

hillviews

vol. 45 no. 1 | Spring 2014 | MEMBER THE TEXAS STATE UNIVERSITY SYSTEM™

SETTING *the* STAGE



TEXAS
STATE
UNIVERSITY
The rising STAR of Texas

contents *Spring 2014*



p. 3

Monterrey Shipwreck
Researchers breathe life into history, solve mysteries of the deep.

WIDE VIEWS



6 Familiar faces
Super Bowl commercials made these Bobcats stars

ABOUT: *Hillviews* is produced by the University Advancement division. We'd love to hear from you. Send us your comments about the articles in this issue, or send story suggestions. Email Hillviews@txstate.edu; fax to 512-245-3817; or mail to *Hillviews*, Texas State University, 601 University Drive, San Marcos, TX 78666-4613.

CLASS VIEWS

11 Distinguished lecturer
Patrick Kennedy speaks to mental health needs of America



The Texas Door
Twelve-foot bronze work is the newest art on campus
12

16 Deep Eddy
Alumni plays a role in Austin community art project.



50 Distinguished Alumni Awards

54 Class Notes



NBA hoopster
Jeff Foster, one of more popular players for Pacers.
56

58 Rebecca Creek
Duo find their niche with Texas whiskey and vodka.

62 Sweet J
Former Bobcat player joins famed Harlem Globetrotters

64 Last View



p. 20

FEATURE

SETTING THE STAGE

Texas State has added a stunning venue to campus with the opening of the Performing Arts Center. It will be a showcase for the talents of students, faculty and visiting performers.

Juilliard Joins Texas State



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Texas State University

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(from the president's desk)



Dear Friends,

It is fitting that we focus this issue on the performing arts at Texas State University, where for many years our faculty, staff, and students have showcased their extraordinary talents.

The opening of our magnificent Performing Arts Center, which features venues for theatre, dance, and music productions, ushers in a new era for our performers at Texas State. Our performing artists have long enjoyed a strong national reputation and they now have superb facilities to complement their talents.

The center also features an astonishing work of art called the *Texas Door*, crafted by Spanish sculptor Miguel Zapata. The giant bronze door hangs on the building's façade, and includes vignettes depicting several significant periods in Texas history.

Of course, this center would not have come to fruition had it not been for the generosity of our donors, in particular, Dr. Patti Strickel Harrison, a true Texas State "Hero" and longtime advocate of the arts. Heroes are donors who have given \$1 million or more to the university.

Patti's devotion to the arts and commitment to Texas State are unparalleled, and the university is extremely fortunate to have her as a dear friend. It is entirely appropriate that the new theatre will bear her name. Additionally, three separate "tribute walls" within the center have been constructed to acknowledge the many donors to the College of Fine Arts and Communication.

But this issue isn't just about the Performing Arts Center. Texas State has a robust portfolio of activities associated with the performing arts, from dance and music to acting and directing. In this issue you will find stories about some of our programs, alumni who have moved on to artistic careers, the art that adds character to our campus, and profiles of some of our talented faculty.

We are eager to create greater awareness of the performing arts at Texas State, where we have yet another reason to celebrate the many good things that are happening at our university.

Sincerely,

Denise M. Trauth

(wide)views



Fritz Hanselmann of Texas State University, Jack Irion and Chris Horrell, a Texas State alumnus, monitor underwater activity in the control cab of the E/V Nautilus as they document a 19th-century shipwreck in the Gulf of Mexico. The shipwreck was found at a depth of more than 4,300 feet.

Monterrey Shipwreck

Dreams of pirates meet reality in underwater explorations

Unlike most kids, Fritz Hanselmann never outgrew fantasies about pirates. Instead, the underwater archaeologist is living his childhood dream, breathing life into history and solving such mysteries as the Monterrey Shipwreck near Galveston, which he explored in July 2013.

Hanselmann learned to swim at age 3. His grandfather later taught him to hold his breath by tying golf balls in a sock, tossing it into the Gulf of Mexico and sending Fritz to retrieve it.

All things aquatic fascinated the youngster. So did history, especially the Age of Discovery and such sea-faring adventurers as Leif Erickson and Christopher Columbus.

“When I realized you can combine those two passions and make a living, I figured I should,” says Hanselmann, who joined Texas State University three years ago as research faculty and chief underwater archaeologist and dive training officer.

His finds include privateer Capt. William Kidd’s *Quedagh Merchant*, sunk in 1699 near the Dominican Republic, and ships and cannons Capt. Henry Morgan lost in 1671



Amy Borgens of the Texas Historical Commission and James Delgado of NOAA's Office of National Marine Sanctuaries discuss the characteristics and age of two bottles raised from the wreckage.

off Panama during the largest pirate invasion in history.

The Kidd dives, when Hanselmann was lecturer/field research director with the Indiana University Office of Underwater Science, were featured in the 2008 National Geographic documentary *Shipwreck! Captain Kidd*.

Hanselmann also appears in the documentary *The Unsinkable Henry Morgan*, which premiered January 2013 at the Sundance Film Festival. It has since aired on the Sundance Channel.

The Monterrey Shipwreck, named for a nearby reef about 170 miles southeast of Galveston, sits more than three-quarters of a mile below the surface – the deepest in North America investigated by archaeologists. The deep underwater explorations employ a remotely operated underwater vehicle, or ROV.

Hanselmann is one of three principal investigators of the Monterrey Shipwreck Project, involving about 40 scientists and researchers aboard National Geographic Explorer-in-Residence Dr. Robert Ballard's E/V Nautilus.

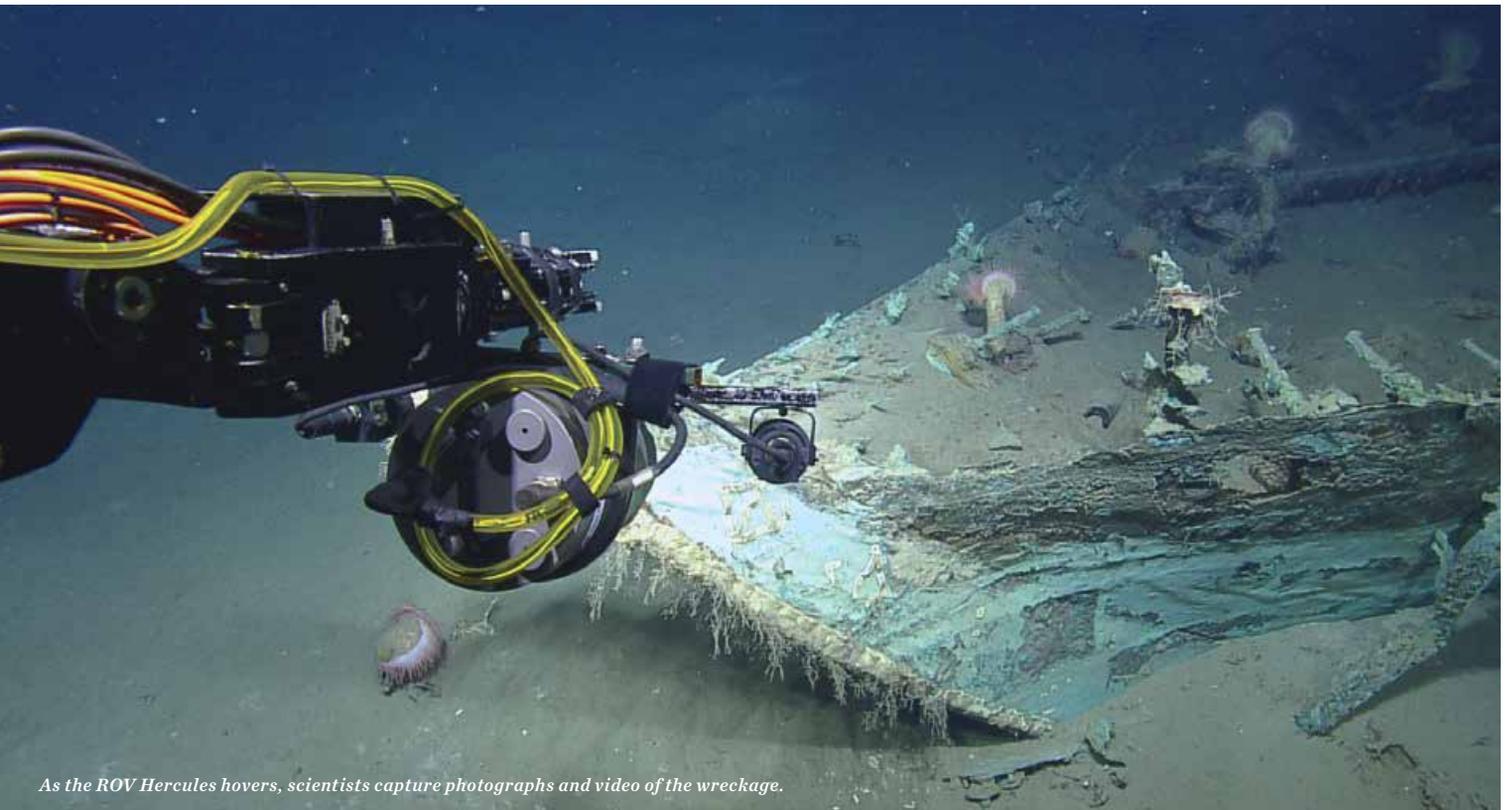
Another principal investigator is Dr. Christopher Horrell, a 1995 Texas State

alumnus who received a bachelor of arts degree in anthropology with a focus on archaeology. He is a historic preservation officer with the Bureau of Safety and Environmental Enforcement.

“We have innumerable examples of archaeological sites offshore that range in age from prehistory to historic shipwrecks; spanning 500 years of history. My chief role is to ensure that these sites are identified and that protective measures are in place so that no harm comes to these sites during the exploration, development, production, and decommissioning of offshore energy resources and facilities,” Horrell says.

“The Monterrey Shipwreck as it is known is one of several fascinating examples of the maritime history and culture of the Gulf of Mexico. Documenting an archaeological site such as this one (the ship, its material culture, and its context) allows us as anthropologists to study the geopolitical and socioeconomic forces at work during this period that helped shape the region, our nation, and other nations that border the Gulf of Mexico today.”

Hanselmann chronicled the eight-day exploration on the National Geographic website: “As the ROVs descend



As the ROV Hercules hovers, scientists capture photographs and video of the wreckage.

“You can read about accounts in books, but when we are on an archaeological project we actually are physically relating with that time period, interacting with the past and recovering artifacts used by people like Henry Morgan and privateers in the Gulf of Mexico. It makes history tangible.”

