Construction of the new Music Instruction Building began in the late summer of 2002 as the musicians in the Ball State School of Music watched in anticipation from the Hargreaves Music Building across Riverside Avenue. The hopes and dreams of a new facility were realized in August 2004, when the construction was completed and the music performance faculty began moving into their new home...
The College of Fine Arts has enjoyed an exceptional year, with major advancements being felt in all areas. Following a national search, the Department of Theatre and Dance named Bill Jenkins department chair; hosted actress Lindsey Crouse (Places in the Heart, The Verdict) and choreographer Bill Evans for a series of master classes; produced a stellar season of events, including a superb rendition of Our Town; held increasingly popular and successful showcases in New York and Los Angeles; and bade farewell in grand fashion to departmental Gil Bloom, who retired after 42 years of service.

The Music Instruction Building hosted actress Lindsey Crouse, who orchestrated a series of stunning exhibits ranging from a fetching collection of kimono to the modern art of Hans Breder. Current highlights include Lustrous: A Celebration of Art Glass designed by Frederick Carder, who was chief designer for Steuben Glass from 1903 to 1932. The Department of Art received grants that allowed students to attend the Chicago Art Institute and the Cincinnati Museum of Art, expanding their knowledge and horizons, and to bring in minority artists for exhibitions and master classes.

The College of Music worked to finalize plans for moving into the stunning new Music Instruction Building, truly a dream come true. This marvelous facility will house 24 studios, a 600-seat concert hall, choral and instrumental rehearsal rooms, and a state-of-the-art music technology wing. This first-class facility opened this fall, with a prestigious artist series planned for the festive inaugural year. After two decades of distinguished service, the School of Music celebrated the retirement of Doug Amman with a gala performance of Thompson’s Testament of Freedom.

Clearly, the College of Fine Arts is making significant progress, but we need your help in providing critical scholarship support for talented students and in securing showers for our curricular initiatives. Please consider lending your support. Find out how you can make a gift to the college on the back page of this newsletter.

All the best,
Robert A. Kvasn, Dean
College of Fine Arts
New Chamber Music Series

College of Fine Arts Dean Robert Kvan has enabled the Sursa Performance Hall to be inaugurated by top international recording and performing artists. Funded by Arts Alive! through the College of Fine Arts, this new chamber music series will present some of the most outstanding artists to the entire community.

“In the past, we would not have been able to attract musicians like these to Muncie, but they are drawn here by the opportunity to perform in our state-of-the-art and acoustically dynamic hall,” Kvan said. “It’s the goal of the College of Fine Arts to have an annual series of world-class performers who bring their unique talents to the hall.”

The inaugural concerts will begin at 7:30 p.m. on the following evenings:

September 22, 2004: Violinist Midori and Pianist Robert McDonald
Midori is heralded as one of the world’s foremost violinists. She has played the great concert halls of Europe, Asia, and North America and has worked with Claudio Abbado, Vladimir Ashkenazy, Isaac Stern, Leonard Bernstein, and Yo-Yo Ma. McDonald has performed extensively throughout the United States, Europe, Latin America, and the Far East as a solo recitalist and partner to Midori and Isaac Stern. He has won the Busoni, William Kapell, and Washington International Competitions.

November 17, 2004: Pianist Krystian Zimerman
Zimerman was the last, and for some time also the only pianist to perform under Leonard Bernstein. He also has worked closely with Herbert von Karajan and has repeatedly performed with Kaja Danczewska, Kyung-Wha Chung, Gidon Kremer, and 40 other celebrities of the musical world. His concert tours take him to the musical centers of Europe, Asia, and America, and he has won the highest prizes at prestigious competitions.

January 25, 2005: Tokyo String Quartet
Officially formed in 1969 at the Juilliard School of Music, this quartet traces its origins to the Toho School of Music in Tokyo and today is regarded as one of the world’s supreme chamber ensembles. The quartet is in residence at the Yale School of Music and performs around the globe. Its landmark recordings have earned the Grand Prix du Disque Montreux and seven Grammy nominations. The musicians perform on the renowned Paganini Quartet instruments.

Music Technology Studios
by Keith Kothman

The music technology facility is a focal point of the new Music Instruction Building and is outfitted with impressive state-of-the-art equipment. The facility features 13 recording spaces, providing a remarkable range of choices for capturing true-to-life digital sound.

The sophisticated array of top-flight equipment and the marvelous physical spaces that comprise this facility have placed Ball State’s MT program in the national spotlight, not only in the educational world but also in the professional world of audio recording.

