculty as best representing the ideals of academics, leadership, and service.

It is an honor to have a person of such international acclaim as a member of the University of Memphis' Imhotep Chapter.

COMMUNICATION



Searchlight on Harbor Entrance, Santiago de Cuba (1901)

More Than Meets The Eye

Winslow Homer: Society and Solitude Travels to Museums across America

If this were the 1980s, things might have played out differently for Steven Ross. More than 30 years ago, after a visit to the Metropolitan Museum of Art, Ross became fascinated with Winslow Homer, who is considered one of America's greatest painters. It was Homer's *Searchlight on Harbor Entrance, Santiago de Cuba (1901)* that intrigued the University of Memphis filmmaker.

"In my 20s I was more interested in Dadaist or surrealist paintings and used to dismiss Winslow Homer as just another Norman Rockwell," Ross explains. "But when the *Searchlight* painting caught my eye, I started to develop a fascination with Homer because I realized that there was more than meets the eye, and that he had made several paintings, especially of seascapes that were much more than just accomplished examples of realism.



Camerasman Peter Nelson and director Steven Ross on location.

There was something deeper, something not easily definable."

Ross' fascination with Homer soon turned into a desire to make a documentary about the mostly self-taught 19th century realist painter. Although Ross started developing ideas for the documentary more than 20 years ago, it wasn't until recently that he was able to put those ideas on film. "I took the position at the University of Memphis in 1981," Ross says. "And it just seemed a little odd to take on a

project for which I needed to travel to Massachusetts and Main when there were so many good film projects right here." So Ross made an adaptation of Peter Taylor's Memphis short story *The Old Forest*, which won numerous film festival awards and was seen nationwide on the Arts and Entertainment Network. He followed this project with three documentaries about local topics, which were all shown nationwide on PBS.

However, Winslow Homer was still on Ross' mind, and after visiting the major Homer exhibition at the National Gallery of Art in 1995 and during a stint at

Yaddo artist's retreat in Saratoga Springs in 2000, Ross put another project aside to focus on Homer. "I went to Yaddo thinking that I would work on a script for a historical fiction piece with some of the real-life characters from my previous films," Ross explains. "But here I was in the Northeast, and all these Homer leads started to emerge. I just knew I had to do it now." While in upstate New York, Ross found Canajoharie Library, which houses a significant museum of American paintings, including several of Homer's oils and watercolors. He met David Tatham, an important Homer scholar from Syracuse University, who helped him get access to the North Woods Club, where Homer painted many of his Adirondacks paintings, and he also visited the Clark Museum in Williamstown, Massachusetts, a Homer gold mine.

Inspired and ready to start on the documentary, Ross didn't anticipate that it would take him seven years to finish the film. "Fundraising is a big part of making a documentary of that scope," Ross explains. Ross and his team initially raised about \$20,000 to start the documentary. When they ran out of money they had to stop filming and make a 15 minute demo reel. The demo showed what they had done so far and helped raise more money. "In the 1980s I told my students never to make

"Once you get started, and several people have invested faith and money in you and your ideas, you really have an obligation to keep going"

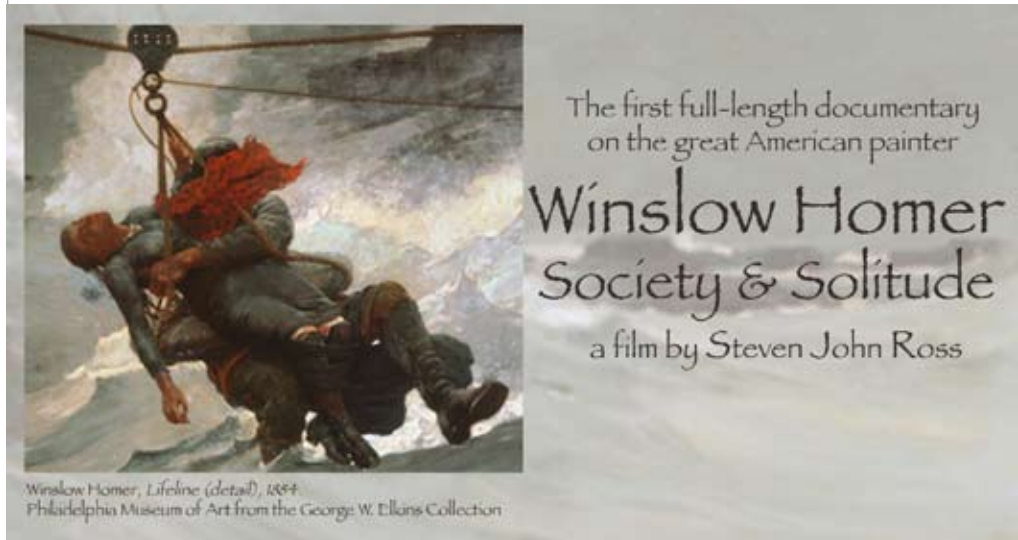
a demo reel because it was extremely time consuming and typically didn't give anybody a better idea of the finished product," Ross says. "Technology has advanced so drastically since then, and it's not that big a deal anymore to make a demo reel. If we hadn't had that technology available, the documentary might either never have been finished, or finished even later."

Ross admits that there were moments, especially when a project goes on for that long, when he wondered if his ideas from 20 years ago would ever come together in the great documentary he envisioned.

“Once you get started, and several people have invested faith and money in you and your ideas, you really have an obligation to keep going,” says Ross. As the documentary progressed, Ross received support and funding from Humanities Tennessee, the Scheidt Family Foundation, Dorothy Orgill Kirsch, J. Michael “Mickey” Robinson, Tennessee Arts Commission, Virginia Foundation for the Humanities, Lisa

written about him to the point that he turned down a biographer. Studying such an intensely private man, let alone making a film about him, is a challenge,” Ross acknowledges. The original draft of what Ross thought would be *The Mystery of Winslow Homer* was for a two-part, four-hour long film. Later on, as it became clear that the documentary would consist of two one-hour parts, Ross also found the title a

much caught up in the life and times of American society, and then, after 1880, when he was in his late forties, he changed the focus of his life and work—retreating from the New York art world to a studio-home in Maine, where he spent the rest of his life, and where he turned to subject matter in his painting that was much less connected to the social and political world.” Although *Searchlight on Harbor Entrance*, the painting that originally inspired Ross to make the documentary, is shown for only a few seconds, the film itself sheds a bright light on one of America’s greatest painters.



Kurts, the Klyce family, the Baer Family Foundation, as well as Michael and Suzanne Osborn, John and Becky Bakke, and other donors.

If Ross had made this documentary in the 1980s, it certainly would have been a different film. Since then, a new level of Homer scholarship has emerged. “Homer is a hard nut to crack. He was, and still is, very elusive. He was a recluse, and he didn’t want anything

little too melodramatic. When consultant Katherine C. Woltz discovered a series of previously unnoted books from Homer’s studio in Prout’s Neck, Maine, Ross was intrigued by a volume of Ralph Waldo Emerson essays, titled— *Society and Solitude*.

“The title struck me as a perfect relation of the two parts of Homer’s life and the two parts of the film,” Ross explains. “Homer was a man and an artist very

The documentary’s invitational premiere, co-sponsored by The Memphis and Shelby County Film and Television Commission, was held at the Malco Paradiso in March. The public premiere was at the Memphis Brooks Museum of Art in early May. The National Gallery of Art presented the documentary on Memorial Day weekend, and the First Center for the Arts hosted the Nashville premiere on June 8. Other venues include the Clark Art Institute in Williamstown, Massachusetts (June 29), the Portland Museum of Art (July 13, 14), and the Boston Museum of Fine Arts (TBA). The film will play a major role in the educational programs planned for the 2008 Winslow Homer exhibition at the Art Institute of Chicago.

READING GROUP EXAMINES POLITICAL TEXTS

Professors Antonio Raul de Velasco and Pradeep Sopory, founded a reading group titled *Language and Politics*. The group’s goal is to learn about the symbolic dimensions of political texts and to spark conversations about ideas that implicate the work of many in the communication department. “We define political texts broadly, and are always looking for new

things to read,” says de Velasco. “We also encourage everybody to attend. It’s supposed to be fun, and there is really no expertise required.”

So far the group has looked at texts from the theoretical work of Paul de Man on metaphor, to a “Letter to the American People” by Osama Bin Laden, the U.S.

Declaration of Independence, and the SCUM Manifesto by the radical feminist Valerie Solanas.

Although the group was founded by scholars in the communication department, faculty from across the University are welcome to attend. The reading group typically meets on selected Fridays at the home of department chair Michael Leff. For more information or to join the group’s mailing list e-mail de Velasco at adevelsc@memphis.edu



The Black Audio Film Collective reunited at the Foundation of Art and Creative Technology in Liverpool, England. From left: David Lawson, John Akomfrah, Lina Gopaul, Reece Auguiste and Trevor Mathison.

Black Audio Film Collective Shows Retrospective in Europe and the United States

Reece Auguiste, visiting assistant professor of film, is internationally known as a co-founder of *Black Audio Film Collective* (BAFC). This extremely influential media project held its first retrospective, *The Ghosts of Songs: The Film Art of Black Audio Film Collective 1982-1998*, at the Foundation for Art and Creative Technology (FACT) in Liverpool, England February 2, 2007 through April 1, 2007.

Inaugurated in 1982 and dissolved in 1998, the seven-person Collective is widely acknowledged as one of the most influential artist groups to emerge from Britain in recent years. The BAFC worked within and between the media of art, film and television, participating in British survey exhibitions such as *From Two Worlds* (Whitechapel Gallery, 1986), *The British Art Show*

(Hayward Gallery, 1990) as well as international exhibitions such as *Documenta X* (1997) and *Documenta XI* (2002).

The Ghosts of Songs, curated and produced by Kodwo Shun and Anjalika Sagar of the Otolith Group and designed by David Adjaye of Adjaye Associates, is the first retrospective to explore the significance of the Collective's entire body of work. It reveals BAFC as a group of dynamic, articulate artists, dedicated to engaging with the past, present and future of memory, media and moving image.

The Ghosts of Songs will tour to Arnolfini, one of Europe's leading centers for the contemporary art from April 27, 2007 through June 22, 2007; then to London from May 28, 2008 through August 3, 2008. An international tour will take the show to the United States.

"The Chemo Ate My Homework" Leake Documentary Wins CINE Golden Eagle Award

Craig Leake, assistant professor of documentary form in broadcasting and documentary writing, has won his third prestigious CINE Golden Eagle and the even more extraordinary CINE Special Jury Award for his recent documentary about school teachers at St. Jude Children's Research Hospital. Leake produced the half-hour film, *The Chemo Ate My Homework*, for public television. It has been broadcast several times on WKNO-TV and will appear on other PBS stations this year.

The CINE awards, founded in Washington, D.C., in 1957, are recognized internationally as symbols of the highest production standards in filmmaking and videography. Among the famous directors whose first major awards included the CINE Golden Eagle are Steven Spielberg and Ron Howard, as well as such celebrated filmmakers as Ken Burns.



A dedicated teacher works with a St. Jude patient.