— Fritz Hanselmann

into the dark waters of the Gulf of Mexico, their lights open our eyes to a foreign world thousands of feet below us: inner space as it were,” Hanselmann wrote on newswatch.nationalgeographic.com/author/fhanselmann. “Out of the darkness at a depth of more than 4,300 feet, a shadowy form emerges and yields an eerily intact shipwreck resting on the soft silt of the sea floor. Its haunting beauty hints at the secrets that it could reveal regarding its mysterious history.”

Armed with cannons and at least two stacks of muskets, the Monterrey Shipwreck is thought to be a privateer or a merchant escort caught in a storm with two unarmed ships found a few miles away.

“We are working on identifying the ships right now,” Hanselmann says. “My best guess is that they date between 1790 and 1820. Once we get the artifacts cleaned up, they can give us a window of dates from which we can conduct research for ships wrecked around that time.

“Several hundred privateers were in the Gulf of Mexico in that period. The U.S. had just won independence from England, Mexico was fighting Spain and the French were about to sell their colonies in America to the U.S. in the Louisiana Purchase.

“Privateers were a way infant nations could protect their waters. One of the most famous was Jean Lafitte helping the U.S. in the War of 1812, smack dab in the time frame for the shipwrecks.”

The more than 60 artifacts recovered included firearms, a telescope with a lens cap and a leather sheath, sextant (a navigational instrument that uses celestial bodies for positioning), compass, toothbrush, cups, liquor bottles, china from Britain and ceramics from Mexico.

Two bottles containing ginger fired Hanselmann’s imagination. “It’s used to

ward off seasickness,” he says. “Ginger ale and saltines — that’s what we got when we were kids. That speaks to the crew.”

There probably were no survivors among the ships’ crews of 60 to more than 100 each, he adds.

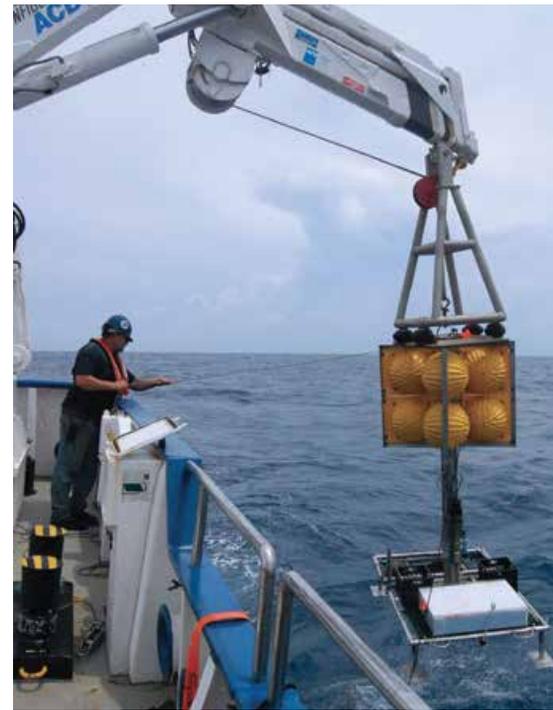
“Investigating shipwrecks that have never before been seen is fascinating. The moment of discovery is awesome,” Hanselmann says. “You can read about accounts in books, but when we are on an archaeological project we actually are physically relating with that time period, interacting with the past and recovering artifacts used by people like Henry Morgan and privateers in the Gulf of Mexico. It makes history tangible.”

Texas State is the custodian of the artifacts, which are undergoing a tedious preservation process that may take several years at Texas A&M University’s Cultural Resources Laboratory at its Riverside Campus in College Station. They may be stored at Texas State’s Center for Archaeological Studies.

“Hopefully they will be exhibited at a museum so the general public can get a glimpse of life on a ship in the Gulf of Mexico at the turn of the 19th century and experience the excitement we had when we recovered them at sea.”

Shell Oil Co. identified the sites during a sonar survey in 2011. A National Oceanic and Atmospheric Administration (NOAA) research vessel confirmed them in 2012.

The project is a collaboration of Texas State’s Meadows Center for Water and the Environment, the Texas Historical Commission, the University of Rhode Island and agencies including NOAA’s Office of National Marine Sanctuaries and Office of Ocean Exploration and Research. Funds



The crew of the Exploration Vessel Nautilus recover an undersea ‘elevator’ carrying artifacts from the wreckage.

came from private sources including the Harte Family Foundation, Way Family Foundation and Houston Endowment.

The Monterrey Shipwreck fits in with The Meadows Center’s role in aquatic resource management by studying how people used water, including as a medium for travel, and how best to use those resources today, Hanselmann says.

“Texas State is the only university I know of in the country that owns a dive site, Spring Lake,” he says. “It’s crystal clear with a 60-foot visibility and 72 degrees year round — the perfect place to train students in underwater diving and data acquisition. At other universities, students may practice all semester in a pool and go on one dive. Here we dive every week.”

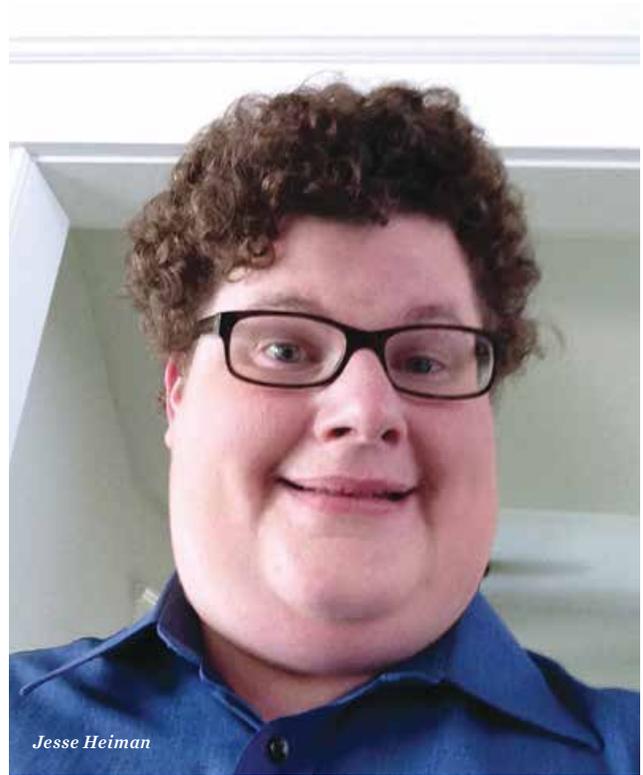
Hanselmann’s ongoing projects include exploring underwater caves in Mexico and locating and surveying Spanish shipwrecks off Colombia for the government’s database. He hopes to raise funds to retrieve artifacts from the other two vessels near the Monterrey Shipwreck in 2014.

Those dreams of pirates never end.

— John Goodspeed | Photos by Alan Franks, Ocean Exploration Trust/The Meadows Center for Water and the Environment, Texas State University

Super Bowl sensations

Texas State alums make their mark in TV ads



Two Texas State University alums starred during the 2013 Super Bowl, but they didn't play a down. Instead, they played a cowboy and a nerd in two of the TV broadcast's most popular commercials.

Maybe because he was the only actor auditioning for the part who nuzzled his co-star, Don Jeanes, who grew up on a ranch near Humble, appeared as the cowboy who bonded for life with a young Clydesdale in Budweiser's heart-warming *Brotherhood*.

"I've always had a dream to play a cowboy on TV," Jeanes says. "My father and grandfather were cowboys. It was really cool and a great experience. I think the biggest challenge for an actor is to touch people emotionally, and that commercial connected with a lot of folks, especially horse lovers and women."

Armed with an English degree, Jesse Heiman headed to Hollywood in 2000 to try to make it as a screenwriter, but thanks to a popular YouTube video, he's become known as the *World's Greatest Extra* — capped by his performance in last year's GoDaddy Super Bowl ad as the cherubic, curly-haired nerd who kissed a supermodel.

"It was a phenomenal, life-changing experience for me," Heiman says. "But I didn't realize what impact it was going to have until I went to the preview in Times Square and they showed it on one of the big screens while thousands of people watched. But yes, it's true; we had to do 61 takes before we got the kiss right."

Heiman made out with Israeli fashion model Bar Refaeli, who was No. 1 on *Maxim's* Hot 100 list for 2012. He played a Go Daddy tech named Walter who kissed Refaeli to show how the domain-name registrar merges smart and sexy. Go Daddy wanted a "lovable geek" for its *Perfect Match* commercial. But for Heiman, 35, it's become his most recognized role despite extensive credits in movies and TV. Usually, he's an extra in the background.

"Nerds are cool now," Heiman says. "When I got to Los Angeles, a friend told me that I had the right look and to try out as an extra. I got my first acting job within a month."

His breakout role was Petey in *American Pie 2* and his first speaking role was on the short-lived TV show *Maybe It's Me*. Other credits include the "concession kid" in *The Mindy Project*, a "member of Wil Wheaton's entourage" on *The Big Bang Theory* and a "water fountain kid" on *Parks and Recreation*.

"The Super Bowl ad changed the way people perceive me, so I am getting more chances at better roles," Heiman says.

Recently, he played Jody in *As I Lay Dying* with James Franco and he will appear as the babysitter in *Neighbors*, starring Seth Rogan and Zac Efron set for a summer release. He's also the subject of a documentary, *Jesse Heiman: World's Greatest Extra*, made by filmmakers who are raising money on Kickstarter.

"You can make a living in Hollywood as an extra if you work steady, and so far I've been lucky," Heiman says. "If I fit the category they're looking for, they'll call me, but I'm still auditioning all the time. I've been doing it for 13 years so it's my career and my future. They always need a nerd to pick on."

Heiman has appeared several times on the TV show *Do Over*, which takes place in his hometown of Newton, Mass., near Boston. In 1989, his family moved to Austin, where he attended Westlake High School.

Jeanes, who graduated from Humble High School, earned a marketing degree at Texas State in 2003 to please his mother and worked for a year in the corporate world, before pursuing his childhood dream of being an actor. He moved to New York City with a Humble classmate.

"I worked so far off off off Broadway the theaters were in New Jersey," Jeanes says. "I did that for a couple of years and then decided to try my luck in Los Angeles. I immediately got work doing print ads and from there it wasn't much of a leap to do TV ads. I've stuck with commercials because I know how hard it is to make a

living as an extra. And I use the marketing degree every day because as an actor, you're always having to market yourself."

He played Neil Armstrong in *Transformers 3: Dark of the Moon* and he recently made a horror movie, *Dark Amazon*. Mostly, though, he's appeared in commercials for companies such as True Credit.com, Nintendo, Castrol Motor Oil, Taco Bueno and Long John Silver's. Recently, he did a Kia car commercial.

When the audition for the Budweiser commercial came along, Jeanes thought it was just another job.