The new music technology studios will allow this program to fully realize its educational goals, focusing on digital audio recording, music technology research, computer music, and composition. Two large recording studios with control rooms equipped with Digidesign’s new ICON integrated mixing console control surface will allow students to work with the most advanced technology available. Smaller workstation rooms surrounding the recording studios will give students a setting for introductory work in recording plus private work areas for advanced project work.

Two computer labs with a total of 17 computers will offer space to students working in the computer music classes and will provide a welcome expansion of access as an increasing amount of audio technology work takes place within software domains. Other features of the new facility include a high-definition audio authoring studio for DVD-A and SACD work and a critical listening room to allow students to audition their work outside of typical recording studio environments.

Instrumental Rehearsal Room

Enhancing the School’s Institutional Area
by Peter McAllister

Ball State’s band and orchestral programs look forward to rehearsing and performing in state-of-the-art facilities in the new Music Instruction Building. The new institutional rehearsal space will be home for both the Wind Ensemble and Concert Band, while the stage of the Sursa Performance Hall will be the primary rehearsal space for the Ball State Symphony Orchestra. Sursa Hall will be used by the band, orchestra, and choral ensembles for their concerts throughout the year. These spaces will greatly enhance the overall impact and reputation of the Ball State School of Music in Indiana and throughout the United States. The ability to rehearse in an acoustically enriching environment and to perform and record in great spaces will create even greater expectations to be realized by both student ensembles and faculty groups.

Advancing the Vision
by Jeff Seitz

Ball State’s new music technology facility represents a natural progression of Cleve Scott’s development of the music technology program and its studios. His vision guided the space organization and interconnection. In many ways, the Music Instruction Building pays tribute to his three decades of work.

Milestones in the evolution of the music technology program include:

• 1970: Cleve Scott hired to direct the New Music Ensemble, develop an electronic music studio, and create an electronic music curriculum.
• 1971: Electronic studio moved from the music building to a two-story residential space on the edge of the campus.
• 1973: Electronic music studio renamed electronic systems for music synthesis.
• Early 1970s: Fundamental courses in electronic music added to the bachelor of music degree, including introductory and advanced electronic studio techniques and electronic music literature.

• Late 1970s: Classes added in acoustics, perception, and recording techniques.
• 1983: Music engineering technology as a degree first offered as option C under the bachelor of music in music composition.
• 1987: External review by James Beauchamp and Gary Nelson leading to a curriculum revision that included a minor in applied physics.
• 1989: Program offered as a bachelor of music with an emphasis in music engineering technology (MET).
• Program’s facility expanded to include a recording studio, three electronic music studios, library, technical workshop, and faculty office.
• 2004: Program revised to include minor options in computer science, Web technologies, and digital media in addition to applied physics. Program’s name changed to music technology.

Name, Curriculum Changes

Ball State’s nationally recognized music engineering technology program has revised its curriculum and changed its name. The program is now called music technology, and the degree now features minor options in computer science, Web technologies, and digital media, as well as the previously offered option in applied physics. Class offerings have been reorganized to focus more on studio technique in both computer music and recording during the first two years, allowing more advanced project work during the last two years of the degree.

The addition of minor options in computer science and Web technologies reflects the ever-increasing move to computer-based audio systems. Watch for the launch of the new music technology Web site this fall at www.bsu.edu/music tech
Three Alumni Honored
Ball State music alumni Max Jones (B.S. ’67, M.A. ’72), William Laughlin (M.A. ’88), and Joseph Scagnoli (B.S. ’64, M.A. ’67) were recently honored by the Gamma Chapter of Phi Beta Kappa, the University’s Honorary Brotherhood Association. Laughlin received the Outstanding Bandmaster Award for 2004; Jones and Scagnoli were inducted into the Indiana Bandmasters Association. Hallie Needham received the Outstanding University Music Educator of the Year Award for 2004 from the Indiana Music Educators Association.

Visited Campus...

Choral Director Passes Baton
Douglas Amman retired this past summer after 22 years as a professor of music and director of choral activities at Ball State. Over the years, Amman conducted performances in 36 states, two provinces of Canada, national and regional conventions, and in Switzerland, Venice, and Paris. He conducted the Muncie Symphony Orchestra with Ball State choral ensembles for more than two decades. He is director of music at College Avenue United Methodist Church. Amman has been a clinician, adjudicator, and guest conductor throughout the Midwest. He served as president and vice president of the Indiana Choral Directors Association, and he currently chairs the Indiana Youth and Student Activities Committee. He has chaired a choral task force for the Indiana Music Educators Association and served on the Indiana Department of Education Task Force on Music Performance Guidelines. Amman received Ball State’s Outstanding Creative Endeavor Award and the Upper Peninsula of Michigan Choral Leadership Award.