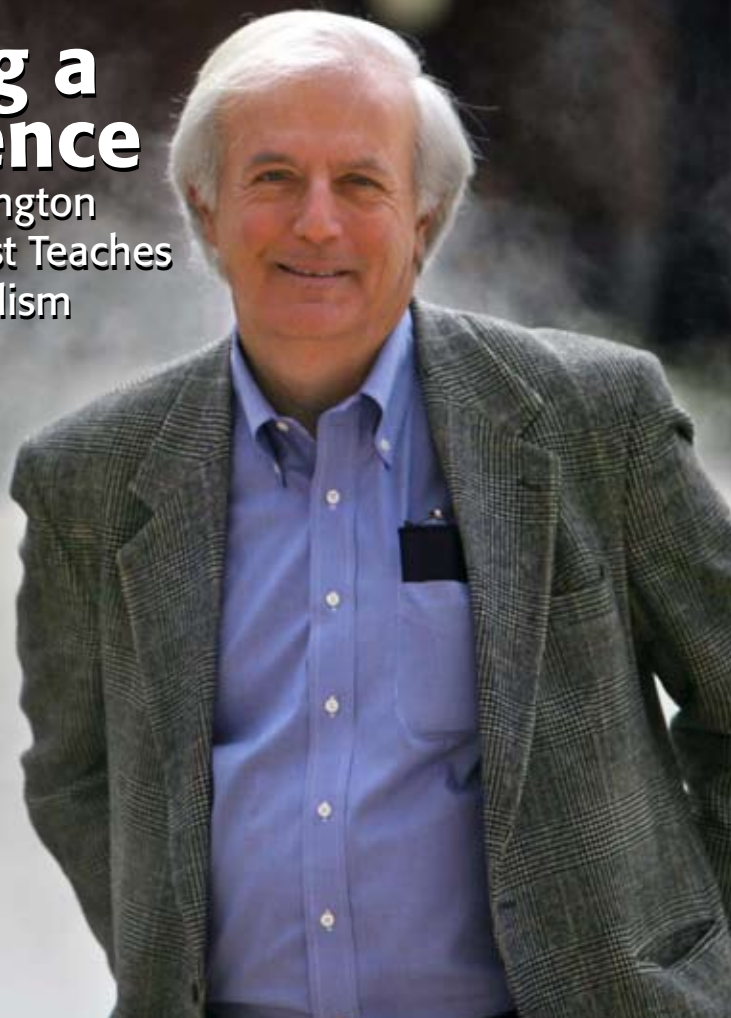
Leake will receive his award during CINE's 50th anniversary celebration in Washington this fall. His winning entry tells the intimate and memorable story of a small group of dedicated teachers who work with cancer patients at St. Jude. In the safety of the classroom, away from surgeries, radiation, and chemotherapy, the students teach the teachers how to cope with grief, live for today, and value the life of the mind.

Leake has won the CINE award twice before: In 1990 for *Peter Jennings Reporting: Guns*, a one-hour ABC News documentary about the gun control debate in California, and in 1995 for *Tycoon*, an NBC News Special with Tom Brokaw about Microsoft founder Bill Gates. After producing those programs and dozens of other documentaries for the TV networks in New York, Washington, and Los Angeles, Leake returned to his hometown Memphis three years ago to join the faculty at the communication department.

JOURNALISM

Making a Difference

Former Washington Post Columnist Teaches U of M Journalism Students



Photograph provided by *The Commercial Appeal*

Bob Levey is a prize-winning journalist who has covered the scene in Washington D.C. since the Johnson administration. He wrote *Bob Levey's Washington*, a daily column in *The Washington Post* for more than 20 years. He sat between legendary investigative reporters Bob Woodward and Carl Bernstein when their "hair was dark and blood was in the air." He had an extensive career in the electronic media, having worked for eight radio stations, four TV stations and one popular Internet site as commentator and talk show host. In the fall of 2006 Levey came to the University of Memphis' journalism department as the Hardin Chair of Excellence. In his minimal office Levey kicks back in his chair and rests his legs on the desk during a casual conversation.

Levey has been in journalism since he was six years old. That's when he

launched the "late, lamented *Levey's News*—circulation 1." He served as "editor, publisher, columnist and crayon-er." His college diploma reveals that he majored in English, but according to Levey, he actually majored in editing the student newspaper, which he took over as editor-in-chief in November 1963. "I didn't major in journalism, because I didn't think it could teach me what I needed to know," Levey explains. Instead he chose English at the University of Chicago, where he had to do "lots of reading," which immersed him in the classics, a foundation he thinks many of today's students aren't getting. Although Levey didn't settle for a journalism major, he strongly believes in a formal education for journalists, "a good way to steep them in the value of the business as well as the values of fairness and objectivity." Levey's first professional job was with the *Albuquerque Tribune*. About a year

later he was drawn to Washington D.C. by a pretty girl. He applied to *The Washington Post* in the fall of 1967 and wrote for the paper for more than 30 years. Before *The Post* offered him a column he worked as night and day police reporter, national political reporter, assistant city editor, courts reporter, district building and Capitol Hill reporter, feature writer, and assistant sport editor. In the summer of 1981 he was asked to write a daily column, an assignment that lasted for 23 years.

"I didn't think about being a columnist, until I got offered the job," Levey says. "I thought I wanted to cover the White House, but when I got the assignment I couldn't stand it. You never get access to anyone, and you spend a lot of time waiting. I'm probably one of the very few reporters who's ever asked to be taken off that beat." Levey came to the University of Memphis because he felt that he can do more for students here than for students at Princeton or any other elite university.

"Bob Levey isn't the kind of person who needs his ego stroked; if that was the case he wouldn't be here," says Jim Redmond, chair of the journalism department. "If you want to make a difference in somebody's life you do it here; and Levey wants to help anybody who wants to be a journalist, no matter if she came from the other side of the tracks."

What Levey has observed in the past year is that most of the students in his feature writing class haven't seen anything else but Memphis. "Their entire world view is Memphis," Levey notes. "A lot of my students are very rooted here. Just the other day I told one of my students to think about a job outside of Memphis, and it was like I stabbed him in the heart."

Stepping outside the well known comfort zone may well be Levey's mantra. On

a practical level he encourages his students to write more creatively, to push the boundaries, to get a little more room to maneuver, to take risks, while still following the protocol and remaining ethical. Looking at the big picture he encourages them not to limit themselves—neither to the Memphis job market nor to just one field of journalism. “I want my students to understand that to succeed as a journalist in today’s world, they need to be multi-platform journalists,” Levey says. “I don’t want them to think just about newspaper, but also about radio, television, and Internet, which is a world in and of itself.” A lot of people think about the university as a job prep mill, but it’s not,” Levey says. “We would like for our kids to leave the home and get that job as soon as they graduate; the fact is, our kids will be around for another 65 years and they shouldn’t be focusing on that first job. They need to focus on what they want down the line.”

During his time as columnist Levey discovered that he also had a knack for fundraising. His column had an average daily readership of 1.2 million and he helped to raise more than \$17 million for children’s charities. Although he thought that he would still be writing for *The Post* when he’s 80, he didn’t resist when the newspaper offered him and many other long-time staff members early retirement in 2004.

“I didn’t want to leave the job, but after I read the buy-out proposal, I knew I would sign it,” Levey says. “You have to be ready to go sideways if it seems the right thing to do, and I had to go sideways many times.”

After leaving *The Post*, Levey worked as development and media consultant and made fundraising his main focus. When the itch to start doing more journalism became stronger, he ran across the job opening at the University of Memphis. Here, he gets to do all of the things he enjoys and does best—fundraising, teaching, and mentoring; and he’ll be able to continue in this position for at least another year.



Successful Reaccreditation for Journalism Department

The department of journalism was recognized as one of the top journalism programs in the country with its reaccreditation in February. The first time the department was accredited by the Accrediting Council on Education in Journalism and Mass Communications (ACEJMC) was in 1971. Herbert Lee Williams, the first chair of the department, had made it his mission to bring the journalism program at the University of Memphis to national attention and thus made every effort to gain full accreditation. Since then, the program has gone through the laborious reaccreditation process every six years, and 2007 was no exception. The ACEJMC site visit team was impressed by the strong leadership and quality of journalism education at the University.

“It took us three years to prepare for this year’s accreditation,” says Sandra Utt, associate professor and assistant chair of the department. “But that doesn’t mean that we get to take a three-year break and then start over again,” Rick Fischer, professor of journalism, adds. “We would be in big trouble if we would do that. We have to start now, but it takes about three years to complete the self-study, which is a big part of the process and generates evidence and documents that show what we’ve been doing for the past six years.”

Without doubt, parts of the accreditation process have changed since Williams put the department up for evaluation. And parts of the process have changed again recently, requiring the department to work with new guidelines and criteria. The accrediting standards changed from

12 to nine, combining some and adding new ones.

According to Utt, the biggest change was the ninth standard: assessment of learning outcomes. For this standard, the department had to regularly assess student learning and use the results to improve the curriculum and instruction.

“Essentially we had to figure out a way to assess what the student’s had actually learned,” Utt explains. “And because we didn’t have a precedent for this standard from a previous accreditation, we had to make sure we do the right thing.” As it turns out, they did the right thing. In the preliminary report, the department received compliance on all nine standards, for both the bachelor’s degree and the master’s degree. Additionally, the public relations concentration was certified separately by the Public Relations Society of America’s (PRSA) Certified in Education for Public Relations (CEPR) program. Although the CEPR program is voluntary, Fischer is adamant about putting his program up for review regularly, and has done so twice in conjunction with the department’s accreditation through ACEJMC.

Both Utt and Fischer believe that accreditation is a good thing for a department. “It raises the value of the program for current students and alumni and parents of prospective students will feel confident about sending their child here too. It really is the *Good Housekeeping* seal of approval,” Utt says.

John Seigenthaler at Second Annual Law School for Journalists

It is a challenge for many journalists to translate to the public what goes on inside of a courtroom. The court system can be confusing and it can be difficult for reporters to make sense of the legal language and procedures to accurately report what is going on. Thus, it is in the public interest for reporters, lawyers, and judges to effectively communicate.

The Law School for Journalists was held March 6, 2007 at the University of Memphis' Cecil C. Humphreys School of Law. It was designed to help journalists, judges, and lawyers learn from each other and shed light on each other's profession. This was the second year for the workshop, sponsored by the U.S. District Court for the Western District of Tennessee, the University of Memphis School of Law, department of journalism, and the Memphis Bar Association. The program is modeled after a workshop that was started by the Tennessee Supreme Court and Vanderbilt University's First Amendment Center.

"Journalists can get lost in the details and procedures of legal maneuvering and don't always understand clearly what layers and judges are doing," says Jim Redmond, chair of the journalism department. "The whole point of this workshop is to help both the legal side—judges and lawyers—and the journalism side to better understand each other and communicate more effectively." The workshop began with a mock hearing of a high-profile divorce case during which the journalists switched roles with the lawyers and judges, who in turn posed as reporters and had to write a brief article about the trial under deadline pressure.

If you had walked into the "courtroom" in the middle of the proceedings, you might have confused Otis Sanford, the *Commercial Appeal's* opinion and editorials editor, for a real judge and Anna Marie Hartman, of Channel 5



News, for the Russian wife accused of withholding her and her daughter's passport from the courts. And what did they learn?

"We have a lot more in common than we have time to acknowledge," says Mearl Purvis of Fox 13 News. "Time, pressure, accuracy, presence and anxiety are only the beginning of where our careers overlap. That coming together of the minds was great."

"The journalists who participated in the morning program seemed to get a sense of the roles that lawyers play in court," adds Lucian Pera, partner at the Memphis law firm of Adams and Reese LLP and chair of the event's steering committee. "The lawyers who wrote the stories have learned something about distilling events down to a few key, understandable sentences." After the mock trial, sessions focused on discussions of the hearing, which were lead by Bob Levey, former *Washington Post* columnist and Hardin Chair of Excellence in the journalism department, and Shelby County Circuit Judge Robert Childers, as well as a panel discussion on privacy, moderated by Pera.

John Seigenthaler, former publisher of *The Tennessean* and founding editorial director of *USA Today*, took a look

backward and forward when he addressed the workshop attendees during his lunch key-note speech. Seigenthaler discussed the need for journalists to be accurate and ethical in reporting news. He particularly addressed the changing culture in newsrooms, which are faced with intense competition, declining profit margins and staff. He also shed light on the recent clashes of the media and the courts with regard to revealing sources during investigations.

Seigenthaler struck a chord, when he pointed to journalism ethics, saying that this particular field needed a boost to make sure that reporters who refuse to identify sources do so on the proper ethical and legal grounds. At the same time, Seigenthaler argued that lawyers and judges must tread lightly when seeking information from reporters, arguing that even in cases of intense public concern, any legal action against the media must be taken only in rare and special circumstances to not violate its First Amendment protection. Seigenthaler's honest reflection on a lifetime in American journalism, complete with its high points and low, was well received by journalists and lawyers alike who were touched by his deeply personal and thoughtful remarks.

David Broder on Washington and the Media

David Broder, a Pulitzer Prize-winning columnist for *The Washington Post*, visited the University of Memphis in April for the 25th Annual Freedom of Information Congress (FOI). Before joining the *Post* in 1966 he covered national politics for *The New York Times*, the now defunct *Washington Star* and *Congressional Quarterly*. Broder has covered every national campaign and convention since 1960 and is a regular commentator on CNN's *Inside Politics* and makes regular appearances on NBC's *Meet the Press* and *Washington Week in Review*. He received the Pulitzer Prize for distinguished commentary in 1973.