"Then I got the call back and they had me show up at these horse stables in Santa Monica," Jeanes says. "They brought out this big old draft horse and I just naturally nuzzled him on the nose. And I think that's what got me the part because none of the other actors trying out were that comfortable with horses and I had grown up around them."

This year, Jeanes was back in one of the most popular Super Bowl TV ads with the Budweiser Clydesdales and a new addition — a cute yellow lab puppy who falls for one of the big horses. Jeanes as the horse trainer must deal with a pesky puppy from a neighboring farm who wants only to be with his big friend.

— Dan R. Goddard

Check It Out

View the 2013 Super Bowl TV ads featuring Bobcats Don Jeanes and Jesse Heiman on YouTube:

Budweiser 'Brotherhood'

<http://bit.ly/1l7kYcH>

Go Daddy Nerd kiss

<http://bit.ly/MIYrcN>



THE FRESHMAN CLASS FOR FALL 2013 POSES IN FRONT OF THE UNDERGRADUATE ACADEMIC CENTER.

When it comes to growth at Texas State, records fall. Frequently. In fact, for each of the last 16 academic years, Texas State has reached a new high in enrollment.

But a peek inside the 2013 fall enrollment record of 35,568 students reveals even more noteworthy figures.

The number of incoming freshmen jumped nearly 22 percent from the previous fall; new master's students increased by nearly 7 percent; and Hispanics and African Americans accounted for an all-time high of 38 percent of the student body, 3 percentage points higher than fall 2012.

Besides the enrollment boost, Texas State also posted a 3.7 percentage point jump in its graduation rate when comparing the freshman class of 2007 with the 2006

class. The university had the fifth-highest graduation rate among Texas' 38 public universities in 2013.

"Increasing the graduation rate by almost 4 percentage points in one year is remarkable, and demonstrates that our campus retention efforts are working well," says Michael Heintze, associate vice president for enrollment management and marketing.

Texas State has more than two dozen retention initiatives and for the last few years has ramped up its advising, counseling, academic coaching and tutoring activities. In 2012, it opened a new Personalized Academic and Career Exploration (PACE) Center. And incoming freshmen are required to participate in one-on-one advising and

"For several years now, we have increased recruiting efforts and leveraged assets designed to attract more students with diverse backgrounds."

—Eugene Bourgeois

counseling sessions in the center, beginning at new student orientation and continuing their first year of college.

Incoming freshmen numbered 5,181, which was 930 more than the number

Enrollment spike leads to new highs in diversity

35,568

Number of students enrolled in fall 2013.

23,865

Applications for freshman admission, **11%** higher than 2012

5th HIGHEST

graduation rate among Texas' 38 public universities

Incoming freshmen jumped

22%

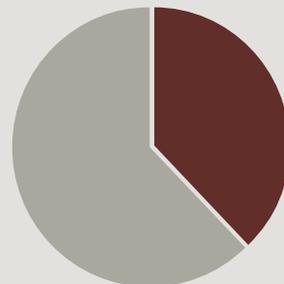
from previous fall

Numbering **5,181** which is 930 more than enrolled in 2012.

New master's students increased

7%

from previous fall



Hispanics and African Americans accounted for an all-time high of

38%

of the student body

3RD & 5TH

Texas State had the **third-highest percentage increase in enrollment** among Texas' 10 largest universities, and remained the state's **fifth-largest university**

enrolled a year earlier — and well above the previous high of 4,459 in 2011.

The jump was paced by two key factors: a record 23,865 applications for admission, which was 11 percent higher than the previous year; and a nearly 3 percentage point increase in the number of admitted students who actually enrolled.

Eugene Bourgeois, Texas State's provost and vice president for academic affairs, says the dramatic enrollment increase could be linked to the university's expanded programming and degree offerings, and to its rising research profile.

The university recently added a nursing master's program, and 10 of Texas State's 12 doctoral programs have been added since 2002. At the undergraduate level, programs in engineering and in the College of Health

Professions in general have accounted for a significant boost in enrollment in the past few years alone, Bourgeois adds.

Additionally, the university has been ramping up its research activities, becoming one of the state's eight Emerging Research Universities and opening a research and commercialization center, known as STAR Park, in 2012.

The overall student body in fall 2013 was the university's most diverse ever.

Hispanic students accounted for 37 percent of entering freshmen, compared with 32 percent in fall 2012. Incoming African American freshmen comprised 11 percent of starting freshmen, which was an increase of 1 percentage point over the previous year.

Texas State's enrollment more closely mirrors the state's changing demographics,

but the dramatic shift didn't happen without intensified efforts to achieve greater diversity within the student body, Bourgeois says.

"For several years now, we have increased recruiting efforts and leveraged assets designed to attract more students with diverse backgrounds," says Bourgeois.

Besides recruiting more heavily in the state's major urban areas and in South Texas, the university also has increased the number of interactions between university admissions officials and high school guidance counselors in those areas, he adds.

Texas State remained the state's fifth-largest university, and had the third-highest percentage increase in enrollment among Texas' 10 largest universities.

— Matt Flores

Malawi's President Banda

Education, politics and empowerment of women

From San Marcos to Africa it is approximately 9,100 miles, but the road to a more prosperous future for the Republic of Malawi may very well pass through Texas State University. During a September 19 visit to campus, Malawi's President Joyce Banda made it clear she does not want aid; she wants trade through an exchange of resources and has no intention of relenting until the job is done.

"Fifty percent of Malawians are living under poverty, so for me that is not acceptable; 675 women died giving birth. Now we have reduced that figure to 460, not that 460 is anything to be proud of, but it is an improve-ment from 675," President Banda says. "That is what keeps me going; as long as there is still work to do, I shall go to do work, and I will continue working until the job is done."

Banda was visiting the university to deliver the 2013 Grosvenor Distinguished Lecture, addressing some 200 members of the university and community in a wide-ranging talk that touched on education, politics and the empowerment of women. She became Malawi's first woman president in 2012 following a tumultuous political period that resulted in the ousting of several key government figures.

"Africa is ready for female leadership. I have been pleasantly surprised myself because Africa, all along, has seemed to be a tyrannical society where they never created room for women. But I find that [women] have overtaken most countries, including [the United States]," Banda says. "I have said it before, and I will say it now: I am very excited about what I am seeing."

Malawi has more than 10,000 students qualified to pursue higher education, but only 1,000 university slots are available for them. Some Texas State faculty members believe the time is right to begin a collaborative effort with the African nation that could lead to a faculty and student exchange. Dr. Ron Hagelman, associate chair of the Department of Geography, is part of this group.

"We are a campus that is very ambitious, we are growing and have a tremendous amount of investment in creating and expanding what our campus does, particularly when it relates

President Joyce Banda, the first female leader of Malawi, addressed an audience during a September visit to the campus.



to research and international work," says Hagelman. "We have an opportunity to add this to the many other initiatives on campus. That has people all the way up to the president's office excited about the prospects because it matches the larger agenda of the university."

The centers of excellence that the university maintains target a variety of issues that plague Malawi; from irrigation to agricultural production, urbanization and energy production, the strengths of Texas State match the weaknesses of Malawi. This could promote an exchange for social, geographical and economic development.

"If you look at [Malawi's] climate and resource base, it is environmentally similar to Central Texas and parts of the Southwest," Hagelman says. "There is a tremendous difference in development, but when you look at some of the environmental challenges that are faced there; they're very similar to the ones faced here."

Hagelman maintains that Texas State students will eventually have international opportunities that previous students never had.

"One imagines that there will be opportunities for undergraduate and graduate students of all genders to help

"That is what keeps me going; as long as there is still work to do, I shall go to do work, and will continue working until the job is done."

— Malawi President Joyce Banda

participate in projects. If you have students who are particularly focused on the idea of gender equity, this will give them another opportunity on campus," Hagelman says. "We may not be focused specifically on gender equity, but by interacting with [the government of Malawi and president Banda] we would find ourselves creating many opportunities for the university and Malawi."

Though the progress is slow in coming, President Banda's historic visit holds possibilities. Discussions continue with Malawi's government, but such factors as funding, availability and advocacy remain barriers.

— Mariah Medina

Patrick Kennedy

Advocate for mental health reform, benefits

They often are the signature of combat or the aftermath of a traumatic event. They also have been characterized by a lack of self-control or a rollercoaster of emotions, but for years mental health disorders have been the elephant in the room for many Americans.

Former U.S. Rep. Patrick Kennedy strayed just slightly from the seriousness of the topic on Oct. 8 as he was the featured speaker for the LBJ Distinguished Lecture Series at Texas State.

Kennedy's lecture was part of the university's Common Experience theme for 2013-14, which is "Minds Matter: Exploring Mental Health and Illness." The Common Experience comprises an array of events and activities centered on a common theme throughout the academic year.

Kennedy began with a series of anecdotes to lighten the gloom surrounding the topic of mental health.

"I took my little moment to lobby because I'm no longer a member of Congress, so no one listens to me anymore," Kennedy jokes. "I got near [Texas State University President Denise Trauth], and whenever I'm near a president I try to lobby, so I was trying to pitch sober housing because I'm somebody who is currently in recovery. I was actually in rehab even before I went to college, which is something that is happening to a lot of young people today."

Behind Happy Faces: Taking Charge of Your Mental Health was distributed to freshmen during student orientation. Written by Ross Szabo and Melanie Hall, the text is incorporated into a university seminar course curriculum with the goal of meeting the transitional needs of new students.

The National Institute of Mental Health reports that one in four people 18 years or older carries a diagnosable mental illness within a given year. The statistic troubles biology freshman Kylie Rivera.

"I think coming forward about mental illness is extremely difficult for affected people because they feel that others will look at them differently if they find out," Rivera said following the lecture.

Kennedy's misunderstanding of mental illness meant he was reluctant to come

to terms with his ailment on his first visit to a rehabilitation center. He knew the repercussions it would have on his political career, but after ignoring the symptoms, he became worse. Kennedy returned to a rehab facility and it was then that he realized the importance of treating mental illnesses as he would any other illness.

"Just like diabetes, cancer, cardiovascular disease — it's a lot cheaper and better for the patient, if you do early screening," Kennedy says. "The way we treat mental health today is like if we were to treat diabetes this way, you'd have to amputate someone's leg, or they went blind.

"Of course we couldn't imagine doing that to someone with diabetes, but that's how we treat mental health; we wait until they're psychotic and in terrible shape before we treat them."

While health care reform is high on the political agenda, the proposed reforms address many facets of health care with the exception of mental health. Kennedy, who worked to pass mental health parity legislation, was not successful until his proposal was placed onto the hastily approved Emergency Economic Stabilization Act of 2008. Kennedy's bill became the Mental Health Parity & Addition Equity Act.