Neuen Honored With Doctorate
An honorary doctorate of humanities degree was bestowed upon distinguished choral conductor Donald Neuen at Ball State’s 2004 spring commencement. Neuen is a Ball State alumnus, whose remarkable career in choral music has spanned nearly five decades. Neuen earned a bachelor’s degree in vocal music and a master’s degree in conducting from Ball State. He has served on the faculty at the University of Wisconsin, University of Tennessee, Georgia State University, and Eastman School of Music, and he founded Ball State’s University Singers in the 1960s. Currently he is director of music at the University of California—Los Angeles, artistic director of the Angeles Chorale, and choral conductor for the Crystal Cathedral Choir affiliated with Robert Schuller’s televised Hour of Power. He is an active clinician, adjudicator, lecturer, author, and composer.

Faculty Highlights 2003-04
Leonard Amthor participated in two College of Arts and Sciences’ Annual Events. Amthor coordinated the first production of a new opera commissioned by a laboratory, Japan, for which Amthor conducted introductory music. Ellis Nakagawa organized the First National Piano Concerto Competition and conducted the competition’s final round.

Jeffrey Ballant performed recitals at Vanderbilt University and The University of North Carolina at Greensboro. He was a guest soloist in Italy with the Manchester College Choir conducted by Ball State alumna Debra Lynn and was the tenor cantor for High Mass at the Vatican in Rome. He opened the Ballard Museum Studio of Music in Indianapolis this year.

Frederick Burack was awarded a Creative Teaching Grant by the Teaching and Learning Academy. He presented at the Indiana Music Educators State Conference in Indianapolis and the Music Educators National Conference at Minneapolis.

Douglas Amman led the Ball State University Singers at the Indiana Music Educators Association annual convention and the American Choral Directors Association Central Division convention. Under his guidance, the University Singers toured southern California in April. The group’s April 2004 Spectacular celebrated a milestone achievement with more than 200 alumni onstage during the show.

Don E. Pester presented a paper on curriculum revision in teacher education at the Hawaii International Conference on Arts and Humanities. He was a featured presenter at the Hawaii-Pacific Music Education Research Symposium. The White River Youth Choir, which Ester founded and directed, completed its second international performing tour with a summer 2004 trip to Japan.
This is a great moment to be on campus as the new director of the Ball State University Museum of Art. The recent renovation of the Fine Arts Building and the impeccable organization of the museum’s collection make a promising platform on which to build. The presentation of the collection has been greatly expanded so the museum now surveys the world’s visual arts from ancient civilizations in the Mediterranean and Asia, pre-Columbian South America, and medieval and Renaissance Europe to ethnographic art from Africa and Polynesia. For the first time, a gallery is dedicated to decorative arts with an outstanding collection of post-World War II seating furniture and an excellent survey of 20th-century design. The museum’s traditional strength of 19th-century American painting and sculpture now extends to contemporary art. The museum also has well-developed educational programs serving the university, local schools, and the greater Muncie community. Last fall I met with the museum staff in a series of planning sessions. As a result of those meetings, we reaffirmed several core values, including that the Museum of Art is defined by the original works of art in its collection and is dedicated to the stewardship of that collection. We also acknowledged that the museum was founded as a community endeavor and that the collection has been built largely by gifts from that community. Although housed in the academic setting, the museum remains an important resource for the larger community.

Along with developing a new mission statement, we identified two important strategic issues that will guide our annual business plans. To serve the needs of the museum’s academic and civic constituencies and to achieve for the museum a renewed popular mandate, we will... make the museum known both as a place and as a program. make the museum, its collection, and its program accessible to multiple publics.

These two issues will guide the staff of the museum in the next phase of its development. Everything from signage within and without the museum’s walls to partnerships with local and regional cultural agencies will refer to those two issues. Of course, the museum’s collection will continue to grow and be refined and will remain at the core of our purpose. But the museum’s audiences must be a key part of that purpose.

For the growth and refreshment of the museum’s collection, I want to pursue the acquisition of works of art that serve the needs of Ball State’s Department of Art. To that end, we will look to stay current with contemporary developments in the art world. After all, this is what has given the museum some of its most important works of art in the past. For example, it took a lot of courage to purchase an Alexander Calder mobile in 1950; today it is considered a classic of both the artist and the period.