Broder has been called “the high priest of political journalism” by author Timothy Crouse, “the unchallenged “dean” of what many political reporters like to think is their “priesthood” by *U.S. News*, and “probably the most respected and influential political journalist in the country” by columnist Richard Reeves.



David Broder visits with student reporters at *The Daily Helmsman*

In the FOI lecture, Broder shared his view on the political state of Washington, D.C., and the U.S. In addition, he visited several journalism classes, and met with the staff of *The Daily Helmsman*, the University's

student newspaper.

Broder's career spans half a century. He has seen the changes in leadership on Capitol Hill and in the White House and the shift in voter demographics, which according to Broder are more polarized than ever. In his lecture, Broder gave an overview of the political situation in the nation's capitol today.

“There is a dark cloud hanging over Washington, D.C., these days,” Broder said. Part of this dark cloud is the Iraq war, an enormous source of dispute in Washington and across the nation, and the lack of a true majority in Congress and Senate, a paralyzing gridlock, which lets neither Democrats nor Republicans pass laws that would bring much needed change for the American people. However, Broder also mentioned that the American people through their vote have created this power equilibrium, which is a reflection of a divided nation. “Women vote one way, men vote the other way; Caucasians vote one way, minorities vote the other way; people in the city vote one way, people in the country vote the other way,” Broder said.

Asked about the media's influence on public opinion Broder looked back at his time as campaign reporter and said that most people don't need the media to know what's wrong in their country. “The people on the street don't need the media to understand that we aren't



doing so well economically,” Broder said. “They know that if they look at the amount of money that's left over after paying the bills.”

Although Broder thinks that at this point it is difficult to make any predictions toward the outcome of the 2008 presidential election. He believes that a candidate who can bring the nation together on such important topics as the war in Iraq, immigration issues, health care and social security will have a very good chance. “I wouldn't be surprised at all if a candidate who hasn't yet announced an interest in the presidency might appear late in the race and end up being elected,” Broder said. In his opinion, such a candidate would be more attractive to a wider range of voters than the polarizing wings of the traditional party may favor. In Broder's view, many Democrats have moved too far left and many Republicans have moved too far right. But ordinary voters seem to want a president who can set a middle course for the country.

“There is a dark cloud hanging over Washington, D.C., these days”



Richard Wagner's *Die Walküre* at the Opéra Royal de Wallonie in Liège, Belgium. Susan Owen-Leinert as "Brünnhilde" and James Morris as "Wotan"

Memphis Opera & Song Academy Prepares Music Students for Europe

Studying and working abroad is a dream for many college students. For some, however, it's not just a matter of spending an enjoyable summer in a different country, but a well planned career move.

"Europe is a sought after destination for every opera singer," says Susan Owen-Leinert, assistant professor of voice at the University of Memphis Rudi E. Scheidt School of Music. "However, singers headed for Europe often don't realize that the professional opera system there is very different from the one in the United States. They can waste a lot of valuable time and money trying to find their way around."

Having worked most of her career in the great opera houses of Germany, in cities such as Berlin, Dresden, Essen and Hannover, the soprano speaks from her experience with the German theatre system. "A big difference between an engagement at an ensemble theatre in Germany and an opera company in the

United States is that at the ensemble theatre singers might be working on two or three roles simultaneously. They must have their complete repertoire of roles always ready to perform," Owen-Leinert explains. Owen-Leinert and her husband, German artistic director and Chefdramaturg Michael Leinert, developed the Opera & Song Academy because classical music education programs in the United States typically don't offer courses that prepare students for a career or a residency abroad.

"A program like this Academy doesn't exist anywhere else in our country. We developed the concept of the Opera & Song Academy in North Carolina in 2005 and I brought the concept to the Rudi E. Scheidt School when I took the position here two years ago," Owen-Leinert says. "My husband, with his thirty-five years of international stage direction experience, works with the singers dramatically

and coaches them in the German opera dialogues. Together we present the seminars on the operating system of German theatres— contract negotiation, artistic management, rehearsal system, residency obligations and such."

Now in its first year at the University of Memphis, the Academy attracted opera students from across the country to audition for the two-week summer program. "We have singers coming from Massachusetts, Texas, Illinois and North Carolina, as well as Tennessee and Mississippi," Owen-Leinert says. The Academy's faculty, which is directed by Owen-Leinert and her husband, consisted of Mark Ensley, director of opera studies and vocal coach at the University of Memphis, Klaus Dieter Jung, music director of the Hamburger Kammeroper, one of the conductors of the Wiener Sängerknaben, and an experienced teacher for young singers at the Song Academy of Hamburg is the Academy's international guest, Victor Santiago Asunción, assistant professor of piano and chamber music at the University of Memphis, and pianist Marcie Richardson.

To get a unique look behind the scenes is the motto of the Memphis Opera & Song Academy. Focusing primarily on the German repertoire, it is a collaboration between the Rudi E. Scheidt School of Music and the Hamburger Kammeroper (Chamber Opera of Hamburg). The 18 students who were accepted this summer participated in various master classes and seminars about the theatre system in Europe. The summer academy ended on June 2, 2007 with a memorable concert of songs, arias and scenes, which included highlights from Richard Wagner's *Die Walküre* (Ride of the Walkyries), W.A. Mozart's *Die Zauberflöte* and Richard Strauss' *Der Rosenkavalier*. Owen-Leinert hopes that one day the Academy will grow into more than an intensive summer program at the University of Memphis. Perhaps the newly founded Chamber Opera of Memphis will be an additional performance venue for participants of the Memphis Opera & Song Academy. For more information about the Memphis Opera & Song Academy and the Chamber Opera visit:
<http://operasongacademy.memphis.edu>
www.chamberoperamemphis.org
www.owen-leinert.com

The Memphis Opera & Song Academy took place from May 20th - June 3rd, 2007 at the Rudi E. Scheidt School of music. We spoke with the director, professor Susan Owen-Leinert in February.



Music Industry Legend George Massenburg visits University of Memphis

In the music industry, there are very few moments that offer the opportunity to be in the company of an industry giant and revolutionary. The two-day visit of George Massenburg, legendary producer, engineer, inventor and multi-Grammy Award winner, to the University of Memphis in the spring, was one of those rare moments.



Massenburg came to the University to share his knowledge and skills with students in the music industry division. He has engineered and produced more than 200 albums for artists such as Billy Joel, James Taylor, Aaron Neville, The Dixie Chicks and Linda Ronstadt. In 1972, he invented the parametric equalizer, which revolutionized the industry by making individual tones infinitely variable in the recording process. He has designed recording studios, including his personal, acoustically groundbreaking *Blackbird* studio in Nashville, *ITI Studios* in Maryland and *The Complex* in Los Angeles. He played a role in the acoustical and architectural design of *The Site* and Director George Lucas' *Skywalker Sound*, both in Marin County, California.

Skywalker Sound, both in Marin County, California.

While on campus, Massenburg, together with faculty members Jonathan Frazer and Jeff Kline, taught a series of master classes and recording sessions. Frazer's long-standing professional relationship with platinum artist, Brian Vander Ark, provided the opportunity to have an internationally recognized artist involved in the recording. Vander Ark, best known as lead singer for *The Verve Pipe*, whose first major label release, *Villains*, went platinum in 1996 and was followed by the self-titled album *The Verve Pipe* in 1999 and *Underneath* in 2001, took two days off from his national tour to record a song for his new album with Massenburg in the University of Memphis recording studio. The intimate settings of the master classes and recording sessions gave students the chance to work alongside Massenburg as he recorded, produced, and mixed. Students not only assisted Massenburg with the recording but performed as well. Graduate student Amy Rempel played piano and recording technology undergraduate Billy McCool joined the recording on mandolin.

Massenburg also spent an afternoon reviewing student projects, critiquing each exclusively in a series of one-on-one sessions. The two-day visit culminated in a public lecture that addressed the dynamic music business and gave glimpses into the future of the industry. Massenburg's lecture was presented to a diverse audience of University of Memphis administrators, faculty, students, and members of the Memphis music and entertainment community.

STUDENT RECORD LABEL RELEASES FIRST ALBUM



BlueT.O.M. (Tigers of Memphis) Records announced the release of its first compilation album *Volume 1: Orientation* in February. The record label is the University of Memphis' first official, non-profit, independent student-run label, operated and maintained by the record company operations class of the music industry program at the Rudi E. Scheidt School of Music. BlueT.O.M.'s debut album has something for everyone with ten different genres of music ranging from rock to rap, jazz to dance, and contemporary Christian to neo-soul. The album includes music from current students and alumni, as well as emerging artists from the Memphis area. The album will be available at independent retailers across the Mid-South as well as the Tiger Bookstore on Walker. Proceeds from the \$10 compilation will go towards future class projects.

Renowned Music Professionals Bring Expertise and Diversity to Music Programs

Every year the School of Music welcomes musicians and music professionals from a wide range of disciplines. Those guest teachers truly expand the world for the School's music students by exposing them to diverse styles and educational opportunities.

Students in the vocal arts division were able to work with La Scala's Giovanna Marestra who directed Mozart's *The Marriage of Figaro* in December and New York City Opera's Michael Scarola who directed *Die Fledermaus* in April. Language and direction specialist Hemdi Kfir of Tel Aviv helped students transition from speaking to singing while maintaining clarity and linguistic accuracy. This year's guest vocal coaches were Memphis' own Kallen Esperian, Mignon Dunn leading mezzo-soprano at La Scala, the Vienna Staatsoper, Covent Garden, the Paris Opera, and the Metropolitan Opera, and Ira Shiff who has performed numerous roles in opera, operetta and musicals and has gained critical acclaim for his production of *Tosca*, starring Aprile Mollo.

Applied studies students learned from masters of their instruments who came

to the Music School as part of the *Distinguished Guest Artist Series*. Guest artists included: Ted Edel, pianist and professor emeritus at the University of Illinois in Chicago.

Linda Kline Lamar, violinist and D.M.A. graduate of the University of Memphis. Lisa-Beth Lambert, violist, who currently works for the Philadelphia Orchestra. Pasquale Rucco and Douglas James, a duo that specializes in the guitar literature of the early 19th century performed on authentic instruments of the period. Alan Harrell, cellist, a member of the Cleveland Orchestra since 1995. Barbara Sonies and Deborah Reeder, members of the renowned Philadelphia Trio.

Health and Science Initiatives at Music School

Several professors at the Rudi E. Scheidt School of Music are involved in studies that focus on health issues as they relate to musicians and singers. After a study by the University's School of Audiology and Speech-Language Pathology in 2003, Lawrence Edwards, director of choral activities began to investigate funding for a device that measures and documents range and effort of student's voice.

Jon Frazer, assistant professor for recording

technology is partnering with the School of Audiology and Speech-Language Pathology for his current study on people's ability to recall and identify sound frequencies. According to Frazer, listening skills are fundamental to success in recording technology and may be the most essential trait of a professional audio engineer. Frazer's study will measure the success of an ear training program for audio engineers.

Also partnering with the School of Audiology and Speech-Language Pathology for a study on noise-induced hearing loss is Nicholas Holland, associate director of bands. Holland's study will determine if a typical university marching band produces sound levels within specific sections or through specific instruments of the ensemble that are greater than the guidelines established by the Occupational Safety and Health Administration and the National Institute of Occupational Safety and Health.

Two new initiatives focused on improving the health and performance of musicians and singers through body movement are a ten-week course in the Alexander Technique that was taught by Ethel Scrivener in the fall and a two-day intensive workshop that was led by Joseph Lee in February. Also in the fall, Moira Logan, associate dean and director of research and graduate studies at the College of Communication and Fine Arts began teaching a yoga class that focuses on the needs of musicians.

Tuba Conference at University of Memphis



Arkansas Tech University freshman Brandyn Loveless tries out a brand new tuba on exhibit at the Mid-South Regional Tuba-Euphonium Conference.

The event was hosted by the Rudi E. Scheidt School of Music, April 20-22 and brought 175 participants to campus from 16 states and 25 colleges and universities. Events included concerts, clinics, and demonstrations and were part of a series of regional conferences organized by the International Tuba - Euphonium Association.

PHOTOGRAPH PROVIDED BY THE COMMERCIAL APPEAL

THEATRE & DANCE

Guest Director Leads Student Actors to Outstanding Performance

When the curtain rose for this year's University of Memphis production of Shakespeare's *As You Like It*, the more than 30 cast members had spent six weeks of daily, three-and-a-half hour rehearsals. That's a lot for theatre students, but it's really not enough if you ask Dennis Krausnick, the spring season's guest director, co-founder of Shakespeare & Company and its current director of training.