The son of Sen. Edward "Ted" Kennedy, Patrick Kennedy represented Rhode Island from 1995 until his retirement in 2011.

"I was the youngest member of Congress, from the smallest state and in the minority party," Kennedy recalls. "But I got to put my name No. 1 on the [mental parity] bill, and then I realized 'how tragic, that I am the guy.'"

"That tells you how bad it is, that there is no one else to champion the cause but me; no one with a lot of gray hair, seniority and prestige wanted to put their name first."

Since the approval of the 2008 economic stabilization package, legislation enforcing mental health parity has not been enacted. Kennedy cites the lack of advocacy and the current health care reform battle with private insurers as a reason for the holdup.

"The fact that legislation has yet to be passed is disappointing," Rivera says. "So many people could be taking advantage of the mental health parity benefits and this could



Patrick Kennedy greets audience members following the LBJ Distinguished Lecture.

"I was the youngest member of Congress, from the smallest state and in the minority party. But I got to put my name No. 1 on the [mental health parity] bill."

—Patrick Kennedy

potentially change tens of thousands of lives."

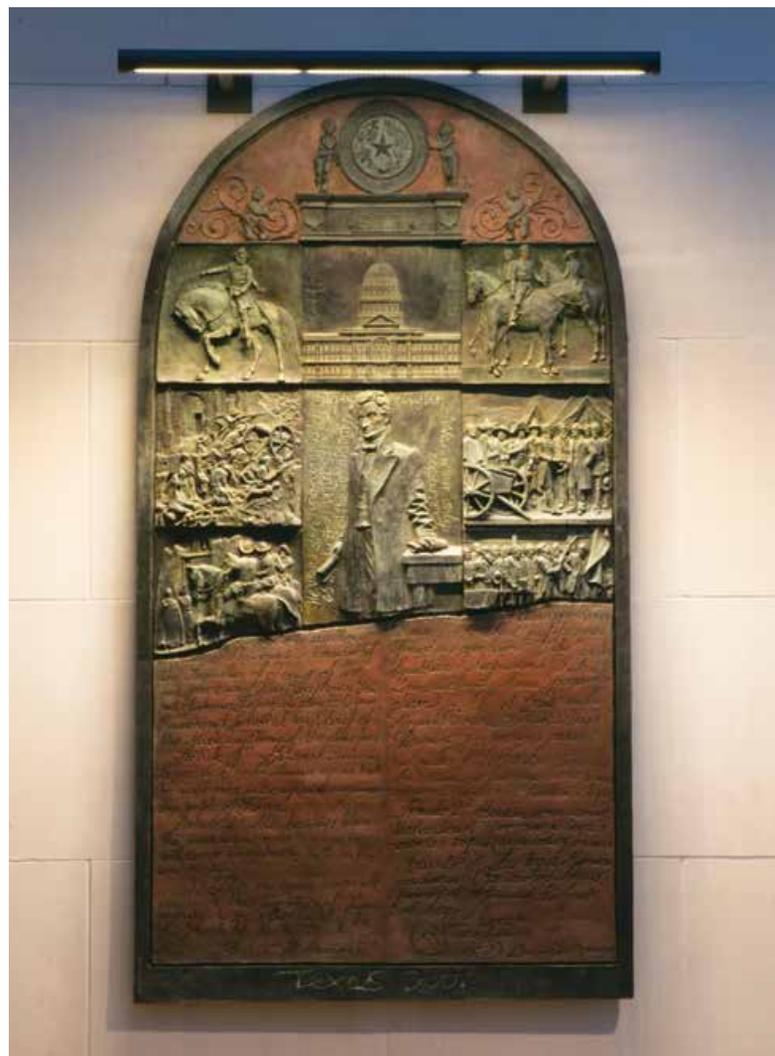
Junior peer mentor Oscar Reyes believes that promoting mental health education will not only get students talking about the subject, but help them to devise healthy plans of action.

"I think that mental health isn't discussed as much as it should be," Reyes says. "It's something people don't want to deal with, or something they feel uncomfortable talking about and the fact that it is the theme for the Common Experience this year is great because it's something that people need to be aware of and realize that it is a real issue that needs to be dealt with."

—Mariah Medina

The Texas Door

Art installation tells the story of early Texas history



Spanish sculptor Miguel Zapata created the giant Texas Door for the Performing Arts Center. The 12-foot-tall bronze artwork features bas-relief vignettes about the state's early history.

P

Prominent Spanish sculptor Miguel Zapata dreamed for more than a decade about creating a monumental door that would tell the story of Texas. He got his chance when Texas State University commissioned his giant *Texas Door* for the new Performing Arts Center. Sadly, it would be his last major commissioned work. Zapata died February 3 in Madrid, Spain, following a battle with cancer.

Installed on a wall near the entrance, the 12-foot-tall bronze door features bas-relief vignettes about the state's early history, such as the surrender of Mexican Gen. Antonio Lopez de Santa Anna, and portraits of Gen. Sam Houston and Col. William Barrett Travis.

Texas Door is the latest addition to Texas State's campus art program, which now includes more than 200 works around the campus, says Dr. Timothy P. Mottet, dean, College of Fine Arts and Communication. Some works were given to the university; others were paid for through institutional funds.

"Eventually, we hope to establish Texas State as a destination for art," Mottet says. "We're currently working on a database of all the art works available on campus so that people can use their mobile devices to access information about each work. We hope to have this ready by the spring of 2015. There's always been art on the Texas State campus, but now we're working on cataloging everything we have and making the information available to the public."

James Surls, perhaps the best-known living Texas sculptor, has been commissioned by Texas State to create a 40-foot-tall bronze vase

"Eventually, we hope to establish Texas State as a destination for art."

—Dr. Timothy P. Mottet

and flowers to be installed next summer in the courtyard of the new campus housing complex. The courtyard between Chautauqua and Gaillardia Residence Halls is home to the interactive, glow-in-the-dark *Fish Bellies* by Blessing Hancock and Joe O'Connell. *River of Leaves* by Daniel Goldstein is suspended from the North Housing Community Building lobby's ceiling.

McCoy Hall, home to the Emmett and Miriam McCoy College of Business Administration, boasts sculptures, paintings, weavings, stoneware and ceramic tile works by well-known contemporary Texas artists, including Texas State art faculty members Beverly Penn and Roger Colombik. The largest collection of art on campus can be found on all four floors of the Undergraduate Academic Center.

The *Texas Door* was inspired after Zapata created doors for the Church of Our Savior/La Iglesia del Salvador in his hometown of Cuenca, Spain. Beginning in the 1980s, he divided his time between Spain and Dallas while showing his work at galleries and museums around the world. Ranging from the golden age of Spanish art to modern metal sculpture, Zapata used techniques derived from Greco-Roman art and architecture and the Italian Renaissance. He first carved the *Texas Door* in Styrofoam and then used the "lost-wax" technique to cast it into bronze.

—Dan R. Goddard

Vacant lot? No problem, gift it

Support Foundation has hand in bringing excellence to Texas State

What does a cluster of vacant lots in the rural, seaside community of Magnolia Beach and a home flanked by a park and a golf course in Houston have in common?

If you guessed vacation destinations, guess again.

They both were properties given to Texas State and since have produced proceeds to help improve the university.

One set of proceeds was used to establish an endowed research chair in the College of Liberal Arts while the other was used to help construct the Strutters' Gallery at Bobcat Stadium.

Both properties were assets deeded to the Texas State University Support Foundation, a nonprofit corporation that for more than 40 years has been helping the university enhance its facilities, faculty and staff, research activities and other scholarly undertakings. The foundation sold the properties to produce income for the endowed chair and the gallery.

Among other projects, the Support Foundation also has helped create the Randy N. and Janice M. Young Scholarship for Advancement of Science and Education and has helped acquire a recording studio for Texas State's Sound Recording Technology degree program.

The recording studio, renovated from the old San Marcos fire station, was a key acquisition for the university, says William Nance, vice chairman of the Support Foundation and Texas State's vice president for finance and support services.

The Texas Higher Education Coordinating Board was unwilling to approve the Sound Recording Technology degree program because the university didn't own its own studio; and at the same time, it would not authorize the university's purchase of the renovated studio because the university did not have a degree program in sound recording.

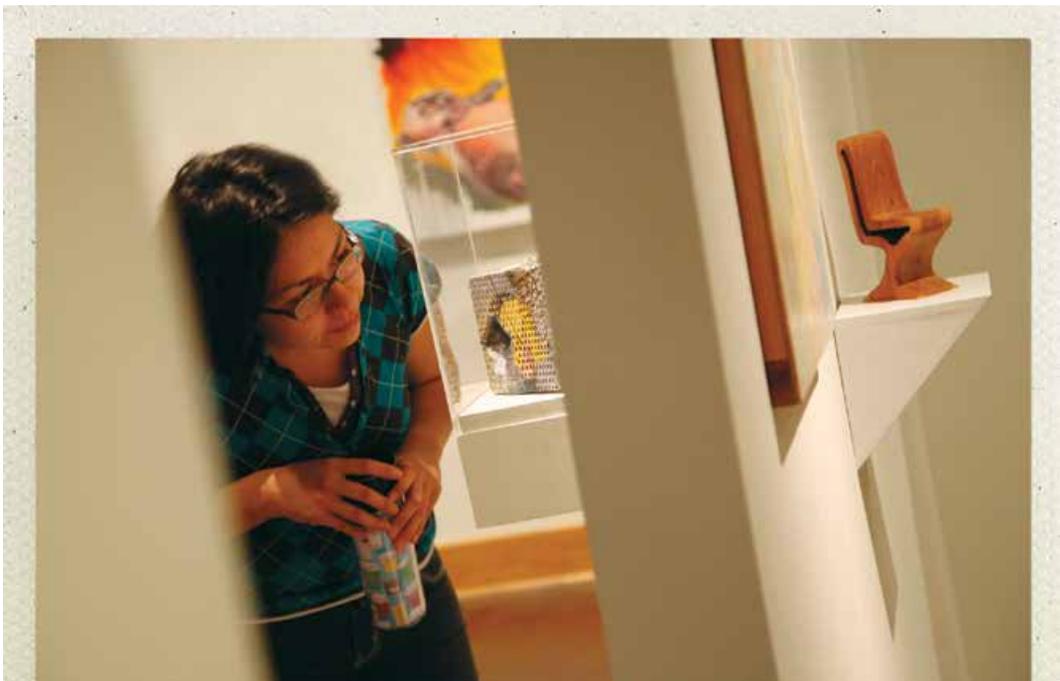
"The Support Foundation stepped up and purchased the studio for the university's use so that the degree program proposal could be approved," recalls Nance.