Hans Breder. This is a movement previously not found at Ball State. We also purchased a wonderful drawing by Sidney Goodman and major photographs by Joel Sternfeld and Vic Muniz. Although they may perhaps be considered at opposite poles of the spectrum of visual communication, drawing and photography are both fundamental components of the Department of Art’s curriculum. We are looking to foster a closer reflection of this student-centered university in its Museum of Art.

Changes made in the past year include the addition of a great—and great big—painting by abstract expressionist Norman Bluhm. It’s called Oz, and it fits the 25-foot opening perfectly. We also beefed up the lighting on the superb sculpture in the sculpture court to dispel the perma-gloom when the daylight fades from the skylight. We hope the museum will become a lively place after hours, too. An alumnus recently suggested to me that when we’re not here, the paintings and sculptures get up and walk around—you know, to get to know each other. I hope that you will, too, on your next visit to the Old Quad.

Norman Bluhm Painting Installed
Alumni from 1988 may recall a splashy exhibition at the then University Art Gallery of works on paper made by the abstract expressionist Norman Bluhm. Sixteen years later, one of his most important paintings, titled Oz, has been installed over the staircase in the sculpture court of the Ball State University Museum of Art.

Museum director Peter F. Blume said among his first priorities when he arrived in Muncie last July was to find a wonderful painting to place over the staircase. Bluhm’s heirs were willing to place Oz there. The work measures nearly 25 feet from end to end on four canvases. The work of abstract expressionists is typified by a nonrepresentational, all-over treatment of the canvas in which the act of painting became the painting. In Oz, Bluhm splashed, dripped, and dragged a brush heavily loaded with paint, or built up paint in dense layers.

In 1965 the Museum of Modern Art included Oz in its International Exhibition Two Decades of American Painting, which represented the most progressive American painting of the mid-1940s to the mid-1960s. Oz also traveled to a number of venues in Asia.

Oz, painted in 1961, Norman Bluhm, American (1921-1999), oil on canvas, on view in the Ball State University Museum of Art sculpture court, lent by the family of Norman Bluhm.

Important Still-Life Painting Enhances Collection
In the mid-16th century, Pieter Aertsen and his studio produced a small group of paintings like Kitchen Still Life with a Scene of the Supper at Emmaus Beyond, which was recently added to the collection of the Ball State University Museum of Art. These paintings featured an abundant still life in the foreground and a biblical scene in the background.

The background scene in Ball State’s new acquisition is the supper at Emmaus. Aertsen captures the moment when Christ blesses the bread immediately prior to vanishing before the eyes of apostles Simon and Cleopas. The road to Emmaus and the subsequent meal mark Christ’s first appearance to two disciples after his resurrection.

Scholars consider Pieter Aertsen (1507-1575) the father of still-life painting. Prior to his time, nonliving subjects were known only in prints.

The Friends of the Ball State University Museum of Art presented this painting to the museum in June 2003 in honor of retiring director Alain Joyaux. The work was purchased with gifts from more than 80 individuals, couples, and institutions, and it constitutes a significant addition to the collection of European still-life painting that has been one of joyaux’s goals as the museum’s director from 1983 to 2003.

Special Guests
Hans Breder recently mounted a small exhibition of his work at the Ball State University Museum of Art while on campus as a visiting artist in the Department of Art. Distinguished art critic Donald Kuspit gave a lecture in conjunction with the exhibition and collaborated with Breder and Ball State faculty member John Filisko on a video that was included in the installation at the museum. Breder also presented one of the early minimalist sculptures to the museum’s collection, Ordered by Phone, 1969.

The Museum of Art also hosted a retrospective exhibition of Jim Dine’s prints made between 1965 and 2000.
The National Council on Education for the Ceramic Arts (NCECA) Conference held in Indianapolis in March provided an outstanding opportunity for local clay artists, potters, and Ball State ceramics alumni to participate in the event and exhibit their work in numerous venues in Indianapolis and throughout the state. Several ceramic exhibits in the Muncie area coincided with the NCECA conference. Mitchell Place Gallery showcased ceramic works by alumni Judy Wojcik and Mary Ann Rahe and faculty member Sally Myers. The Atrium Gallery in Ball State’s Art and Journalism Building hosted two exhibits. One was a ceramic exhibit curated by Wojcik featuring the functional work of alumnus Jon Jessiman (’61) and Randy Edmonson. Jessiman recently retired from university teaching in New York and moved to Appomattox, Virginia, where he started the Cub Creek Foundation for the Ceramics Arts, a not-for-profit clay studio that provides residencies for ceramic artists. The other show was a ceramics alumni exhibition curated by Ball State art professor Linda Amdt. It included works by 33 professional ceramics alumni, including Joe Molinaro, who was awarded the NCECA Outstanding Achievement Award. Alumni participating in this exhibit were Byron Moore, Jonah Carpenter, Mary Finneran, Judy Wojcik, Robert Gabbert, Robert Pulley, Mary Ann Rahe, Brad Holmes, Jason Combs, Larry Bock, Greg Kuharic, Austin Custer, Anthony Jessiman, Karen Reichle, Carol Arnold, Craig Hinslaw, Elmer Craig, Kate Coleman, Eddie Coleman, Brenna Carroll, Alan Patrick, John Peterson, Terry Dukeman, Carol Burt, Bronka Zabelin, Martin Price, Bill Duell, Bob Witt, Mathew Metz, John Kinder, Vance Bell, and Larry Blakely.