"I don't want my actors to be thinking. I want them to be feeling."

"If I do a play like that in a professional setting we would be rehearsing eight hours a day, six days a week for four weeks," Krausnick says. And that's still not bad considering that some Shakespeare companies, such as Queensland Shakespeare Ensemble consider twelve weeks of rehearsal time standard for a full production. This isn't Krausnick's first visit to the theatre department, but his first residency here.

"We asked him to come here for a residency because our students and faculty really enjoyed working with him when he was here two years ago," says Bob Hetherington, chair of the theatre & dance department. Krausnick chimes in, "the faculty is very open and interested in collaboration, which is great. Stephen Hancock invited me into his class to teach. I'm doing a clown workshop every Saturday and our production team is a mix of graduate students and faculty members. On top of that, the department has a graduate directing program, which allows me to have several assistant



A scene from Shakespeare's *As You Like It* at the University of Memphis Theatre

directors, and that's very helpful if you're putting on a large Shakespeare play like this," Krausnick says. Beside Krausnick's demanding rehearsal schedule, the cast also had to get used to a very different way of practicing. Several sessions of the first week were spent "dropping in," a process Krausnick and his wife, Shakespeare & Company founder Tina Packer, have developed. Dropping in is a way of tapping into the actors' intuition and connecting them to their text emotionally. It provides the opportunity to explore language for all its resonances, personal, universal, contemporary and historical, layers of meaning, sound and symbolism. It's an immensely intense technique. The actors don't have time to think when repeating words that are dropped in from the text to the person that "drops them in."

"I don't want my actors to be thinking. I want them to be feeling," Krausnick explains. "It's not just about using the right word; it's about making every word count, the depth of every word and the profound impact of the language." The goal is to free the performers from the text, by connecting them to their own emotions and giving a simple word like "*brother*" a deeper meaning by tying it to a more personal context. Students who are familiar with the Meisner technique find similarities in

both approaches. Sanford Meisner's acting technique is designed to develop an ability to improvise and access an emotional life that will bring the spontaneity of improvisation and the richness of personal response to scripted text. Krausnick acknowledges the similarities, but also emphasizes the crucial difference—"dropping in focuses on the language, on every single word of the text, which is very important especially with Shakespeare," Krausnick explains. "Shakespeare is hugely based on rhetoric and dialectic. The dialog is a back and forth to build an argument and ultimately arrive at a new place. Naturally, the language is most important."

At a rehearsal, the young actors play around and occasionally seem like a bunch of students on a field trip. They're comfortable with each other and tuned in to Krausnick. Most of the cast members described their time with Krausnick as one of the greatest experiences they've had at the University of Memphis. Some say it was life changing, citing his vast knowledge of Shakespeare, his unique interpretation of the text and his ability to help the students grow and challenge themselves.

Krausnick prefers to drop in the whole play, which can take up to a week of rehearsal time. For this production

he settled on about half the text but required that the students were “off the text” by the second week. He knows his regimen is demanding, especially for students who carry a full course load and often have a part-time job. However, it’s apparent at opening night that the hard work paid off.

Anne Marie Gideon, a sophomore BFA performance major, isn’t just playing Rosalind, she truly becomes the idealistic young woman who had to disguise herself as a man and flee a cynical despairing court with her friends. Not once, during the whole two-and-a-half hour play, does it feel like the actors are merely reciting their text. Gideon’s transformation from a naïve, love-stricken young woman to a witty and somewhat reckless beau is seamless, vivacious and highly engaging. She plays both roles with ease. Melissa Harkness, also a sophomore BFA performance major, accompanies Gideon as Celia, and infuses the character with extraordinary body language and dimension. Matthew Crewse, a junior BFA performance major, who plays, no *is*, Touchstone the fool, has no trouble finding the comedy in the play and his character without putting it over the top.

Krausnick knows it is one thing to achieve a great performance during rehearsal, yet, it’s a completely different thing in front of 400 people. “To create a performance of meaning, the actors have to learn how not to be in control,” Krausnick explains. Although this might seem counterintuitive, especially when a performance appears so well orchestrated, Krausnick believes that actors have to be able to let go to truly capture an audience. “It sounds very simple, it looks very smooth, but it is a lot of work, and it’s something that doesn’t just happen on stage, but ultimately becomes part of an actor’s life.”

Dennis Krausnick’s residency was made possible by Dorothy O. Kirsch, the Jeniam Foundation, the Student Event Allocation Committee, and the College of Communication and Fine Arts.

Learn, Teach, Live: Dance

Learn Dance, Teach Dance, Live Dance is the motto for the recently established dance education major. Last fall, in the spirit of collaboration, the College of Communication and Fine Arts, the University College and the College of Education joined forces to offer a Bachelor of Professional Studies in dance education. Students who successfully complete the degree will have K-12 certification in dance and are qualified to teach in the public and private school systems.

The curriculum was developed by Holly Lau, professor of dance and Angie Hollis, academic specialist at the College of Communication and Fine Arts. The program received approval from the Tennessee State Department of Education last August. The State Department had established a teaching licensure in dance in the fall of 2005. The University of Memphis is one of the only two Tennessee universities to offer a dance education major. The program at the University of Memphis counts seven dance education majors and three students who have completed their course work and will begin student teaching in the fall.

Amelia Byrd will intern with Memphis City Schools at Colonial Middle and Overton High Schools, Lesley Corrigan got a spot at Lee High School for the Performing Arts in Huntsville and Brandi Caruthers will student teach at Nashville School for the Arts.

Both Lau and Hollis have written the dance curriculum for Memphis City Schools and conducted in-service workshops for the school system’s four dance teachers throughout the year. Both professors believe that establishing the dance licensure in Tennessee and the dance education program at the University of Memphis will lead to a greater presence of dance both at the university and K-12 levels. The dance classes offered at the University of Memphis in the past year were full and the dance students produced a spring

concert of their own choreographed works. “This has been a wonderful way to rejuvenate dance at the University of Memphis and serve those students who wish to make dance the focus of their academic lives,” says Moira Logan, Associate Dean of the College of Communication and Fine Arts.

Terrific Season for University of Memphis Theatre Students

Last season proved to be a stellar one for the theatre department, which a total of 14 Ostrander College awards. The gritty *In The Blood*, Gloria Baxter’s adaptation of native Memphian Alan Lightman’s *Einstein’s Dreams* and the controversial *Parade* were responsible for the rain of awards, which culminated as Stephanie Kim won the Larry Riley Rising Star Award!



Parade

Parade, a musical by Jason Robert Brown (Tony Award winning composer) and Alfred Uhry (*Driving Miss Daisy*), was co-produced with the Music School. The musical tells the tragic, true story of the trial and lynching of a man who was wrongly accused of murdering a little girl in Atlanta in 1913.

Best Production Direction: Bob Hetherington

Music Direction: Mark Ensley

Choreography: Jay Rapp

Set Design: Carrie Ballenger

Lighting Design: John McFadden

Leading Actor (Musical): Josef McClellen

Leading Actress (Musical): Annie Freres

Supporting Actor (Musical): Kevin Murphy

Supporting Actress (Musical): Stephanie Kim

Cameo Role: Franklin Willis

Einstein's Dreams

Alan Lightman's best selling novel was adapted for this area stage premiere by University of Memphis theatre professor Gloria Baxter who specializes in narrative theatre. The story takes place in 1905 Switzerland, where a young patent clerk has been dreaming marvelous dreams about the nature of time. His name is Albert Einstein and he is almost finished with what he calls his special theory of relativity.

Leading Actor (play): Chadwick Rodgers
Supporting Actor (play): Michael Khanlarian



In The Blood

In The Blood was another area premiere for the University of Memphis Theatre. This contemporary drama by Suzan-Lori Parks is an urban riff on Hawthorne's *Scarlet Letter*, which chronicles a single mother of five, struggling to maintain her family on the fringes of a society full of harsh assumptions about the homeless.

Set Dressing: M. "Jonz" Jones
Larry Riley Rising Star Award: Stephanie Kim

Theatre Students Participate in Program for Memphis Federal Correctional Institution

In February, the department of theatre & dance participated in the 30th Annual African American History Program of the Education Department of the Federal Correctional Institution (FCI) in Memphis. "The response from

our students was enthusiastic," says Reginald Brown, assistant professor of theatre performance and African American theatre.

The first to sign on was second year MFA candidate Latrelle Bright, who was instrumental in co-directing the event. A great team of actors was assembled, including Darrin Donte Miller, Morgan Malone, Darius Frye and Sean Christian Taylor, all undergraduate performance majors, as well as Liteia Parnell, also a student in the College of Communications and Fine Arts.

In keeping with this year's theme, *A Tribute to African American Athletes*, the group decided on a series of biographical sketches of famous and not so famous African American athletes, wrapped within the framework of a boxing match, which served as a metaphor for the struggle for athletic excellence, as well as for civil rights.

Learn, Earn, Return—Jeniam Foundation Gift Helps Theatre & Dance Department



A gift from the Jeniam Foundation to the Theatre & Dance Department

In its effort to be a member of the Memphis arts community, the theatre & dance department has formed a close relationship with the Jeniam Foundation. The Foundation was established by Andrew Clarkson as a private family foundation named for his children Jennifer and William. Although Clarkson and his wife Carole now live in Connecticut, about 40 percent of the

Jeniam Foundation's annual grants are designated for the arts in Memphis. Clarkson's support for Memphis stems from his own success in the Bluff City during his time as chief financial officer of Malone & Hyde Inc. He did well here and feels that he should give back to a city that brought him fortune, a principal his father instilled in him—"first learn. Next, earn. Then, return."

The theatre & dance department's relationship with the Jeniam foundation began in 2002. The Foundation paid to send the entire cast and crew of *Keeping Up With the Joneses*, written by Nate Eppler, former University of Memphis student and playwright, to the regional competition of the Kennedy Center American College Theater Festival (KCACTF). The Foundation also funded a three-year graduate assistantship for lighting design major Susan Nicholson, and donated \$50,000 toward the department's state-of-the-art theatre design lab. The lab has become one of the department's major assets and a top recruiting tool for students who are interested in the design program. Over the years, the Jeniam Foundation has funded a number of equipment projects, most recently a computer driven router table saw for the scene shop. The saw was used to build scenery for every show of the past season, again, setting the department apart from other programs. Because of yet another donation from the Foundation, the department was able to replace broken mirrors in both the Lab Theatre and the Dance Space. In addition, the Foundation provided a challenge grant for the seven-week residency of Dennis Krausnick, guest director and co-founder of Shakespeare & Company. Krausnick directed the department's production of *As You Like It*, lead several master classes and held a community symposium in April. The Jeniam Foundation allows the theatre & dance department to be a better resource in the community and for other arts organizations.

A Year In Review and a Sneak Preview

Recently, FedEx Corporation made a gift of contemporary art to The University of Memphis and the Art Museum (AMUM). The collection includes pieces of some of the most influential and leading figures of the Memphis art scene including Ted Faiers, Adele Lemm, Linda Disney, and Nancy Cheairs, as well as nationally and internationally recognized artists such as William Eggleston, William Dunlap, and Bill Christenberry who was a faculty member in the University of Memphis art department during the 1960s.

In September, AMUM presented *Sticks, Stones & Bones, Images from Transient Landscapes*, an exhibition of photographs by Annette Fournet, a visiting instructor of photography in the art department.



Adrienne Outlaw: *Seek Shelter*

In November, the Student Activities Fee Visiting Artist Series presented an exhibition of Nashville based artist Adrienne Outlaw. *Adrienne Outlaw: Seek Shelter* was an elegant installation that addressed complex human issues of individuality and community. *Shelter*, a new work that Outlaw completed with hundreds of volunteers working in teams, consisted of two walk-in sized arches, one a bare ribbed cage and the other covered with nylon canvas and pierced with millions of silvery nails.

The 24th Annual Juried Student Exhibition filled the museum in January. The exhibition was juried by Gail Roberts, professor at the School of Art, Design and Art History at San Diego State University.