In 2009 the sale of property in southeast Houston given by David and Julianne Hunt helped with the construction of the Strutters' Gallery in Bobcat Stadium, which was expanded in 2012.

In 2006, land in Calhoun County gifted to the university from Dr. Carla Underhill and Dr. Paul Kens was sold to establish the Underhill-Kens Research Chair in Liberal Arts.

"We are the arm that takes on property when people want to give it to the university," says Stanley Naumann, the foundation board's chairman. "We get through all the rules and regulations so that we can dispose of the property and turn it into proceeds for the university."

—Matt Flores



Twin galleries 1 & 2

Teaching students and engaging the public

Equal parts showcase, laboratory and teaching facility, the University Galleries in the Joann Cole Mitte Building are the home for contemporary art on the Texas State University campus, featuring about 20 exhibits a year by regional and national artists, art faculty, alumni and students. Besides presenting challenging exhibits, the twin galleries in the School of Art & Design are used to teach students how the art world works and to engage the public with the university.

“Another important role we play is to support the curriculum across the campus and to bring in students who aren’t art majors,” says Mary Mikel Stump, gallery director and curator. “This year we have exhibits focusing on mental health and illness, which is being studied campus-wide. But we try to explore these topics in nonlinear ways through contemporary exhibits, which provide new ways for students to think about issues that they aren’t likely to find in textbooks.”

For example, the winter exhibit *Pattern Language* by San Francisco artist Laurie Frick and James Sterling Pitt of Austin spans neuroscience, data and art by transforming information about daily living and observation into visual patterns. Pitt uses his drawings to deal with his loss of short-term memory because of an accident. Frick is a nationally known artist who created a public art piece for Texas State that can be found on the second floor of the Undergraduate Academic Center.

“We don’t want to be just a regional gallery, so we often pair nationally known artists with Texas artists to show how the work relates,” Stump says. “I’m proud of the reputation we’ve earned around the state for presenting provocative exhibits that have been critically acclaimed and attract art lovers from around the state.”

The University Galleries [1] & [2] are celebrating their 10th anniversary in the state-of-the-art, 4,600-square-foot facility. The

two large galleries with 18-foot ceilings and museum-quality lighting usually have separate, but related shows. Public programming includes visiting artists’ lectures, performances, panel discussions, symposia, films, critiques and workshops.

Dr. Timothy P. Mottet, dean of the College of Fine Arts and Communication, says the University Galleries are programmed to make contemporary art more accessible to students and visitors.

“A lot of people are dismissive of contemporary art because they don’t understand how to approach it,” Mottet says. “But Mary Mikel Stump is always available and does a great job of making contemporary art accessible to people, even if you don’t know a lot about art. These are working galleries, but they serve the university’s broader educational mission.”

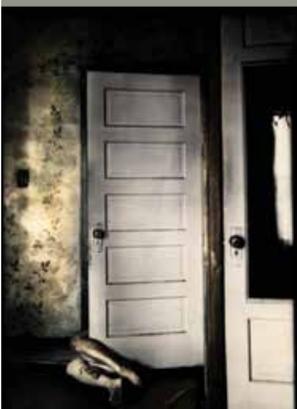
Visiting artists are given the chance to experiment, often creating works specially designed to fit within the space for their exhibits, Stump says. Students learn how to install works, do publicity and host receptions during the regular BFA and M.F.A. exhibits at the end of each semester. Art faculty and alumni also have regular showcases. An All Student Juried Exhibition is open to all students who are taking art classes regardless of major.

“The programs and exhibitions presented by the Texas State Galleries are excellent both in their scope and their quality,” says Gina McDaniel Tarver, assistant professor of art history. “The number of shows we have annually is phenomenal. Mary Mikel and her staff work constantly installing, de-installing and arranging for exhibition openings and visiting artist lectures. Many times, the artists showing work will come to install, and our students who are part of the gallery staff then have the wonderful opportunity of working with them and seeing firsthand how professional artists do their job.”

— Dan R. Goddard

Upcoming Exhibits

The two exhibits will run March 17-April 11.
University Galleries are open 9 a.m.-10 p.m. daily, admission is free.
For more info: www.txstgalleries.org or call (512) 245-2647



Lauren E. Simonutti

The Devil's Alphabet

Featuring haunting photographs by the artist who struggled with a bipolar disorder and died in 2012.



Richard Martinez

iPaintingsforNow!

Shaped abstract paintings by the former San Antonio resident who now lives in Walla Walla, Wash.



Wanda Montemayor (above) partnered with ceramics artist Lisa Orr along with schools and nonprofits to create a tiled mosaic of Deep Eddy, Texas' oldest community swimming pool. An Austin native, she earned a master's degree in professional counseling in 2007.

Deep Eddy

Wanda Montemayor's mural project makes a splash

For many artists, isolation is the key to creativity. But the opposite is true for former art teacher Wanda Montemayor, a Texas State University alumna who has included thousands of others in her community art projects.

"It's not about me. Community art is not about any one person," says Montemayor, who has spearheaded six large-scale murals and many more small-scale community projects.

"It's about us as a team, and our message as a community and each one of us having an important message," she says.

That philosophy is seen in a 1,200-square-foot mural at Deep Eddy Pool in Austin, where in 2007 Montemayor partnered with ceramics artist Lisa Orr and seven schools and nonprofit groups to create a tiled mosaic of Texas' oldest swimming pool.

The five-year project, which was unveiled in 2011, served as an art thesis for Montemayor. She earned a master's degree in professional counseling from Texas State in 2007 after receiving her post-master's certification in art therapy from the Dallas Art Therapy Institute.

But it had a much larger impact as a community effort. Thousands of students from local schools created more than 40,000 tiles and pieces of glass to tell the history of the 100-year-old pool, and volunteers from nonprofit organizations installed them.

"My intention was to make something that was very Austin, and to take something that was hidden, had so much history and open it up to the whole city again and make it a citywide project," says Montemayor, now a counselor at O. Henry Middle School in Austin, less than a mile away from the venerable pool.

In between visiting local businesses to raise \$10,000 for the project, Montemayor trained local teachers on the history of the pool so their students would understand "how special their tile was going to be."

What was originally a swimming hole on the Colorado River became a concrete swimming pool in 1915 and resort in the 1920s. The City of Austin purchased the property for \$10,000 in 1935. The bathhouse was rebuilt by the Works Progress Administration after a flood destroyed it. A popular public pool today, Deep Eddy is listed on the National Register of Historic Places.

"It's kind of my reminder of, if you dream it, it can happen," she says. "We had three and a half years of no



Volunteers work on the Deep Eddy Mural, a five-year project that was unveiled in 2011.

funding, and just a vision that we could make something so beautiful on this wall that will stay there forever.”

Art came naturally to Montemayor, an Austin native who suffered from dyslexia as a child and struggled with writing. She found enjoyment in drawing and working with clay, until she discovered mosaics.

“I moved to mosaic because it allowed me to have so much more connection with people and messages,” says Montemayor, 37.

A self-described “military brat,” Montemayor chose to move closer to her roots when it came time for college.

“I could have gone other places, but I loved the feeling of San Marcos,” she says. “I loved the campus. I just loved the river, the energy, and the programs.”

“Texas State gave me the foundation of education with my bachelor of arts education,” says Montemayor, whose daughter is an undergraduate at the university. “I really believed that when I left, I knew how to teach.”

But when she entered the classroom as an art teacher, Montemayor learned a few things, too.

“I noticed that when I would do these large-scale murals, I saw the change in my students’ lives,” she says. “Especially middle school students, I just saw their self-esteem and interest levels raise. They were feeling important. And I just thought that was transforming.

“Then, as a graduate student, I realized what I really wanted to do was group counseling and make art with groups of people,” she says. “The therapy surrounding it and just the act of making art with someone is so therapeutic.”

More recently, Montemayor partnered with residents of Oak Hill, a community in southwest Austin, where wildfires damaged 100 acres and dozens of homes in 2011. Their mosaic wall, titled *The Phoenix Rising*, showcases hand-painted ceramic tiles designed by the community’s students, police, firefighters and local officials.

“People had lost their homes and they didn’t have insurance. In the beginning of that project, they would cry after making the tiles,” Montemayor says. “By the end, they were able to see it and remind themselves about the heroes and survival. Their tears turned to laughter and joy. It was really about celebrating their survivorship of the Oak Hill community.”

**“It’s kind of my reminder of,
if you dream it, it can happen.”**

—Wanda Montemayor

Montemayor’s future goals include working with military veterans on a mural and helping her students and co-workers design tiles for a project on their campus.

“It’s all about everyone having a voice and purpose,” she says. “The more people you have that are helping and own it, the more powerful it can be.”

—Natalie Chandler | Photos courtesy Deep Eddy Mural Project

On the Web: www.deepeddy mural.org and www.deepeddy.org



Learning to communicate

MISTIC Program helps children, adults from Mexico overcome language disorders

For 4-year-old fraternal twins Mariana and Anapaula, there is nothing simple about everyday communication.

The sisters from Saltillo, Mexico, struggle each day with expressing themselves and being understood.

Neither has been diagnosed with a specific communication disorder, but they clearly are living with developmental disorders characterized by speech delay and sensory processing issues. Although they are at an age when most children are communicating in clear sentences, Mariana and Anapaula have difficulty in vocalizing a simple thought.

For two years, their parents sought help unsuccessfully in Mexico.

That was until the summer of 2013, when they were connected with a Texas State program that has been able to enhance the twins' abilities to communicate after undergoing intensive treatment through a program at the Speech-Language-Hearing Clinic known as MISTIC.

MISTIC, which stands for Multicultural Intensive Speech-Language Therapy Intervention Clinic, provides treatment for children and adults in Mexico with communication disorders who might otherwise go through life without ever having their condition diagnosed.

Since they have undergone therapy, the children have improved their ability to communicate through speech, signing and gesturing, and have even improved their social skills and ability to more effectively interact with their parents and others.



Graduate students Carolina Garza and Alexis Gonzales work with children in the program known as MISTIC (Multicultural Intensive Speech-language Therapy Intervention Clinic). The program pairs youth from Mexico with faculty and students from the Department of Communication Disorders.

“They have been more aware of each other; they are learning to take turns in activities; and they are very happy to interact with us,” says their mother, Veronica, who asks that their last names not be used.

The program launched in the summer of 2012 at Texas State after the director at a Monterrey, Mexico, clinic identified a need for professionals who could diagnose such disorders. It pairs Texas State communication disorder clinicians, faculty members and graduate students with Mexican patients who are dealing with varying degrees of communications issues.

Part of the problem in Mexico is that often times, those who suffer from communication disorders are never accurately diagnosed because there is a dearth of specialists to screen individuals for such disorders, says Margarita Ramos, director of Pro-Ed Latino-Americano, the Monterrey-based clinic.