In addition, a juried ceramics exhibit for students was held in the L. A. Pittenger Student Center. Alumnus Eric Murphy was the juror, and several awards were presented. The opening reception for these exhibits was on the same evening. This allowed spectators to ride the Muncie Trolley to each venue and watch a Raku firing demonstration in downtown Muncie by Ball State art professor/alumnus Vance Bell and his ceramics students. Gordy Fine Art and Framing, owned by alumni Brian and Ginny Gordy, hosted another exhibit curated by Linda Amdt. Local Treasures focused on 25 local clay artists, many of whom were also Ball State alumni. The last ceramics exhibit was at F. B. Fogg and featured the work of alumnus Karen Reichle, Linda Morton, and Marvin Reichle, a retired Ball State art professor. The work in these exhibits included utilitarian/function ware, objects, vessels as metaphors, and sculptural works, and they demonstrated a variety of approaches to the material and content of the work. All of the shows were of exceptional quality and were greatly received by the community.

**Spring 2004 Exhibitions**

Hans Breder with Donald Kuspit, January 13-30
Karen Kunc and Lisa Gralnick, February 3-28
Ceramics Alumni Exhibit and J. Jessiman/R. Edmonson, March 3-20
Women Faculty and Students Exhibition, March 23-27
Annual Graduate Students Exhibition, March 30-April 3
Senior B.F.A. Spring Exhibitions, April 6-May 1
Mary Jo Anderson, June 9-July 10

This year’s visiting artist exhibitions were supported by faculty-sponsored grants funded through the Lilly Foundation. The College of Fine Arts and ceramics contributions provide operating support for the gallery and student exhibitions.

The Ball State Department of Art’s Atrium Gallery recently concluded its third exhibition season. Located on the first floor of the Art and Journalism Building, this 2,000-square-foot exhibition gallery showcases the work of Department of Art students, faculty members, and visiting artists.

**Atrium Gallery A Departmental Focal Point**

by Bill Zick

Presenting both contemporary and traditional art forms, the Atrium Gallery maintains the educational mission of promoting our culture through visual expression.

Department of Art students working in a wide range of studio media share this theatre with visiting artists of national and international reputation. Annual student exhibitions include Beginnings: Work Completed in the Department of Art’s First-Year Course of Study, the Annual Graduate Students Exhibition, the Women Faculty and Students Exhibition, and closing each semester, the Master of Arts Thesis and Senior Studio Project Exhibitions.

Department of Art faculty members exhibit current work in the Biennial Faculty and Staff Exhibition and in select shows scheduled during the summer months. Visiting artists represented this past year included printmaker Karen Kunc, metalsmith Lisa Gralnick, photographer and electronic installation artist Hans Breder, and ceramicists John Jessiman and Randy Edmonson.

**GROUP VISITS CHICAGO SOFA EXHIBIT**

by Michael Prater

As part of a Lilly Endowment Inc. retention grant written by Barbie Giorgio and David Jackson, the Ball State Department of Art organized and conducted an all-day trip to Chicago in fall 2003. This trip was aligned with the international SOFA (Sculpture Objects & Functional Art) exhibit held at Navy Pier.

More than 110 students and faculty members participated in the trip. Two full-sized charter buses ferried the group to the Windy City and then between the SOFA exhibit, the Museum of Contemporay Art, and the Chicago Art Institute.

Simple data in the form of questionnaire responses were collected from the student participants. Results included:

- About 95 percent indicated the trip had enriched their studies at Ball State.
- A little more than 60 percent indicated they would definitely attend future trips to other art locations.
- More than 60 percent responded that discussing the art they saw with other students and faculty was the most important part of the experience for them.