This year, the Juried Student Exhibit saw 89 students enter a total of 168 works. 63 pieces were selected for the exhibition, which sponsored in part by Art Center Supply Stores, Inc., Sharri's Discount Arts, University of Memphis Graduate School and the College of Communication and Fine Arts Academic Enrichment Funds as well as Friends of the Art Department and Art Museum. Roberts selected the following awards recipients:



Colin Kidder, *Natural Habitat*

ARTLAB AWARD

Elisha (Eli) Gold, for *One at a Time*

SPECIAL ONE TIME AWARD FOR PHOTOGRAPHY

Chase Malone for *RA2*

UNDERGRADUATE AWARD

Niki Johnson for *Le tart*

GRADUATE PURCHASE AWARD

Colin Kidder for *Natural Habitat*

BEST OF SHOW AWARD

Jared Raney for *The Elements of War*

MERIT AWARDS

Roger Cleaves and Brooke Foy



The Pleasant Disguise of Illusion

In the spring, AMUM hosted the Douglas Koertge retrospective *The Pleasant Disguise of Illusion*, an exhibition of costumes, renderings, and sketches that accompanied the

many theatrical productions throughout Koertge's career. Koertge, aka Dr. Doug, joined the University of Memphis' theatre faculty in 1975 as costume designer, consultant and stylist.

The school year ended with *One Exhibit/Three Artists: Nancy Cheairs, Gena Serey, and Jada Thompson*, an exhibition that showcased work by the art department's Master of Fine Arts candidates.

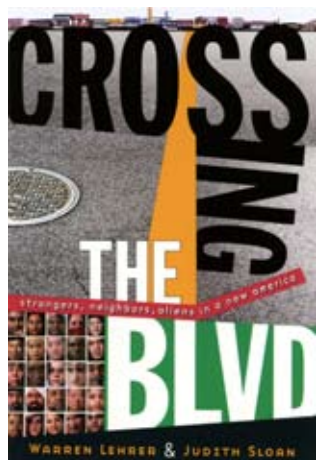


Untitled, Nancy Cheairs

Cheairs graduated with a BFA from the Memphis College of Art in 1980. Her paintings are in the permanent collections of the Brooks Museum of Art and the Tennessee State Museum in Nashville. Her paintings have been shown in exhibitions in New York City, Chicago and Santa Fe, and she has done public art commissions for the Memphis Public Library and the Children's Museum of Memphis.

Although visitors might be surprised to find the Art Museum's doors locked during the summer, AMUM will be closed for renovation. It will reopen in the fall, when classes resume, with two new and exciting traveling exhibitions. In the fall, AMUM will host *Crossing the BLVD: Strangers, Neighbors, Aliens in a New America*, a multidisciplinary, multimedia exhibition. *Crossing the BLVD* is a nationally acclaimed exhibition on contemporary immigrants and refugees who found a new home in Queens, New York—the most ethnically diverse spot in the United States. Queens residents and documentary artists Warren Lehrer and Judith Sloan interviewed, recorded and photographed many of their foreign born neighbors; documented their stories, collected personal artifacts and traveled the world while staying in their own neighborhood. This fall, their

neighbors' stories will travel to Memphis in an exhibition of word, image, and sound.



The exhibition will kick off with a live performance in which Sloan, turns into her immigrant neighbors, telling their stories in front of their projected faces and possessions. From the legacies of the Civil Rights Movement, to the cold-and post cold-war conflicts, economic crises, and environmental disasters around the globe, this exhibition and its opening performance will show just how dangerous and how beautiful “crossing the boulevard” can be in today’s world.

AMUM’s second exhibition in the fall is *Adolph Gottlieb: Early Prints*, an exhibition of 40 small prints by pioneer abstract expressionist Adolph Gottlieb (1903-1974). Gottlieb worked in many media, but specifically pursued printmaking in two distinct periods. The first—which is represented in this exhibition—was between 1937-1947/48. The exhibition is organized by the Adolph and Esther Gottlieb Foundation, Inc.

IEAA Library Moves into New Space

The wait is finally over. After almost two years of planning and construction, the Institute of Egyptian Art and Archaeology (IEAA) has a new library. The new library is located on the second floor of Jones Hall, next to the IEAA offices and near the art history classrooms. The new space is almost twice as large as the Institute’s former library, which was housed in the Art

Museum of the University of Memphis (AMUM). Over the past few years, the Institute’s library had outgrown its old space and more than 1,500 books had to be kept in the Institute’s main office and the curator’s office. With all the books transferred to the new library in the early spring, students and faculty now have easy access to the books. In addition to the new space.

Renowned Scholar at Egypt’s Legacy Lecture

Fayza M. H. Haikal was featured at the Fourth Annual Egypt’s Legacy Lecture, hosted by the Institute of Egyptian Art and Archaeology (IEAA) in April. *Ancient Egyptian Culture: Gift to the World* focused on forms of Egyptianizing monuments in the United States and Europe. Haikal, professor of Egyptology at the American University in Cairo, used these special architectural forms to discuss how Egyptian culture became truly universal under Roman rule, when many of Egypt’s gods, creeds and monuments traveled all over the world, making a lasting impression on European and (later) American cultures. Haikal chaired the departments of sociology, anthropology, psychology and Egyptology at the American University until the summer of 2006. Her colleagues’ respect for her scholarship was manifest in 1991, when they nominated her for the election as Vice President of the International Association of Egyptologists. Haikal also serves on the permanent committee of Egypt’s Supreme Council of Antiquities (SCA), a government body responsible for the cultural heritage of the country, from welfare to management, protection, conservation, preservation, documentation, research and media presentation of Egypt’s cultural assets.

Haikal has served as the coordinating director of the North-Sinai Archaeological Salvage Project from 1996-2002 and has been a member of the Administrative board of the Egyptian Museum in Cairo, the Coptic Museum,

as well as Cairo University’s Centre for Engineering of Archaeological monuments.

Research Collaborative Develops Communication Tool to Help St. Jude Families

The Center for the Study of Rhetoric and Applied Communication (CSRAC) and the Center for Multimedia Arts (CMA), in collaboration with St. Jude Children’s Research Hospital, recently received a \$83,000 grant from the Greenwall Foundation, for a collaborative research project.

Their collaboration with St. Jude began after Loel Kim, director of CSRAC and associate professor of English gave a presentation of her work at St. Jude. It was then that Kim met Don Samulack, director of scientific editing at St. Jude, who realized that Kim and Raymond Barfield, MD, Ph.D. of the St. Jude Oncology Department had similar research interests, which eventually culminated in IC (Informed Consent) Team Link, a project that will eventually help parents of St. Jude patients better understand their choices for cancer treatments. Barfield is now working with University of Memphis researchers from many different disciplines such as management information system, psychology, English, communication and graphic design to develop a digitally interactive tool that will simplify the informed consent process in Phase I trials.

“Initially this started out as a CSRAC project three years ago,” recalls Amanda Young, assistant professor of communication.” “It quickly became a CSRAC/CMA project because we needed the CMA’s user-centered design expertise, and now it has simply become the St. Jude project, which involves University of Memphis experts from many different disciplines.”

CMA & CSRAC & JONES HALL

Decision making and informed consent are the two pillars around which the IC Team Link revolves. To aid with the decision making, families meet with the physician and are given a lengthy document, sometimes up to 30 pages, with additional information. The document is designed to provide relevant information about the treatment and its implications.

In the informed consent process for Phase I trials at St. Jude, legal guardians of patients must read and sign a consent form before their children can receive treatment. The current forms are written at a sixth grade level; however, the treatment procedures they describe are very complex. Additionally, parents reading and signing the forms are dealing with the life-altering stress that materializes when their child's life is at stake.

"We are trying to find ways to provide that difficult information to patients and families in a different way, which will allow them to make the most informed decision possible," Schmidt says. The system developed by the "St. Jude team" is a hand-held device that contains the information

patients and families need in order to give an informed consent. It includes additional information about the informed consent process and the form of childhood cancer affecting the child. Illustrations visualize the consent process and explain Phase I trials. Future versions of the tool will include an option for families to e-mail the physician with questions, chat rooms for parents to correspond with each other, the ability to create "scrapbooks" of information for both the parent and the child, and a place to post digital pictures to document their experiences which could help establish a stronger sense of community among families who are going through similar crises.

It isn't unusual for research centers like CSRAC and CMA to carry projects outside their disciplines' boundaries. It allows for a broader scope and multi-dimensional research.

"None of the disciplines that are involved in this project now could have come that far if they'd been on their own," Young says. "CSRAC has one type of expertise and CMA has another. We aren't just consulting others, we are combining expertise

from a variety of disciplines to address specific problems in a more holistic and productive way."

IC Team Link is still in its trial phase. Young just recently received approval from St. Jude to conduct a study related to the overall goal of IC Team Link. For the study she'll be interviewing patients, parents, doctors, and non-physician caregivers about patient involvement in decision making. User testing on the IC Team Link has been approved as well. Barfield is the St. Jude physician who will lead that study. He'll be working closely with Kim, other members of CSRAC and the Psychology Department.

People currently working on the IC Team Link are Justin Baker (St. Jude), Raymond Barfield (St. Jude), Joe Currier (Psychology), Loel Kim (English/CSRAC), Shu Li (Communication/CSRAC), Bob Neimeyer (Psychology), Melanie Polkosky (CMA), Juliane Richter (CMA), Michael Schmidt (Art/CMA), Judy Simon (Management Information System), Amanda Young (Communication/CSRAC).

Jones Hall Gallery

When the University of Memphis mail service vacated its offices in Jones Hall, it was an opportunity for the art department to claim the space and turn it into a gallery.

"We have wanted a lab gallery for our students for more than ten years, and it finally became reality in the summer of 2005," says David Horan who teaches photography in the art department. The purpose of the exhibition space is to give students real-life gallery experience through traveling exhibitions, faculty work, and experimental installations by students. Although instructors will offer guidance during the process of putting together and hanging an exhibition, the students have to do much of the work themselves.

The gallery has been a great outlet for students' work. An exhibition by current



and retired art department faculty Nancy White and Dick Knowles, a Student Activities Council exhibit that focused on body image and the 2nd Annual Art Education Alumni Exhibition: Art Teachers as Artists—Art Teachers as Mentors were held at Jones Hall Gallery recently.

The exhibit focused on comprehensive

art education during *Youth Art Month* in March, which is an annual celebration that emphasizes the value of art education for all children and encourages support for quality school art programs. During the spring, the gallery also hosted the graphic design senior exhibition, and the BFA senior exhibition, as well as the graphic design juried student exhibition.

Center for Sustainable Design is "LEEDing" the Way

The TERRA project (Technologically and Environmentally Responsive Residential Architecture), initiated by the Center for Sustainable Design (CSD) in 2005, will likely be among the first LEED (Leadership in Energy and Environmental Design) certified projects in Memphis and the surrounding area. The LEED Green Building Rating Program, created by the U.S. Green Building Council (USGBC) is a big deal. So is the certification of the CSD's demonstration house under the LEED-Homes program, which the USGBC hopes to officially launch in June 2007. LEED is a cutting-edge system for designing, constructing, and certifying the world's "greenest" and best buildings. The CSD, an interdisciplinary and community engaged research and education resource of the College of Communication and Fine Arts (CCFA) and a partner in the FedEx Institute of Technology (FIT), leads the way into a new era of building and designing in Memphis.



Jim Lutz (seated) and students from the Center for Sustainable Design (CSD) class at the unveiling of the Green House in December 2006.

It is the Center's goal to develop principles of green architecture into workable building solutions appropriate to the environmental, economic and social conditions of the Mid-South. To achieve its goal, the Center will engage University of Memphis students from different academic disciplines in research, design, construction and evaluation of sustainable architectural applications. The Center's initial scope was to study, design, construct, and evaluate an entry-level residence of approximately 1,800

square feet that embodies the principles of sustainable design. The initial study phase was completed with the unveiling of the design in December 2006.

"The unveiling of the Green House was a big step for us," says Jim Lutz principal investigator at the CSD and assistant professor for architecture at the University of Memphis. "We have a fair amount of catching-up to do when it comes to issues of sustainability. Typically architects want to design something that's ground-breaking and somewhat off the chart, this project, however, is different. We put our egos aside and designed something that is affordable and that looks just like your neighbor's house, but comes with all the components of green design. I think this is the best way we can change how things are done in this community and get people to understand that "green" houses don't have to look like solar powered space ships. The next important step is for people to understand that building houses this way may cost between three and eight percent more than building houses the conventional way, but it also means a tremendous boost in energy efficiency. If you can

save 40 to 50 percent on your energy costs every year, that's a lot of money that will essentially reduce the overall cost of home ownership. Ultimately, this has the potential to make housing more accessible to a greater number of people."