“There are no speech language pathology programs in Mexico,” Ramos says. “We were looking for places to provide services that our clinic couldn’t provide.”

Mariana and Anapaula were among more than two dozen patients who have come from Mexico over the past two years to benefit from Texas State’s Department of Communication Disorders project. Although the MISTIC program specifically serves patients from Mexico, other communication disorder specialists in the university department serve patients from throughout

“Ideally, I would like to provide a program like MISTIC in Mexico because these communications disorders are such a huge issue there. Imagine what kind of impact that we could have over the long term.”

—Margarita Ramos

Texas with similar conditions.

Mexican patients sometimes go through Ramos to seek treatment and then are referred to the MISTIC program, which arranges a four-day intensive diagnostic and treatment session at the Texas State campus during the summer. Faculty and students diagnose the problem, begin treating it, and then train the patient’s family members to extend the therapy to help the patient address their condition.

Graduate students, under the supervision of faculty clinicians, are part of the diagnostic and treatment process, which gives them an invaluable training experience.

After the intensive in-house assessment and treatment process, a series of follow-up “telepractice” sessions take place by video conference to assess progress and

adjust treatments as necessary, says Maria Resendiz, who along with Clarissa Rodriguez is co-director of the MISTIC program. Resendiz also is an assistant professor in Texas State’s Department of Communication Disorders.

Sometimes the patient has a problem pronouncing words as a result of an injury; sometimes it’s a speech impairment; other times it may be a child who has a learning or intellectual disability; or it could be someone who presents characteristics of autism, Resendiz says.

The program is a valuable experience for the patient, who gets professional treatment that results in an improved quality of life; and to the graduate students who gain valuable knowledge and experience treating individuals with unique disorders from another country — and in another language.

“The students and clinicians get to work with families from different cultures and socioeconomic backgrounds and they are also exposed to different dialects of Spanish, which allows them to expand their area of service delivery,” Resendiz says.

Response to the program has been overwhelming, Resendiz says. Through word of mouth alone, the program is generating interest from more families than there is space available. In the first summer, 13 patients were treated, while 12 patients were treated in the program’s second year.

Resendiz said program officials are hoping to expand the program so that more patients could be helped, but that will take time and resources.

“Ideally, I would like to provide a program like MISTIC in Mexico because these communications disorders are such a huge issue there. Imagine what kind of impact that we could have over the long term,” Ramos says.

—Matt Flores

SETTING *the* STAGE

AT ONE TIME OR ANOTHER, *virtually every Texas State student*
WILL BE THE CENTER OF ATTENTION.
IN THE CLASSROOM // IN AN ACADEMIC COMPETITION // ON THE PLAYING FIELD // OR AT GRADUATION.
EACH & EVERY BOBCAT HAS THE ABILITY TO SHINE,
WITH THE UNIVERSITY SETTING THE STAGE *for*
HIS OR HER CHANCE UNDER THE SPOTLIGHT.





Patti Strickel Harrison Theatre



The Recital Hall



Students from the Texas State Merge Dance Company rehearse on the Patti Strickel Harrison Theatre stage



Chandelier in lobby

This spring, the Performing Arts Center becomes the newest venue where students, faculty and visiting performers can showcase their talents. The signature building serves as a majestic entryway onto campus along its southern perimeter at University Drive and Moon Street, and the center’s 400-seat theatre and 300-seat recital hall will be home to theatre performances, music recitals, choral ensembles, and operatic programs. The center has been called a learning laboratory for music students and an exciting addition to the growing theatre program.

The School of Music and the Department of Theatre and Dance are two of the five academic units that make up the College of Fine Arts and Communication. The others are Communication Studies, Journalism & Mass Communication, and Art & Design. Dean Timothy Mottet often touts the college as “Five Units, One Direction,” explaining that the college moves in one direction to the benefit of faculty, staff and students. Within the pages of this issue we focus on a few of these signature contributions of the college. 🍷

MAKING THE ~~CUT~~



Musical theatre program among tops in the nation

By Julie Cooper

Getting into the musical theatre program at Texas State is a lot like scoring a starting position with a Division I football powerhouse.

“We are all competing for the same quarterbacks,” says Kaitlin Hopkins. The head of the musical theatre program since April 2009, Hopkins is a professional actress with more than 25 years’ experience on stage, screen, TV and radio.

And just like getting a shot on Broadway, getting a spot in the musical theatre program is audition based. More than 700 students apply annually to the program with about a 2 percent acceptance rate.

Texas State’s program has had a rapid rise in its first four years since Hopkins arrived. As early as 2010 the program was noticed and endorsed by *New York Times* arts blogger Mary Anna Dennard, author of *I Got In! The Ultimate College Audition Guide for Acting and Musical Theatre*. While there is no definitive ranking, the industry looks to certain schools as the top tier.

“The top three musical theatre programs in the country are the University of Michigan, Carnegie Mellon, and the Cincinnati Conservatory of Music, and have been for several decades,” Hopkins says. “It is thrilling to be in their company. One of the indicators of how our program is doing is that students are turning down those top programs to come here.”

Dr. John Fleming, chair of theatre and dance, agrees. In a typical year, applicants come from 30 states. The current class of 14 freshmen has only three from Texas, Fleming says. There are a total of 45 students in the program.

The application procedure includes sending a photo and résumé, an acting/singing and dance video, a written personal introduction and two letters of recommendation. Applications start coming in August 1. There are two deadlines before the semester ends, in November and December.

Another way for faculty to see applicants is at the National Unified Auditions, which are held in New York, Las Vegas, Chicago and Los Angeles. Texas State attends one of these held each February in Chicago. High school seniors from across the nation apply to up to 13 of the nation's BFA programs. Over the course of three days they will audition for multiple musical theatre programs.

"We have to narrow the field down to invite some of them to do an on-campus callback," Hopkins says. The number of applicants is cut to 300 or 400. Typically, auditions on campus begin at the end of the fall semester and the second one is in the spring.

"One of the big selling points of the program is when students and parents come for the on-campus weekend. That usually seals the deal," Fleming says.

"There is a dance call where they learn two combinations. They sing two songs, monologues, an interview, and a program overview with all our faculty and students. Students and parents can ask questions and we talk about the program and what it is like to go to school here," Hopkins says. There is also a master class for visiting students to participate in, something Hopkins says that other schools don't offer as part of their on-campus audition weekends.

Students will receive university offers in March. The best students will have multiple offers — so they come back to campus, sit in classes, and study financial packages.

"One of the things that makes Texas State so appealing is that through scholarship funds we are able to offer all of our out-of-state students in-state tuition for all four years," Hopkins says.

And as if that isn't attractive enough for students and their parents, Texas State's program has one of the lowest tuitions and fees in the nation at \$9,100 a year. In comparison, tuition at both Carnegie Mellon and the University of Michigan is more than \$40,000 a year.

Fleming also points to the Bowman Guest Artist series as a way the university guarantees that students will work with a roster of top industry talent. These include Broadway directors, writers, composers, choreographers, casting directors and performers who spend anywhere from three to 10 days in the program.



One of the things that makes Texas State so appealing is that through scholarship funds we are able to offer all of our out-of-state students in-state tuition for all four years.

Kaitlin Hopkins

Several guest artists come every semester, providing opportunities for students to participate in master classes with professionals and to build their network before they graduate.

"Having students work with industry professionals on a regular basis helps us create an environment here where they never get (too) comfortable," Hopkins says. "We also work hard to create an ensemble environment where everyone is treated equally as artists, regardless of their year."

Students also created a mentor program — a kind of Big Sister/Big Brother program that began in 2010. "It is an indication to me that we are getting it right in terms of creating a supportive, nurturing environment, in which young artists can thrive," Hopkins says.

The current group of seniors is the first one recruited as a four-year class, Fleming says. "Our four-year graduation rate for that class will be 80 percent. By the four-and-a-half-year point, 93 percent will have graduated."

The only student who will not graduate turned professional early. In the future, the musical theatre program expects to maintain a 75 to 90 percent four-year graduation rate.

Academic standards are high, and 12 members of the freshmen class were accepted into the Honors College. Each student has a GPA of 3.2 or above.

"Those top programs are looking at the same talent we are. We are all gravitating to the same 40 or 50 students, making them offers," Hopkins says. "That's very exciting for us in such a short period of time to be a nationally ranked program." 🍀



Several guest artists come every semester, providing opportunities for students to participate in master classes with professionals and to build their network before they graduate.





The Patti Strickel Harrison Theatre

THE GIFT OF *music*

*Passion for the arts
is donor's tonic for
the soul*



BY MATT FLORES



It's fitting that one of Texas State's newest and artsiest buildings has such a deep connection to one of the university's most ardent and gracious supporters.

So it is totally appropriate that the mainstage theatre inside the majestic new Performing Arts Center bears the name of Dr. Patti Strickel Harrison.

It was Harrison's passion for the arts, after all, that prompted her to donate an \$8 million gift toward the construction of the Performing Arts Center. The gift is among the largest the university ever has received.

"Music has always been my escape," Harrison says. "I leave the world behind when I listen to music. You could say musical theatre has become an extension of that. It has always enlivened my senses."

Harrison's life has had its share of ups and downs, not to mention sharp turns. It has been marked by a series of events which, when strung together, could be the basis for the very kind of stage play she has become accustomed to seeing at Texas State.

It's easy to see how the performing arts have been a constant thread throughout her life, at times serving as her motivation and others as her sanctuary.

Harrison grew up in the Southeast Texas town of Port Neches, where her father owned a car dealership and her mother taught piano and performed with the local church choir. In the high school band, Harrison learned to play the tenor sax.

Although her parents didn't attend college, they instilled in Harrison a strong desire to pursue a degree.

She decided on Texas State, but in the summer of 1947 before she was to begin fall classes, tragedy struck. Her father, mother and brother were killed in a car wreck during a trip to California, leaving young Patti alone.

Harrison stuck to the plan and enrolled at Texas State. But within her first academic year, her plans changed. All along, it was her intention to transfer to the University of Texas at Austin to pursue a medical degree. But a developing interest in medical technology led to a change of mind; this took her first to Texas Christian University and then later to the University of North Texas.

Neither worked out, and she moved back to Port Neches, to be near her boyfriend. A short time later, their relationship fizzled and she went looking for work.

She took a job with a pediatrician in Beaumont, but that wasn't a good fit. She left

and finished school at Lamar University, where she earned a degree in medical technology.

Harrison became a medical technician at Houston's Hermann Hospital and began an amazing ascent into the medical supplies profession. She found her niche at Hermann's blood bank, where she became its technical director. It is where she developed her business acumen and true entrepreneurial spirit.