Faculty members reported that the experience allowed them to make stronger connections with the students who attended. Overall, the trip was a success. A second trip was conducted in spring 2004 to Cincinnati to visit the Museum of Art and the Cincinnati Contemporary Arts Center. This time 55 students and faculty members attended, and the questionnaire results and responses were similar to those of the Chicago trip. The Department Chair David Jackson says the “department trip” holds potential as an effective method of retaining freshman and sophomore art students. Everyone who has been involved would like to see the trip become a fixture of at least the fall semester and possibly the spring as well.
**Teaching the Arts More Than Communicators**

by Michael Prater

A teacher should be more than a communicator of information. I had this realization in a moment of dissatisfaction in a lecture class one summer in Kansas. I realized that anyone could stand up in front of a group of students and recite a lecture or a passage from a book. And I also realized that with practice, that same person could develop the ability to screen out the faces and personalities of his or her students until the task of communicating was complete.

It is possible to be that kind of teacher, and it is, obviously, easier. But I draw a distinction here. I will not call such an automation a teacher. A teacher is more than a communicator of information. A teacher must be more.

This must be true because each and every teacher occupies a position of social responsibility. What we teach becomes, at least in some degree, part of the social behavior of our students. I value the arts in society, and I value art teachers in the schools who will help my children find a lifelong interest in the arts themselves. In a small-town high school in rural Texas, I saw how the time and effort I put into training my student teachers could directly affect the lives of children and even the attitudes and perceptions of an entire community.

In the field of fine arts education, it is difficult to embody these values. And perhaps no one can. I only know that teachers must remind themselves constantly of the difference between what he or she is doing and what he or she could be doing. This is important because for some, the machinations of institutions can lead to conformity, and that conformity can result in mediocrity. In the end, what we do is far too important to allow our jobs to be defined as the simple communication of information.

Michael Prater is an associate professor of art at Ball State and the recipient of the 2003 College of Fine Arts Dean’s Teaching Award.

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**Student Win: Award for Duck Table**

Dana Fear, a student of Ball State art professor Kenton Hall, was a winner of the 2004 Student NICHE Awards for his entry Duck Table. Fear competed against students from 40 schools throughout the United States and Canada.

The NICHE awards recognize the outstanding creativity and achievements of American craft artists who produce work for craft galleries and retail stores. The student awards program began in 1996. Entries are judged on technical excellence and creativity, both in surface design and form; market viability; and quality of unique and original thought. NICHE is the exclusive trade publication for retailers of American crafts.

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**Visited Campus...**

Carl Bates, Hans Breder, Steve Clark, Susanna Coffey, Barry Doss, Susan Ewing, Lisa Granick, Dana Gromminger, Karen Kurt, Donald Kuplit, Jim Ozbilim, Cheryl Watson, Elaine S. Wilson

Former art students who returned to campus to share their insights and expertise included: Shawn Alexander, Janelle Cipriano, Andrea Jackson, Matt Miller

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**Student Art Show a Success**

by Sam Minor

Each year the Ball State Department of Art hosts an adjudicated exhibition of student work. The department honors Ball State’s outstanding student artists for their hard work and creativity during the previous year.

The 69th Annual Student Art Show reception and awards ceremony was held April 2 in the Ball State University Museum of Art. More than 400 people attended the opening of the show to view the 110 artworks by 78 artists. The theme of this year’s reception was “Inside/Outside.” Many attendees dressed in attire based on their interpretation of this year’s theme.

The Foundations Show in the Art and Journalism Building opened the same evening and featured 42 works by 36 artists. At this year’s reception, 25 awards were presented to the most outstanding artists.

This year’s jurors were John Hathorn and Mary Leger from the University of Louisville. A total of 426 works were submitted for the jury process.
For the third straight year, graduating students in Ball State’s Department of Theatre and Dance participated in the New York and Los Angeles Showcase program. These showcases allow aspiring young actors and singers from Ball State to demonstrate their talents in front of agents, casting directors, graduate schools, and industry professionals in the theatre, film, and television industries.

For the second year in a row, the showcase program was funded largely by the Lilly Endowment Inc. retention grant administered through Ball State. This year more than 20 seniors participated in the showcases, while another 25 sophomores and juniors attended the New York and Los Angeles events to observe the showcase process and participate in the many activities planned with industry professionals in both cities.

The showcases have become a cornerstone of both the acting and musical theatre programs at Ball State. Students know that if selected, they will have an opportunity to participate in a showcase that could help them open many doors in either New York or Los Angeles. It is also a great way for our current students to interact with our growing number of alumni who live in each of these impressive cities.