Groundbreaking for the house, for which a residential lot in the Uptown neighborhood has been acquired, was on June 12. Lutz anticipates it will take about six months to complete. "This project would not have been possible without the support of Henry Turley and

his vision of making Memphis a more livable city," Lutz says. Turley allowed the CSD to select an Uptown site which made the project more attractive and viable. The house, for which the Center has already found a buyer, will be open to the public for three months, before its owners move in. The CSD will use this time for evaluation and to educate the community about this project.

WUMR Leaps into the Future with New Technology

WUMR *The Jazz Lover*, U-92 FM (91.7) is the University of Memphis radio station. A 25,000 Watt powerhouse, it is the only jazz outlet in the area and holds a strong and unique position in the Memphis music market. It is a radio station that allows students in the communication and journalism departments to train for future careers, and at the same time, it is a station that spreads campus news and events to the entire Memphis area.

Over the past year, WUMR has held two very successful jazz events in combination with the station's bi-annual Radiothons, its main fundraisers. The first event was held at the Jack Robinson Art Gallery, and the second event took place at Neil's Bar and Grill in Midtown. Both events were well attended by loyal jazz followers, and the live music performances were tremendous, featuring the *University of Memphis' Blue Ascendance* student jazz group, and Jack Cooper, associate professor and jazz and studio music area coordinator. The events also included many other local artists such as Joyce Cobb, Ruby Wilson, Billy Gibson, the Tony Thomas Trio, Sal Crocker, and the Barber Brothers.

WUMR could not continue its future progress without the financial support of our *Jazz Lover* family which, of course, includes our listeners and our station underwriters such as Tom Prewitt and the Laurelwood Shopping Center, our top supporting underwriter for three straight years. It's the generosity of our listeners and underwriters that allows us to embark on our newest project: internet streaming. Streaming will allow you to listen to WUMR and your favorite jazz tunes around the world every day. We hope to complete this project soon, so stay tuned.



Advancing the Creative Process

From the time the College of Communication and Fine Arts was founded by Dean Richard Ranta in 1977, its faculty, alumni and student achievements have been a genuine source of pride for the University of Memphis. From the stages of the Metropolitan Opera, Carnegie Hall and Broadway to network television and movie screens, to the walls of museums and mastheads of respected publications across the country, our graduates and faculty have received acclaim and established a reputation for academic and creative excellence. Today's student actors, designers, scholars, artists, writers, filmmakers and musicians are inspired by this legacy.

Given the recent enactment of the Hope Scholarship program in Tennessee, one might expect that the financial situation for many bright and talented students headed to the U of M is rosy. The Hope program does offer a remarkable opportunity. Combined with the existing variety of scholarships and awards, many students are able to meet tuition expenses without accumulating large educational debts. This is truly something to boast about—far and wide! There are, however, other significant expenses in a quality education program. It is only through the gifts of individuals, foundations and corporations that many of these expenses are met. Technical upgrades, costs for undergraduate and graduate research, participation in professional seminars and conferences, visiting artists and scholars—many things once included in state funding, we now count on others to provide.

We are very grateful for valuable recent contributions that have made important things happen for our students and for our faculty whose own research and creative production directly impacts student learning at every level. Among these are gifts from the Jeniam Foundation used for a long-needed design lab for the theatre & dance department, replacement of studio equipment and support for a resident director for the production of Shakespeare's *As You Like It*. The Scheidt Family has created a special fund in memory of late visiting artist Charles Riecker, for student needs associated with opera studies, and Delores Kinsolving's generous gifts have brought noted guests directors and covered many of the rental expenses associated with the program's productions. A major gift from Stanford Financial Group will support the work of the growing Community Music School and provide funds for other special music projects including faculty support. Alumnus Bill Eubanks has established the William R. Eubanks Distinguished Lecture Series in Interior Design, which will enrich student experience through contact with the wider design community. Jim and Virginia McGehee provide annual funding for theatre student travel to Italy's Accademia Dell'Arte in Arezzo. Dorothy Kirsch and alumnus Mickey Robinson made possible research and production associated with Steven Ross's film biography of American painter Winslow Homer. Henry Turley has supported the architecture program's application for graduate degree status and the program's pursuit of professional accreditation by establishing a faculty residency and bringing architecture, planning and real estate together.

All these "special funds" enable and sustain the University's mission of educational excellence, within and beyond the classroom, and are an investment in both the present and future of our students and faculty. If you or someone you know might have an interest in making an investment in the College of Communication and Fine Arts, please contact us—we need your gifts to advance the creative process. We are available to discuss the many giving opportunities that can make more things happen, and we can help you structure your gift to meet your giving interest.

Patty Bladon

Director of Development

901.678.4372 pbladon@memphis.edu

Pat Kerr Tigrett Scholarship: A Dream Come True for Art Student

by Allison Mayhan

The University of Memphis gives students such amazing scholarship opportunities! I entered the Scholar in Fashion Scholarship Competition, with its financial award provided by world renowned Memphis designer Pat Kerr Tigrett, who also served on the selection committee. This was a dream, but the real dream came true when I was invited to actually meet Pat Tigrett in March. I was in awe of

my idol and so appreciative that she had time to talk with me. She reviewed my portfolio, and we talked about how she achieved such great success in her career. She gave me great advice and was completely inspiring. Overall, it was a fantastic experience, and I hope to someday be a benefactor who helps to make another young college student's dream come true.



Art

Lucas Charles and **Gary Golightly**, assistant professors for graphic design, won several awards in this year's *Tenshow*— the best design in Tennessee. *Tenshow* is a graphic design competition sponsored by the American Institute of Graphic Arts' (AIGA) Chattanooga chapter. This was the first time that University of Memphis graphic design faculty entered in the competition, which was started last year in Knoxville. Charles won three bronze awards and Golightly won one bronze award and a merit award. The *Tenshow* competition is held annually in a city that has an AIGA chapter. Memphis just recently established a chapter and Charles hopes that the next *Tenshow* will be hosted in the Bluff City. Charles and Golightly also placed first and second in two categories of the Memphis Advertising Federation Awards—Addys. Charles received the gold award, together with Michael Carpenter of Nocturnal Studio, for the mixed media campaign for Ballet Memphis. Golightly received the silver award in advertising for the arts & sciences for Jazz at the Opera, a campaign for Opera Memphis.

Congratulations are in order to both faculty and students in **Graphic Design** for showing their work, and winning with it, in the 2007 Memphis Advertising Federation *Addy Awards*.

Carol Crown recently published a book that focuses on Southern artists' efforts to find forms of expression that give vision and voice to the demands of the sacred and the profane elements of life. The *Sacred and Profane: Voice and Vision in Southern Self-Taught Art*, is a historical and cultural analyses of Southern self-taught art. Carol Crown, professor of art history and Charles Russell, associate professor of English and director of the American Studies graduate program at Rutgers University, worked together as editors of the book and authored two chapters as well as the introduction.

Donalyn Heise's article *Differentiation in the Artroom* was chosen by the National Art Education Association (NAEA) for publication in its *NAEA Advisory*, a national juried publication, earlier this year. In her article, Heise, assistant professor in art education and art education program coordinator, focuses on how the K-12 art curriculum can be modified to meet the needs of students with differentiating interests, learning preferences, cultural differences, learning disabilities, or language barriers. Heise also presented on the topic of alternative arts education at the 2007 NAEA convention in New York in March.

David Horan, instructor of photography, has been working with the Overton High School CAPA photography program for 15 years now. Each year he invites the high school

students to the University of Memphis' photography lighting studio to give them an opportunity to use professional equipment.

Archaeology, a publication of the Archaeological Institute of America listed the unearthing of KV-63 by a University of Memphis team from the **Institute of Egyptian Art and Archaeology** (IEAA) as the number one discovery of 2006. KV63 was the first tomb to be excavated in the Valley of the Kings since the discovery of the Tomb of Tutankhamun in 1922. The chamber held seven 18th-Dynasty coffins that contained mummy bandages and NATURN, a special salt used in mummification, and 28 jars.

Jed Jackson, professor in the art department, had his work shown in two exhibitions on two continents in December and January. The Tennessee Arts Commission (TAC) Gallery in Nashville hosted an exhibition by Jackson and Michelle Anderson, both TAC fellowship recipients. The grant recognizes exemplary work in the visual arts.

Cross-Talk: Recent Paintings by Jed Jackson was on display at the Institute Franco Américain in Rennes, France. Works in both exhibitions were mostly gouaches, oils and prints. Jackson's paintings stand out because he incorporates ideas with a keen sense of color to create paintings that are simultaneously aesthetically dynamic and rich in content.

Lawrence Jasud, associate professor of photography, received a close to \$48,000 Innovation to Excellence in Learning (IEL) grant in 2006 to establish a digital color photography lab for the photography program. Jasud also presented at the joint meeting of the Southeastern College of Art Conference (SECAC) and the Mid-America College Art Association (MACAA) at Vanderbilt University in Nashville in the fall. His paper was titled *From Chemistry to Pixels: Teaching Photography in a Time of Transition*. He also presented *Beauty in Photography & Other Subversive Notions* at the South Central Regional conference of the Society for Photographic Education.

Ernestine Jenkins, associate professor of art history recently published an article in reference to Memphis history. *The Voices of Memphis WDIA, Nat D. Williams and Black Radio Culture in the Early Civil Rights Era* was published in the fall 2006 issue (Volume LXV, number 3) of *Tennessee Historical Quarterly*.

Libby Pace, an instructor of art foundations, had her work included in *Print as Process*, an exhibition at the Gallery of the New York Center for Art & Media Studies (NYCAMS) in January. Pace was also part of the 2007 spring faculty for the Arts Annex program for the Crittenden Arts Council in West Memphis, Arkansas, and was invited to the

University of Georgia as a visiting artist in April.

Carol Purtle, Benjamin Rawlins professor of art history, published an essay in *Prayers and Portraits: Unfolding the Netherlandish Diptych. Essays in Context* (New Haven, Cambridge 2006), edited by J. Hand and R. Spronk. Purtle's essay is titled *The Context of Jan van Eyck's Approach to the Thyssen Annunciation Diptych*. Purtle also consulted on a production for Fulmar Television in the UK on *Life History of a Masterpiece*, a BBC television feature on Jan van Eyck's Annunciation. Purtle will travel to Belgium in the summer to continue research and work on her forthcoming book *Looking at Jan van Eyck: the Art and Science of Painting*, which will include contributions by Marc DeMey and Patrick Seurinck of Ghent University.

Emily "Boo" Ruch, instructor of art education and art teacher at Overton High School, recently won two awards. She was selected by the National Art Education Association (NAEA) as the Southeastern Region Secondary Art Educator of the Year. This award recognizes exemplary contributions, service, and achievements of one outstanding NAEA member at the Regional level every year. The award was presented to Ruch at the NAEA National Convention in New York in March. Ruch was also selected as the 2007 West Tennessee Art Educator of the Year, an award presented by the Tennessee Art Education Association (TAEA). The TAEA called Ruch an inspiration to her students and fellow teachers at Overton High School. In her seventeen years at Overton, Ruch accomplishments include helping to build the art department's enrollment, which now includes three full-time art positions, helping to increase college scholarship opportunities from \$6,000 to \$1.5 million in awards for her students.

"Dr. Ruch has helped improve the art education program by sharing her expertise in an authentic setting. Her students gain valuable insights and experiences that bridge theory and practice. She is a visionary who sees obstacles as opportunities and has the skills to follow an idea through to completion," says Donalyn Heise, assistant professor of art education and art education program coordinator.

Architecture

Jim Lutz, assistant professor of architecture, recently published two articles that explore the connections between music and architecture. The first appeared in the February/March 2007 issue of *Building* magazine. The article *Breaking the Architectural Sound Barrier* looks at architectural applications for new audio technologies such as digital audio controllers, signal conversion and various types of electronic noise control. The second, an essay, was published in the book *Resonance: Essays on the Intersection*

of *Music and Architecture* (Culicidae Architectural Press, 2007). The anthology, edited by Mikesch Muecke and Miriam Zach, featured contributors from the United States, Europe, Asia, Australia and Canada. Lutz's essay *Transpositions: Architecture as Instrument / Instrument as Architecture* focused on issues of form, materiality and structure common to both musical instruments and architectural works.