Through the 1960s and 1970s, she launched — and later sold — three different clinical diagnostics companies and worked for an investment management company.

"I decided at that time I needed to learn more about managing money, so I went to work for an investment management company," Harrison recalls, smiling.

It was when she moved back to Houston that she met her husband, Dr. Raymond Harrison, a dentist. He died only three years later, but Patti Harrison remained close to his daughter, Mary Jane, who taught school in Houston for 17 years. Later, Mary Jane was the executive director of Patti Harrison's foundation until her death.

After briefly retiring and returning to Wimberley, a place she had visited when she was a student at Texas State, Harrison felt the urge to get back into business.

Twice she bought a restaurant in the small town. The first endeavor ended when fire gutted the building. Years later, she tried again, but she had a couple manage the second establishment. Since that time, Harrison has moved to Las Cruces, N.M., where a friend — with Harrison's financial backing — is operating a 14-room inn with its own lounge.

"I guess it's in my nature ... I've got to get myself in trouble every once in a while," Harrison says of her latest, and what she terms her final, business venture.

Although her business activities may have waned over the years, her interest in the arts has never been heartier.

Longtime friend and Texas State communication studies professor Richard Cheatham credited Harrison for her staunch support of the new Performing Arts Center, and Texas State President Denise M. Trauth for making the center such an integral part of the university's master plan.

"Patti Harrison's personal life is an example for all of us — students, faculty and staff — to follow," Cheatham says. "Despite tragedies and losses that would have made



"MUSIC HAS ALWAYS BEEN MY ESCAPE. I LEAVE THE WORLD BEHIND WHEN I LISTEN TO MUSIC."

— Dr. Patti Strickel Harrison

many of us throw up our hands and give up, Patti kept her career vision uppermost in her mind and kept going. All of us at Texas State are the beneficiaries of her tenacity."

During some of her most challenging times Harrison derived joy from the arts. And the performing arts could be a catalyst to help others get their educations and to become successful in life, she believes. It's a philosophy that helped persuade her to give so generously to the Performing Arts Center project.

"In the end, this is about touching people's lives," Harrison says. "You can see the bricks and the mortar, but you can't always see those students walking away with their degrees." 🍷

BACK BY POPULAR DEMAND

*Juilliard Joins Texas State
returns for 7th visit to campus.*

By: JULIE COOPER





Dr. Wayne Oquin, Texas State alumnus and award-winning composer, will return March 6 for the 7th *Juilliard Joins Texas State*, part of the University Encore Performing Arts Series.

“JUILLIARD JOINS TEXAS STATE IS, WITHOUT A DOUBT, THE BIGGEST EVENT ON THE STAGE.”

—Gaila Raymer

Texas State and Juilliard will join forces on Oquin’s newly extended Walt Whitman song cycle, *A Backward Glance Over Travel’d Roads*.

Metropolitan Opera Soprano Susanna Phillips will be a guest performer.

A 1999 graduate of Texas State, Oquin was named a Distinguished Alumnus in 2009. He joined Juilliard’s faculty in 2008; in January 2013 he was named chair of Juilliard’s Ear Training Department. His music has premiered on five continents, 17 countries and in 26 states by The King’s Singers, world-renowned virtuoso pianist Marc-Andre Hamelin, Grammy Award-winning organist Paul Jacobs, the Jasper Quartet, the Aspen Contemporary Ensemble, the U.S. Army Field Band, and the West Point Military Academy Band.

Dr. Nico Schuler, Texas State professor of music, sees the Juilliard concert as beneficial for both schools.

“Dr. Oquin is one of the most talented and distinguished composers of the younger composer generation in the U.S., and we are

happy that he not only organizes an inner-arts event of highest imaginable quality, but that he and his Juilliard colleagues also meet with our students, be it one-on-one or in master classes that take place during the ‘Juilliard Week’ here in San Marcos,” he says. “That kind of mentoring is invaluable to our students, which is in addition to the actual experience of our students rehearsing and sharing the performance stage with Juilliard artists.”

Evans Auditorium, where the performance will be staged, was recently renovated with state-of-the-art lighting and sound. Oquin credits Gaila Raymer, lighting designer and production manager at Evans, for her work throughout the year and especially during this event where the sets change seamlessly in the dark.

“*Juilliard Joins Texas State* is, without a doubt, the biggest event on the stage. This is because it is the only event that offers dance, drama and music in one evening,” Raymer says.



Q & A

Oquin, who was in Australia for a performance of his *Tower Ascending* with the Sydney Conservatorium Wind Symphony, answered questions from *Hillviews* via email.



Students from the School of Music join forces with performers from the Juilliard School.



Juilliard Joins Texas State has been welcomed at Evans Auditorium for a number of years. How will this year's performance be different?

This year we took on the theme of Mental Health and Wellness. We will examine creativity and artistic expression as key elements to maintaining a healthy lifestyle.

We will focus our program on American composers of the 20th and 21st centuries.

What can the audience expect?

The format is innovative. Our performances blend the performing arts in a synthetic manner. A monologue is woven into the music and dance, giving the concert a seamless experience.

The result is that the different artistic media affect each other; the words of a monologue will influence the music it immediately precedes — how it is played and how it is perceived. Music impacts the dance and vice versa.

The program is always devoted exclusively to modern art. Some of the music we perform is rarely played outside of new music havens such as New York and Boston. If one were to look at some of the avant-garde composers who have been performing in San Marcos over the past six years, the list is impressive: Luciano Berio, Pierre Boulez, John Cage, George Crumb, György Ligeti, Magnus Lindberg, Arnold Schoenberg, Charles Wuorinen, and Iannis Xenakis. These composers have all been featured in past years as have more traditional 20th-century composers such as Bartok, Britten, Copland, Ives, Debussy and Ravel.

What would you like people to know about your compositions?

Most people have no idea what a composer is or what he/she does. It doesn't come easy. The considerations for writing a single note — the pitch, the rhythm, the duration, the volume, the instrumentation, timbre, registration — are countless. Composing classical music is an agonizing process, one that takes decades to achieve any competency whatsoever.

But it is an endeavor worth pursuing. For me, composition is the single most effective way of expressing who I am as a person. There is no way to get to know me without encountering my work.

What thrills me most in life is to have dedicated, talented performers who want to perform my work. It means a great deal to me personally to have my pieces played by loyal musicians who believe in my music. 🍷

JUILLIARD JOINS TEXAS STATE

7:30 p.m. Thursday, March 6
Evans Auditorium

Purchase tickets online using the automated box office system **TxstatePresents.com**: \$40 VIP reserved, \$25 reserved, \$15 general admission. Students receive a \$10 discount on ticket of choice.

Visit the Encore series:

www.encoreseriestxst.com

Reflecting its continued growth and success, Juilliard Joins Texas State was selected as the Spring 2014 Encore University Arts event and is made possible through student service fees and the financial contributions and corporate sponsorship of Wells Fargo and Texas State's Common Experience. Additional funding in support of the event has been secured through the Department of Philosophy as well as the School of Music, all of which helps to defray the production cost and subsidize the ticket price.

Recital Hall

a learning laboratory for the School of Music

BY JULIE COOPER



Gaining a new Performing Arts Center for Texas State’s School of Music is not only fulfilling a need, it’s helping the school realize a dream. The 300-seat Recital Hall within the center will provide a performing venue for choral groups, soloists, small ensembles and guest artists.

First and foremost the Recital Hall is a learning laboratory, says Dr. Thomas Clark, the School of Music’s director.

“We had our 10-year accreditation review by the National Association of Schools of Music (NASM) in 2009,” Clark says. “One of the things the NASM assesses in their accreditation processes is the adequacy of the facilities. One of the things that they were very concerned about and expressed in the results of the accreditation survey was the lack of a quality recital hall.”

The addition of the Recital Hall means that six locations will serve the needs of music students and faculty. The other five are: the main Music Building, Lampasas Hall, Evans Auditorium, Sound Recording Technology (in the old San Marcos fire station), and practice rooms in the Colorado Building.

The existing recital hall in room 236 of the music building is functional and adequate, but Clark said it is not considered a great space. It serves as the main lecture hall for the School of Music with seats for more than 140 students.

“The administration of the university certainly stepped up and recognized the need as expressed by our accreditation body,” he says. The Performing Arts Center became

one of the five pillars of the Texas State University Pride in Action Campaign.

Quality and excellence is the broad reason for the Recital Hall, Clark says.

“We are not just a performance conservatory. Our main programming is music teacher training, that’s our largest undergraduate program. But even in training teachers, our ethic — our mission — is to make the very best teachers also very fine performers. We want those who go out and teach music in public schools to understand and be proponents of excellence.

“The very best opportunity for students involves having the best quality instruments, like Steinway pianos, to perform on,” Clark says. “In some ways it is even more important for a student learning his craft to be able to hear himself very well. That is why people who sing in the shower think they sound pretty good ... when in fact they really don’t.”

Clark says musicians are always listening to each other and to themselves. “Now the students will also be able to attend (performances by) guest artists and really hear them.”

The facility will have state-of-the-art acoustics developed under the direction of architecture acoustic consultants

JaffeHolden Technologies.

“JaffeHolden is designing some of the newest and best concert halls in the world,” Clark says. “Anything that can be done to refine and manage the acoustical qualities of the hall and thus the listening experience, JaffeHolden will know how to do.”

In January, JaffeHolden performed an “acoustical tuning” of the recital space. This involved bringing in various instruments and choruses and finding the best setting for each using the adjustable parameters to make each instrument or voice sound the very best.

The key focus, Clark says, was “how to optimize the acoustical environment for any kind of music.”

It is inevitable that comparisons will be made to other performance venues. Morris Architects, the firm hired to design the Performing Arts Center, has planned many high-profile centers, including the Disney Institute Recital Hall in Florida and the Hobby Center and the Wortham Theatre Center in Houston.

“We are hopeful, and I would say confident, that our Performing Arts Center will certainly match in terms of quality,” Clark says. 🌟



JAZZ

WITH

A

TEXAS

ACCENT

San Marcos native Eddie Durham's style, musical contributions still entertaining fans

By Travis E. Poling

When jazz historians listen to certain works by William “Count” Basie and others from the Kansas City Swing-style of swing jazz, they often detect a Texas accent. That’s because San Marcos native and jazz pioneer Eddie Durham had a big hand in creating that sound through his arrangements.

Durham is notable among jazz aficionados for arranging music and being the first to integrate the electrically amplified guitar into jazz, but he doesn’t have the name recognition that some feel is deserved for his contributions to music. Texas State University, in partnership with the City of San Marcos, has been working for the last few years to change that.