**Student Perspective**

Joel Sluyter (alumnus)

Alan Sener

Annette Schadlich

Kennet Oberly

Jim Neirinck (alumnus)

Micaya

Andre Megerdichian

Lance Hendricks

Bill Evans

Mary Corsaro

Elen Comendador

Charlotte Adams

Kim Morris

Jeff Koger (alumnus)

Markas Henry (alumnus)

Tim Kane (alumnus)

Mariana Henry

Lindsay Crouse

Markus Henry (alumnus)

Recent graduate Dan Marrero ('00) summarized Bloom's contributions: "Dr. Bloom has shaped the lives of thousands of students through his knowledge and love of theatre, his point-blank direction, his pursuit of excellence onstage and in the classroom, and his low-key dry wit... Dr. Bloom has done more than teach his students in these many decades. He has inspired them to higher levels."

**Start Spreading the News...**

by Erin Ordway (B.S. '04)

It's been hard. Putting together a showcase check-full of differing opinions and overworked seniors isn’t the easiest thing in the world. The funny thing is, none of us seniors who participated thought it would be, and we all still jumped at the challenge.

I left for my showcase trip literally right after I graduated from college. A large group of us went straight from commencement to the airport so we could begin our journey! I began by flying to Los Angeles so I could participate in the L.A. Showcase on Monday. After spending three days in beautiful California, it was off to New York. I arrived on a Wednesday morning, only to go straight from the airport to a technical rehearsal in the heart of Manhattan. We had two performances of our showcase on Thursday, May 13, at the New Dance Group Arts Center, which is located one block from Times Square.

Both showcases were well attended by agents, casting directors, and Ball State alumni. After each performance, receptions were held so we could mingle with everyone who attended. It was great to interact and reminisce with all the alumni from years past who came out to support us. They shared their insights and experiences about moving to New York with those of us who plan on following in their footsteps.

Since the fall of 2003 we had all been preparing for this moment. There were latenight rehearsals and last-minute changes, but we all somehow managed to band together and crank out a wonderful showcase. Some people were contacted by prospective agents, some auditioned for and attended Broadway shows, some went on the backstage tour of Thoroughly Modern Millie, some explored the many neighborhoods in New York, and everyone got something valuable out of the experience.

When I look back on the experience, I realize that this whole journey was not only about young actors trying to get their foot in the door, but also about having one last hurrah with people who’ve been friends for four years. We have watched each other grow as artists and people, we’ve supported one another, we’ve argued with one another, but most importantly, we’ve always been friends. Through all the ups and downs, the fights, the rehearsals, the laughter, and the tears, our group of 11 aspiring actors stuck together. The showcase was the perfect capstone and tribute to those enduring friendships. I’ll never forget this experience, not because of the possible agents or great Broadway shows, but because of the people with whom I shared it. That’s what college is about.

Ball State has given me this wonderful opportunity along with many others. It is a college that dedicates itself to helping students grow and challenge themselves. I often wonder what my life would have been like had I chosen to go to a different college. Then I stop myself because I know that no other school could have molded me into the person I am today. It truly has made a difference in my life.

**THEATRE DANCE THEATRE DANCE THEATRE DANCE THEATRE DANCE THEATRE DANCE THEATRE DANCE THEATRE DANCE THEATRE DANCE**

**Gibert Bloom directs His 50th production at Ball State, Noel Coward’s Hay Fever, in 1996.**

**Department Bids Farewell to Class Act**

Professor Gilbert Bloom retired this past summer after 42 years as a dedicated teacher, artist, director, colleague, and mentor in Ball State’s Department of Theatre and Dance. During his tenure, Bloom taught courses in theatre history, acting, directing, introduction to theatre, technical theatre, children’s theatre, and dramatic theory and criticism, among others. He directed more than 50 productions at Ball State, and he was the lighting and scenic designer for an additional 30 shows on campus.

Bloom’s work as the primary departmental advisor was instrumental during the enrollment surge the Department of Theatre and Dance has experienced over the past 15 years. Before retiring, he coordinated advisement for more than 350 theatre and dance majors, a job he carried out with no release time or additional compensation.

Dr. Bloom has done more than teach his students in these many decades. He has inspired them to higher levels.**
DANCE MOVES
by Sarah Mangelsdorf

This past year was an exciting and satisfying one for Ball State's dance program. The Dance! Dance! Dance! concert in December featured interesting works by faculty members and students. Senior dance majors Adrienne DeWese, Katelyn Ryan, and Billy Blanken received Undergraduate Creative Arts Grants to support their choreography projects. Charlotte Adams returned to campus to rework Dictomy of Desire, the dance she set last spring on Ball State Dance Theatre. Six of our dancers also appeared on the Emens Auditorium stage with the National Ballet de Cuba.