Communication

Allison Graham, professor of communication, designed and taught an innovative course in the rhetoric of disaster that focused upon representations and repercussions of Hurricane Katrina. Students from all areas of the graduate program participated in the course's field studies conducted in New Orleans. At the end of the semester, the seminar reported its findings in a public seminar. A visiting scholar, who attended the session, was greatly impressed and reported that Graham's course offered a productive and creative mechanism for integrating various aspects of communication studies.

Katherine Hendrix, associate professor of communication, won the "Top 3 Paper" award in the spirituality division at the National Communication Association (NCA) convention in San Antonio with her paper, *Teaching with a Religious Foundation*. Also at the NCA convention, Hendrix's article *An Invitation to Dialogue: Do communication journal reviewers mute the race-related research o scholars of color?* won the "Outstanding Journal Article" award in the international and intercultural division, and the Rose B. Johnson Southern Communication Journal (SCJ) Article Award at the 2006 meeting of the Southern States Communication Association (SSCA).

Walter Kirkpatrick, associate professor of communication, has assumed leadership of the Tennessee Communication Association (TCA). Since Kirkpatrick came to the University of Memphis in 1977, he has seen TCA expand in numbers, diversity of members and programs, and he hopes that the Association continues to thrive under his leadership.

Professor **Michael Leff**, chair of the department of communication, received the 2006 Tennessee Communication Association (TCA) Communicator of the Year Award for his work at the University of Memphis. There, he founded the Center for the Study of Rhetoric and Applied Communication (CSRAC)— a joint venture between the College of Arts and Science and the College of Communication and Fine Arts.

Also under Leff's leadership, the Ph.D. program in rhetoric has been recognized by the National Communication Association (NCA) as one of the top 15 programs in the discipline.

Leff published two journal articles, a book chapter, and an introduction to the forum section of the *Quarterly Journal of Speech*. Leff also served as an outside reviewer for the department of speech communication at Colorado State University and, together with graduate student Chris Oldenburg, he co-authored an article on John Kerry, which will appear in the *Encyclopedia of Political Communication*.

Shu Li joined the communication department's faculty as tenure-track assistant professor in the fall 2006. Her research and teaching interests include strategic communication and self presentation in organizations, conflict management and emotional expression in an intercultural and organizational context. Her current work includes research in the area of health communication.

Robert McDowell, associate chair of the communication department and general manager of WUMR, won first place in the Roger's Radio Awards national competition for a set of public service announcements he produced for Keep Tennessee Beautiful (KTB). McDowell's spots were written and voiced in Spanish, and even though he produced the announcements, McDowell feels that most of the credit should go to Monica Barringer, a recent University of Memphis journalism graduate and one of his former students who did an outstanding job as the production's interpreter and Hispanic voice talent.

Michael Porter, adjunct professor of oral communication and a professional songwriter recently had one of his pieces released by singer Pauline Reese. Reese, an independent country singer, cut Porter's *May The Lone Star Flag Forever Fly* on her new CD *Too Texas—Live at Cherry Ridge*. The CD won Album of the Year at the 2007 Texas Music Awards. Porter co-wrote the song with Wake Eastman a singer/songwriter from Austin Texas. A clip can be heard on www.paulinereese.com

Sandra Sarkela, associate professor and director of graduate studies in communication, was awarded tenure. She published an article in the *Journal Contemporary Argumentation and Debate*, and served as a respondent for a program at the National Communication Association convention in San Antonio. Sarkela also organized two programs featuring both undergraduates and graduate students in her *Women's Voices* course for the Tennessee Communication Association (TCA).

Pradeep Sopory was promoted to associate professor with tenure. He published an article titled *Metaphor and Attitude Accessibility* in the *Southern Communication Journal* and presented papers at meetings of the National Communication Association (NCA), International Communication

Association (ICA), Southern Communication Association (SCA), and Western Communication Association (WCA).

Antonio Raul de Velasco, assistant professor of communication, presented a paper on *Transgressive Eloquence: Bell Hooks, Cicero and the Aims of Rhetorical Pedagogy* at the 2006 Rhetoric Society of America (RSA) conference. His paper was selected for publication in RSA's conference proceedings volume.

Amanda Young, assistant professor, co-authored five journal articles, presented a paper at the National Communication Association convention, and continues to serve as principal investigator for the Tobacco Free Memphis Project, which is funded through the Memphis and Shelby County Health Department.

Journalism

Assistant professors **Joe Hayden** and **Lurene Kelley** presented papers at the 2007 Southeast Colloquium of the Association for Education in Journalism and Mass Communication (AEJMC) held in New Orleans in March. Hayden's paper *Storm Surge: Hurricane Katrina and Journalistic Objectivity*, looked at the media coverage of the 2005 Hurricane. His paper won the Top Faculty Paper award in the history division. Kelley examined the changing definition of news in her paper, *The Evolution of Newsworthiness: A Case Study of the Story Selection Process in a Commercial Television News Station*.

Assistant professor **Joe Hayden** attended a "boot camp" for computer assisted reporting (CAR) at Arizona State University in February. The workshop was sponsored by Investigative Reporters and Editors (IRE) and among others included reporters and editors from the *Los Angeles Times* and the *Dallas Morning News*.

Lurene Kelley will join the journalism faculty as tenure-track assistant professor in the fall 2007. Kelley received her Ph.D. in Communication from the University of Memphis, and has been working with the department in non-tenure track capacity. She currently teaches broadcast news classes and runs the department's placement office. Prior to her career change to academics Kelley was an on-air reporter at WREG-TV, News Channel 3, as well as other medium and small market stations. Kelley's research area is in television news management.

Music

Lily Afshar's recent album *Hemispheres*, which was released in July 2006, reached number seven on *Billboard's* top classical albums charts last August. Most recently, Afshar was featured in the April 2007 issue of *Acoustic Guitar*. The article focused on how the classical guitar virtuoso and

professor of guitar successfully incorporates Iranian folk songs and traditional Persian microtonal music into her innovative cross-cultural repertoire.

David Evans, professor in ethnomusicology, is the 2007 recipient of the Willard R. Sparks Eminent Faculty Award, the highest distinction given to a faculty member by the University. The award is given annually to one faculty member who has made outstanding and sustained contributions to scholarly-creative activity, teaching, and service, bringing honor and recognition to the University.



James Gholson, professor of clarinet, received the 2007 Igniting Excitement for Academic Excellence Award from University Black Scholar Unlimited. The University of Memphis organization focuses on the achievement of academic excellence through scholarship, leadership, and service with a special emphasis towards African American students.

The **Memphis Mallet Masters**, part of the percussion ensemble at the Rudi E. Scheidt School of Music played in conjunction with the St. Romanov Concert Series at Annunciation Greek Orthodox Church in December. Part of the concert was featured in the WKNO documentary *Southern Routes*, which was aired in February.

The Scheidt School's Memphis Woodwind Quintet—**Bruce Erskin** (flute), **James Gholson** (clarinet), **Dan Phillips** (horn), **Michelle Vigneau** (oboe), **Lecolion Washington** (bassoon)—toured South Africa in July 2006. Performances included recitals at the Symposiums of the International Horn Society in Cape Town and at the Stellenbosch International Chamber Music Festival.

Susan Owen-Leinert, assistant professor of voice, was selected for the 2007 *Marquis Who's Who in America* for her contributions to the classical music profession and her resume as an international opera singer. Her biography, including her work at the University of Memphis, appears in the 61st edition of this publication.

James Richens, professor of theory and composition and Jack Cooper, associate professor and jazz & studio music area coordinator have been chosen as ASCAP/PLUS Award recipients in the concert music division for 2006/07. The awards are based on the unique prestige value of each writer's catalog of original compositions.

Theatre & Dance

In December, **Bob Hetherington**, professor and chair of the department of theatre & dance made his debut as stage director for Opera Memphis with the production of *Amahl and The Night Visitors*, featuring Kallen Esperian as Amahl's mother. Hetherington, a two-time Guthrie Award winner, was nominated for the Ostrander Award (best production and best director) for his most recent production in Memphis—*Inherit the Wind* (Theatre Memphis), and won an Ostrander Award for best direction with *Urinetown: The Musical* (Playhouse on the Square). Hetherington was also selected the 2007 recipient of the Alumni Association Award for Distinguished Achievement in the Creative Arts. The award is given annually to one faculty member in five different areas who has brought honor and recognition to the University through research or creative activities.

Anita Jo Lenhart, associate professor of acting, somatics and theatrical voice, was honored at the national Lessac Institute Conference in Denver in January for completing all requirements to become a Certified Lessac Voice and Body Teacher. Completing the multi-year training puts Lenhart in a small group of Lessac Certified theatre performance trainers. Lenhart was also selected from among the many applicants to appear on the program at the Denver conference. She presented a workshop in Lessac Kinesensics and its relationship to Hatha Yoga. Lenhart, also certified in Bikram yoga, uses yoga as well as kinesensics in training performers in her classes.



STUDENT NEWS

Art

The **Clay Club** sent six students to the National Council on Education for the Ceramic Arts (NCECA) conference in Louisville in March. Among those students were undergraduates **Caroline Cox**, **Amy Slater** and **Dave Pentecost** and graduate students **Denice Rhodes**, **Greg Edmondson**, and **Brooke Foy**.

Roger Cleaves was one of 13 junior painting students in the U.S. selected to the Yale Norfolk summer art program at Yale University last summer. Cleaves was able to attend because of a fellowship and help from community donors such as Beverly and Sam Ross. Cleaves is now on the verge of graduating and had his work included in the spring semester's senior BFA exhibition.

Graphic design students **Cody Maple**, **Isaac Roethe** and **Andrew Abis** won several awards in this year's *Tenshow* — the best design in Tennessee. *Tenshow* is a graphic design competition sponsored by the American Institute of Graphic Arts' (AIGA) Chattanooga chapter. This was the first time that University of Memphis graphic design program entered in the competition, which was started last year in Knoxville. Maples received a gold award, the top award for students, in the website and interactive design category. Roethe won a bronze award and Abis received a merit award.

Several Graphic Design students won numerous awards at the 2007 Memphis Advertising Federation Addy Awards—**Cody Maple** Cool Whip Poster (Gold Award, Poster - Collateral Material); **Meghan Waldrup**, Joan Crawford Empire Cover (Gold Award, Elements of Advertising - Illustration); **John L. Donnelly**, University of Memphis, Alumni Association Membership Solicitation (Gold Award, Interactive Media - Online Advertising); **Edwin M. Olivera**, Jazz Week 2006, The Russian Reign (Silver Awards, Poster - Collateral Material); **Adam Sloan** (Silver Award, Spread Editorial Design); **Cody Maple** (Silver Award, Logo); **Meghan Waldrup** (Silver Award, Illustration).

Architecture

Architecture students **Lauren Chapman**, **OB Aaron Harris, Jr.**, **Kamesha Hervey**, **Daniel Huffman**, **Christin Mains**, **Mario Walker**, and **Holly Whitfield** were initiated into the Imhotep chapter of Alpha Rho Chi, a national co-ed honor fraternity. In addition to sponsoring the Architecture Awards reception, the new members also participated in several activities during Architecture Month and won an award for Most Creative Chalk Work at the downtown Chalk Festival. New pledges are **Kate Bidwell**, **Colby Mitchell**, **Fabian Marks**, **Holly Hendrix**, and **William Sealock**.

Mary Carroll, a third-year architecture student won a design competition sponsored by the Memphis chapter of the International Facility Management Association (IFMA), a professional organization with members in 54 countries. Her entry won in the Sustainable Design Project category. Carroll submitted the design, which she created for a house that she and her husband are building themselves in Fayette County, Tennessee. The design employs her extensive research in such areas as gray water system, green roofs, and composting systems.

Communication

Rachael Moeller, a second-year graduate student in communication with emphasis on film and video production, returned to her "home base" in Miller, South Dakota this spring to film *Purloined Iron*. The

foundation of the short film is a poem of Moeller's mother. The plot, as well as the poem, is based on an actual occurrence. Five years ago, during an early April blizzard, students from Miller's Wessington School stole budding flowers from neighbors' yards. The flowers were for their friend's birthday, and they stored the buds in her locker. When the birthday girl opened her locker, the blooming buds fell out and filled the school with a beautiful scent. Flowers that the students hadn't stolen died in the blizzard. Moeller expanded on her mom's poem of the incident to create her short film. To make the film, Moeller enlisted the help of fellow University of Memphis students **Joseph Carr, Lucie Watkins, Jodi Pfefferkorn, and Tiffany Yelder Langstron.**

Journalism

Daniel Ford, a recent graduate of the journalism department and former editor in chief of *The Daily Helmsman* won two awards in the 2006/07 Hearst Journalism Awards Program, which is held every year under the patronage of the Association of Schools of Journalism and Mass Communication (ASJMC) with full-funding by the William Randolph Hearst Foundation. Ford's story about racism on campus placed fourth in editorial writing and his story about working on a lobster boat won fourth for feature writing.