In January guest artist Bill Evans was in residency for two weeks to set a tap piece for Ball State Dance Theatre called ScaTap. He taught modern, tap, and jazz classes during his stay. He also reworked a dance as a trio for Susan Koper, who has taken classes for several years, and faculty members Michele Kriner and Audra Sokol. The dance, titled Ground Zero, is a remembrance of September 11.

In February another guest artist taught ballet classes and set a work on the company. Elena Comendador, who teaches at the Alvin Ailey Center in New York City, returned for the Festival of Dance concert last spring. Slippery Rock, Pennsylvania, was our destination for the American College Dance Festival. A special opportunity arose to support our plans for this festival. Through the efforts of Michele Kriner, Audra Sokol, and Sarah Mangelsdorf, a Lilly Endowment Inc. grant was awarded to completely finance the trip for the 21 students and three faculty members who participated.

Faculty Highlights 2003-04

Bill Jenkins | Directed Roasting Chestnuts at Noble Fool Theatre in Chicago's Loop Theatre District. On campus he hosted a Fila in Her Ear and played the role of Pochio in the School of Music's production of Die Fledermäus. He coordinates the department's annual New York Showcase and wrote a successful $40,000 Lilly retention grant with colleagues Roger Simir for the 2004 showcase programs. Jenkins continues his work with the Mid-American Theatre Conference. In March he finished his two-year term as conference coordinator and vice president and is president-elect for that organization. He traveled to Toronto to deliver a paper as part of a panel at the Association for Theatre in Higher Education.

Michaéle Kriner | Performed as a guest artist at the University of Wisconsin-Milwaukee in a modern dance work titled What's Her Name? Never Mind.... choreographed by Simone Forti, assistant professor of dance at UW-M. This event was supported by a UW Graduate School Research grant. Lois Shore of Bucknell University's piano performance faculty accompanied with pieces for prepared piano.

Michael M. O'Hara | Named to Who's Who Among American Teachers, produced or directed three stage shows including Fili in Her Ear and Pochio in the School of Music's production of Die Fledermäus. He coordinated the department's annual New York Showcase and wrote a successful $40,000 Lilly retention grant with colleagues Roger Simir for the 2004 showcase programs. Jenkins continues his work with the Mid-American Theatre Conference. In March he finished his two-year term as conference coordinator and vice president and is president-elect for that organization. He traveled to Toronto to deliver a paper as part of a panel at the Association for Theatre in Higher Education.

Oscar Nominee Visits Campus

Renowned film and stage actress Lindsay Crouse spent a week on campus through funding provided to the Department of Theatre and Dance through the Lilly Endowment Inc. retention grant. While visiting Ball State, Crouse attended and taught numerous theatre classes, presented two public lectures for students and community members, and worked closely with students participating in the New York and Los Angeles showcases.

Since the mid-1970s Crouse has worked in numerous films, including All the President's Men, a memorable cameo in The Verdict, a moving performance as an Ethel Rosenberg-inspired character in Daniel, and a cool, impressive lead in House of Games, directed by her then husband David Mamet. In 1984 Crouse was nominated in the best supporting actress category at the Academy Awards for her work in the Oscar-nominated film Places in the Heart, starring Sally Field, Danny Glover, and John Malkovich. More recently Crouse was seen in Bye Bye Love playing Randy Quaid’s ex-wife, as the boy’s mother in Indian in the Cupboard, and on television as Professor Maggie Walsh in Buffy the Vampire Slayer. Crouse also has developed a national reputation as a teacher of acting for both screen and stage.
Theodore (Ted) S. Craft (85), who served as president and executive director of the American Dance Festival of Durham, N.C., has been named the first president of the American Dance Festival Foundation, the non-profit organization that administers the festival. Craft, who served as executive director of the festival from 1983 to 2001, will lead the foundation in its efforts to expand the festival's impact and ensure its financial sustainability. Craft is a well-known figure in the dance world and has been a key figure in the development of the American Dance Festival. He has been instrumental in bringing many of the world's leading dance companies and choreographers to the festival, and has worked to create opportunities for dancers and audiences alike. Craft is the recipient of numerous awards and honors, including the Dance Magazine Award and the Dance America Award, and is a member of the American Dance Festival's Hall of Fame. In addition to his work with the American Dance Festival, Craft has served as executive director of the Dance Theater of Harlem, and as director of the Dance Center of Columbia College Chicago. He has also served as a consultant to numerous dance organizations and institutions. Craft is a recognized leader in the dance field, and his appointment as president of the American Dance Festival Foundation is a significant milestone in the festival's history.
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