Trey Heath, a journalism senior and current editor of *The Daily Helmsman* placed 11th for his in-depth story about the more than \$200,000 the University spends on cell phones for its employees and faculty members.

Kendall Jones, a broadcast news senior, was chosen as one of six students from across the country for the Arizona State University Meredith-Cronkite Fellowship. Jones won an all-expense paid trip to Phoenix, Arizona during Christmas break to participate in a media-training program at KBHO-TV, a CBS affiliate. The students shadowed reporters at KBHO and produced stories for a mock newscast. The newscast can be viewed online at <http://cronkite.asu.edu/experience/meredith.html>

Internet Journalism Student Association members as well as several journalism graduate students are working on a web project that focuses on panhandling in Memphis. Under the supervision of assistant professor **Jin Yang**, and with the support of **Eric Janssen**, online news director for *The Commercial Appeal*, the students went through great length to locate panhandlers and interview them.

Teen Appeal staff member **Silas Vassar**, a senior at Overton High School, was one of the 102 high school students from across the nation who was selected to participate in the annual Al Neuharth Free Spirit Scholarship and Conference program in

Washington D.C. in March. This is the third consecutive year that a Teen Appeal staffer has won the award. Every year, two students from each state are chosen for the award. Teen Appeal staff members have won four of the six awards given over the past three years. Silas went on an all-expense paid trip to Washington D.C. to accept the award and participate in the weeklong journalism conference, during which he toured several media organizations and attended sessions led by noted newsmakers, broadcast and print journalists.

Music

Cheryl Humphrey, a music major and a member of the University of Memphis pop group Sound Fuzion, made it to the *American Idol* "Hollywood Round" which was broadcast on the Fox Network in February.

Nathan Lambert has recently been accepted into the M.M. in Conducting at Northern Arizona University (NAU) and was awarded one of NAU's four special university-wide full graduate assistant awards. Lambert is the only student to receive this award from NAU's School of Music this spring. He is currently studying with Soh-Hyun Park Altino in the Master of Music in violin performance.

David Peoples has been named Young Artist Winner in the International Jazz Arranging Competition for his arrangement of Michael Brecker's Never Alone. The competition is sponsored by the Center for Jazz Composition at the University of South Florida. Peoples is a composition student who studies with Jack Cooper and James Richens. According to the competition organizers, submissions were received from around the world and winners were chosen from many outstanding arrangements.

Theatre & Dance

Annie Freres, a theatre performance major, made it to the *American Idol* "Hollywood Round" which was broadcast on the Fox Network in February.

Darrin Donte Miller, a junior BFA performance major, presented a rendition of an excerpt from Martin Luther King, Jr.'s *I Have A Dream* speech at the University of Memphis' 31st Annual Dr. Martin Luther King, Jr. Human Rights Award and Scholarship presentation ceremony in April. Donte received accolades from President Shirley Raines and the other dignitaries present at the event. The department of theatre & dance was asked to again select a student for next year's ceremony.

ALUMNI NEWS

Art

Recent MFA graduate **Jeff Morris** had his photographs in an exhibition at The Gallery in Chattanooga. Morris has been a photographer for more than 30 years and works with both color and black and white film. Many of his images depict the beauty that can be found within the man-made environment or along its fringes.

Ryan Jackson, a recent graduate of the University of Memphis' printmaking/photography program took a full-time teaching position with the photography program of Monroe Community College in Rochester, New York, and also became the program's director.

Recent MFA graduate **Jeff Morris** had his photographs in an exhibition at The Gallery in Chattanooga. Morris has been a photographer for more than 30 years and works with both color and black and white film. Many of his images depict the beauty that can be found within the man-made environment or along its fringes.

Communication

John Paul Clark, a 2006 film and video production graduate, was the grand prize winner of the *Black Snake Moan* national movie trailer contest. Although Clark's trailer wasn't used to promote the movie, it earned him a VIP ticket to the Sundance Film Festival in Park City Utah for the *Black Snake Moan* screening and party.

"The reason I entered the contest is because you were able to add your own original footage to the stills, music, and sound bites that were provided for every contestant," says Clark. "That's really the coolest part for someone like me who does camera work." Six crew members, a \$300 budget, a 14-hour day, a house in Hernando, Mississippi, and Clark as cinematographer, director, and editor is what it took to make the trailer. "I figured that it'd be the original footage that would give me an edge over some of the other contestants who would just use the material that was provided," Clark says. Clark currently works as a freelance cinematographer on local and national projects.

Rod Pitts, a 2002 film and video production graduate, used his talents to win the grand prize at the 2006 American Artist Film Festival. Pitts was the co-producer and director of photography for *Just the Two of Us*. The almost two-hour film is the autobiography of director Keenon Nikita, another University of Memphis alumnus.

Pitts also succeeded as a price winner of the *Black Snake Moan* national movie trailer contest and won a trip to the film's New York City premier.

DeAara Lewis, a 2001 film and video production graduate is currently working on

a new project titled *Tricks*, which is a behind the scenes look at the lives of prostitutes. Lewis' first independent short film *The Forgotten One* was released in 2004 and screened at several festivals, including the Women of Color New York Film Festival. Lewis interests are in acting, writing and filmmaking.

Michael Evans, a University of Memphis communication alumnus was published in the summer 2006 issue of *Lenswork* (# 65). Evans attended the University before it offered a photography major and studied under "two very talented photographers: Larry Jasud and Larry McPherson." After graduation, Evans worked in staff positions, freelanced, and took commissions. Moving to the west coast in 1994, and unable to find work in photography, he took a job in the tech industry and returned to photography "After the bubble burst a few years ago." Evans describes his own artistic influences as "completely varied" and includes the work of Mary Ellen Mark, Roy DeCarava, Lee Friedlander, Walker Evans, and Harry Callahan. He currently lives in San Francisco. You can find out more about Evans on his web site www.d76.us

Journalism

Richard Gibson, a recent graduate of the journalism department's internet program is the online content editor for the *St. Joseph News Press* in Missouri. "I think his passion for Internet journalism finally paid off and his employment sends a message to likeminded students that news organizations are looking for talented and skilled journalists who master technology and journalism at the same time," says Jin Yang, assistant professor at the department.

Music

Recent University of Memphis Rudi E. Scheidt School of Music graduate **Alan Burcham** placed second in the "Rock and Pop" category of the "Student Recording Competition" at this year's Audio Engineering Society (AES) international convention in San Francisco. Burcham, who graduated with a Bachelor of Music degree in the music industry division, entered his recording of *A Song for Solomon* by the Memphis group, *The Silent Parade*. The University of Memphis participated in student recording competitions with schools from across the globe such as McGill University (Canada), Tokyo National University of Fine Arts and Music, Tonmeister Institute (Germany). This year the University was represented by ten students, AES faculty advisor Jonathan Frazer and music industry division head, Jeff Cline.

Theatre & Dance

Geoffrey Wood, a 1991 theatre performance graduate, has recently released his debut novel. *Leaper, The Misadventures*

of a Not-Necessarily-Super Hero, published by Random House, follows the confessions of reluctant hero James, who one day, suddenly and inexplicably discovers that he has a superpower—leaping. James is a recently divorced life-long barista and wonders if this somewhat awkward power is a gift from God, the final step into insanity or maybe just the result of over-caffeination. Wood's witty and unconventional novel serves up a dose of sharp humor and alarming distress, exploring the meaning of redemption, beauty, and faith beyond reason.

University of Memphis Band Alumni Chapter Hosts Competitions

School groups from all over the area competed at the *Mid-South Indoor Color Guard and Percussion Competition* held in the Elma Rhone Field House in March. This annual spring event was hosted by the University of Memphis Band Alumni Chapter to give middle and high school students an opportunity to showcase their color guard and percussion talents. This year, more than 100 students participated in the event that produced the following winners:

Middle School Guard
Houston Middle School, Germantown

High School Novice Guard
First Assembly Christian School, Cordova

High School Advanced Guard
Bartlett High School, Bartlett

High School Percussion
Stax Music Academy, Memphis

In the fall, the Band Alumni Chapter will hold the 2007 Bandmasters Championship. The competition will take place on October 20, 2006 at the Liberty Bowl Memorial Stadium. The 2006 contest was a huge success with more than 30 high school bands participating and more than 9,000 spectators. It was also the first time that the Bandmasters Championship was professionally videotaped for broadcast. It aired on WKNO-TV in Memphis and was the highest rated show on the day it played. For more information about the Championship and on how to become a sponsor visit www.bandmasterschampionship.com.

Stanford Grant for Alumni Theatre Troupe Voices of the South

Voices of the South, a University of Memphis alumni theatre troupe, received a \$15,000 grant from Stanford Financial Group last December.

Voices of the South, co-founded by Jenny

Odle Madden, Alice Rainey Berry, Jerre Dye, Todd Berry, Steve Swift and Virginia Ralph Matthews, and headed by executive producer Jenny Odle Madden, performs three original theater works a year. It also founded the *Memphis Children's Theatre Festival*, providing innovative theater for families.

The Stanford Financial grant is nearly 20 percent of the troupe's entire budget.

Voices of the South is the resident theater company at TheatreWorks and performed its version of *The Ugly Duckling* for thousands of schoolchildren across the nation last year. For more information visit www.voicesofthesouth.org

Music Society Wants to Connect Alumni and Friends

Sixteen charter members of the University Alumni Association have formed the Music Society and will serve as community ambassadors for the Rudi E. Scheidt School of Music. Tommie Pardue was selected as the current president of the Society, which is seeking additional members. According to Todd Stricklin, director of development for the Scheidt School, the Society was formed to engage alumni and friends to help spread the word about performances, attract new students, and heighten overall awareness of the School.

The cost of membership to the Alumni Association and the Music Society is \$35 per year. Members receive a variety of benefits when they join.

For more information or to join visit www.memphis.edu/alumni or contact Kelly Davis at 901.678.4299

Theatre & Dance Department Plans Big Red Reunion

The Theatre and Dance Alumni Club is planning its second Big Red Reunion for Labor Day weekend 2007, bringing together those who've gone on to practice law and those who are pounding the pavement of New York City or Los Angeles. Alumni from all over the country are invited to share memories and perform for one another.

To invite as many alumni as possible, the Club needs your help in updating contact information of theatre and dance alumni. You can update your records at the Alumni and Friends Self Service site

<http://www.memphis.edu/alumniweb/> or by e-mailing Alice Berry at aeberry@memphis.edu. If you like to get involved in planning the event, please contact Josie Helming at 901.818.4598 or e-mail jhelmign@memphis.edu



Journalism Mentorship Program

New Relationship Initiative Pairs Students and Media Professionals

Bob Levey clearly recalled the night he met the man who would become his mentor. It was his first shift as a cub reporter at *The Washington Post*, and famed editor Ben Bradlee took him under his wing. The relationship would last throughout Levey's more than 30 years at *The Post*, and beyond.

Levey, Hardin Chair of Excellence in the department of journalism was the main speaker for the third annual *Mentorship Mix and Mingle* hosted by the University

of Memphis journalism alumni club. The event at the Alumni Center drew a group of some fifty students, faculty and alumni, who gathered to network and hear mentorship stories. The event honored the eleven new mentor and mentee pairs chosen for this year's program.

Currently, the journalism alumni club is the only chapter with a mentorship program. Students at the journalism department are paired with University of Memphis

alumni and professionals who work in advertising, broadcast news, news editorial, public relations and internet journalism.

To date, more than 40 students and professionals have participated in the program, which was started in 2003. Students are partnered with media professionals of organizations such as FedEx, *The Commercial Appeal*, *Memphis Business Journal*, Medtronic, WREG-TV, Clear Channel, and Signature Advertising.

THE UNIVERSITY OF
MEMPHIS®

Department of Communication

Office of the Dean
Communication and Fine Arts Building
Room 232
Memphis, TN 38152

NON-PROFIT ORG
U.S. POSTAGE
PAID
MEMPHIS, TN
PERMIT NO. 207