Every February, the day before the kickoff of the Hill Country Jazz Festival, a day is dedicated in San Marcos for the Eddie Durham Celebration. The event features talks by jazz historians, and performances from jazz greats who worked with Durham or want to pay him homage.

“He’s not a household name,” says Keith Winking, a professor of trumpet and director of the Texas State Jazz Orchestra. He says the first time he heard about Durham was after coming to San Marcos.

Every year of his undergraduate education, Winking says his university jazz band opened concerts with Moten Swing. It was much later that he discovered that piece

had been arranged, an unusual thing in the jazz scene of the 1920s, by Durham during his time with the Bennie Moten Band. “That piece was a really important part of my jazz education,” Winking says of his dedication to keeping the celebration going.

Born in 1906, Durham learned trombone and banjo as a child and played with his older brothers’ band in South and Central Texas. He later joined Doug Morgan’s Dramatic Show as a band member for the traveling theater and then took up with the Miller Brothers 101 Ranch Wild West Circus out of Oklahoma.

Durham was in at least half a dozen “territory” bands that toured the Midwest and Southwest until finally landing in Kansas City with the Blue Devils, which also featured a young piano player known as Count Basie. Both Durham and Basie, along with other members of the Blue Devils, were recruited into the Bennie Moten Kansas City Orchestra. Durham’s arranging skills brought a new life to the music in 1929, says Dan Morgenstern, a noted jazz historian,

EDDIE DURHAM

author and Grammy Award-winning writer for liner notes.

After Moten's death, Durham made New York his home and arranged for numerous bands to create the swing sound.

Basie went on to start his own band, which played for 50 years, and Durham joined him for a year. Durham picked up his arranging duties alongside Basie and helped create jazz standards such as 1937's *One O'Clock Jump* and 1938's *Jumpin at the Woodside*.

After leaving the Basie Orchestra, his skills as a freelance arranger were in high demand and Durham worked with Artie Shaw and Glenn Miller, which included a role in arranging *In the Mood*. He also wrote the often-recorded *I Don't Want to Set the World on Fire*, which became a big hit in the early 1940s for the Ink Spots.

He made several influential recordings with the Kansas City 6 and Kansas City 7, mostly with members from Basie's big orchestra. For a time, Durham also led his own band of all-female members called Eddie Durham's All-Girl Orchestra.

Part of his enduring influence was in amplifying the sound of the guitar for use in jazz.

"Guitarists were part of the rhythm section, but it was hard for them to be heard for solos," Morgenstern says. Durham was constantly tinkering with ways to make the acoustic guitar sound louder to play a bigger role in the music.

When a way to electrically amplify a guitar was invented, Durham embraced it and became the first jazz artist to record the electrically amplified guitar while with the Jimmie Lunceford Orchestra. Legend has it that fellow Texan Charlie Christian sought him out to find out how he made his guitar "sound like a saxophone."

Durham died in 1987, but his daughter, Marsha "Topsy" Durham Powers still travels from New York to attend the festivities to help keep her father's legacy alive.

Deirdre Lannon, senior lecturer in history at Texas State, learned about Durham and his connection to San Marcos while exploring information about the city's Dunbar Historic District, the historically African American neighborhood where the musician grew up.

Lannon wrote and produced an 18-minute documentary (www.txstate.edu/ctmh/tmho/classroom/eddie-durham) that has helped raise awareness of Durham through classroom showings. Lannon was also involved in efforts for the park and cultural center in Durham's name.

The City of San Marcos, through grants from the San Marcos Arts Commission, has financially supported the Durham Celebration for several years. Eddie Durham Park, located at the corner of West MLK

and Feltner Alley, was dedicated on Aug. 13, 2013. It features a curved interior sidewalk design that was inspired by the Gibson ES-150 guitar that Durham used.

"It's important to honor the things that have gone before us, like jazz, and Eddie Durham is part of that," Winking says. ✪

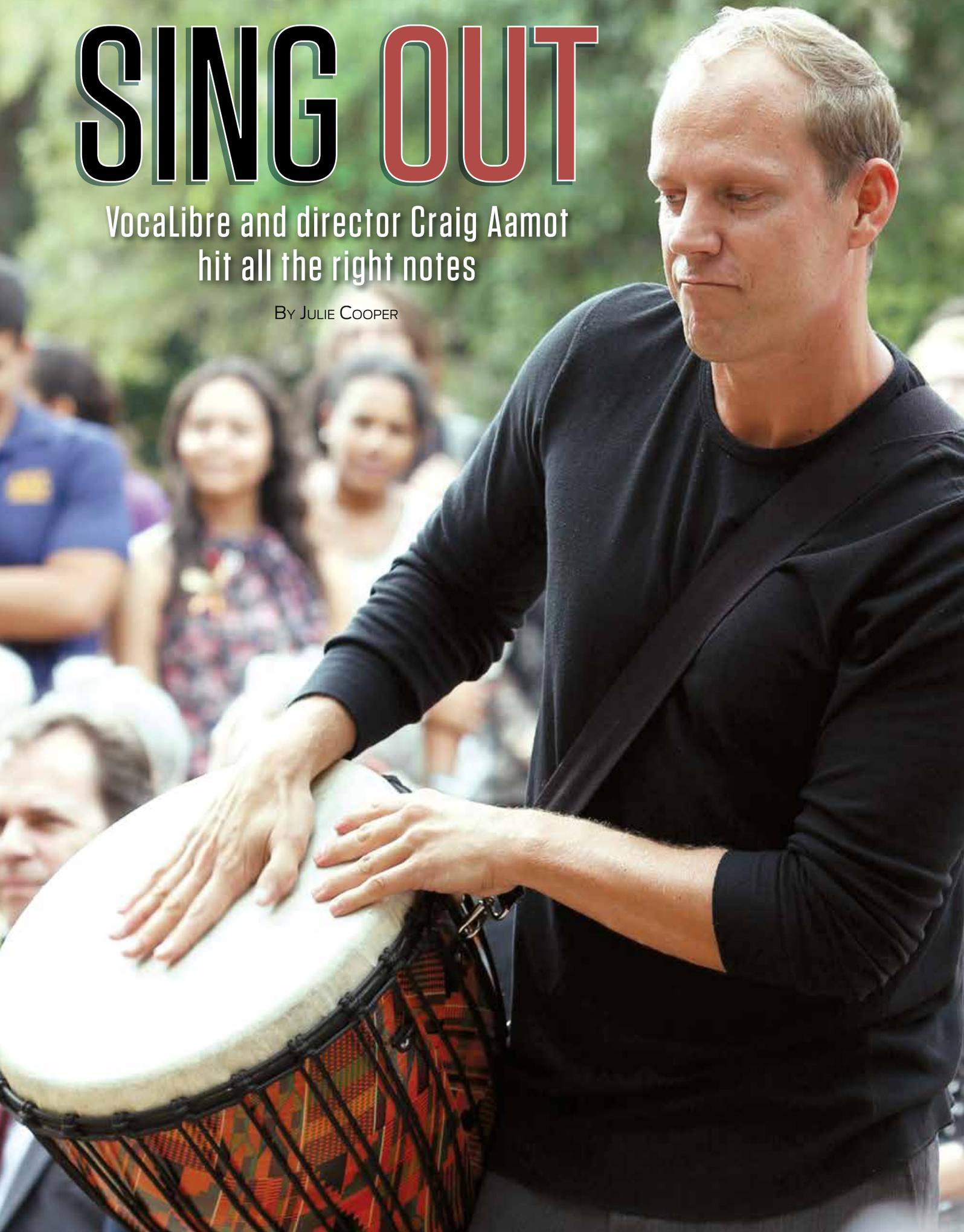
When a way to electrically amplify a guitar was invented, Durham embraced it and became the first jazz artist to record the electrically amplified guitar while with the Jimmie Lunceford Orchestra. Legend has it that fellow Texan Charlie Christian sought him out to find out how he made his guitar "sound like a saxophone."



SING OUT

VocaLibre and director Craig Aamot
hit all the right notes

BY JULIE COOPER



Craig Aamot was once a Bison, now he is a Bobcat. He used to throw footballs for his college team, now he keeps the beat for university singers. As he leads the VocaLibre ensemble through its regular Friday afternoon rehearsal, Aamot (which rhymes with comet) stands behind the upright piano or finds the beat with a hand to his chest and coaxes beautiful music from this 18-member group. This former quarterback is calling plays with choral music and coaching them to excel.

During the second hour, the group has been working on *Amazing Grace* and a South African Freedom song, *Kwabona kala*. There is an obvious level of joy that is infusing the half circle of singers standing in the classroom.

“OK, let’s hear the dudes,” Aamot says, aiming a directive at the male members of the group.

VocaLibre isn’t just for music majors; it is becoming more of a mix. “When I first got here they were all music majors — all 12 of them. Now in this group, there are maybe half. I really like that balance and they do, too. We’re increasingly diverse, with voice and music majors standing shoulder to shoulder with finance, nursing, theatre and communications majors. It speaks to the talent found all over this campus, and the desire for young people, regardless of their major, to express themselves and have an artistic outlet,” Aamot says.

For the fall 2013 semester, about 50 students tried out for five openings. It’s a big difference from Aamot’s first year. “We had to find people to try out,” he recalls.

In 2012-13 the group performed more than 20 times in venues from Austin to San Antonio, serving as a face of the music

department and the university. Their visibility has grown in the last couple of years, with Texas State President Denise Trauth handpicking the group to perform for university events and the Board of Regents. They’ve opened the last two school years by performing at convocations for the freshman class. In addition to these gigs, the group performs one major concert every semester. Last year, Aamot got a call from a California PR firm who had seen VocaLibre on YouTube and hired them for a South by Southwest event.

A native of Wisconsin, Aamot arrived at Texas State as a graduate student in 2011.

In 2012-13 the group performed more than 20 times in venues from Austin to San Antonio.

While he was ready for a change, warmer weather may have played a part in the decision to move south.

His father, Mark, directed the choral department at Carroll University in Waukesha, Wisconsin, for 30 years; and his brother, Kirk, is in charge of the choral program at Montana State University at Bozeman. It wasn’t until his junior year that Aamot chose music education. By then he was playing football and basketball for North Dakota State University.

Sports are still a big part of his life. Each summer he works with the Jeff Trickey-Randy Wright Quarterback—Receiver Camps. In 2013 the camp enrolled more than 3,000 athletes in 35 states, including Texas.

After graduation, Aamot spent 10 years teaching high school music in Wisconsin. He

won recognition for his creative work with one of the largest and most respected choral programs in the Midwest.

Aamot met Dr. Joey Martin and the Texas State faculty through longtime family friend Craig Hella Johnson, former director of Choral Activities at UT-Austin. Johnson is now artist-in-residence for the Texas State School of Music and conductor of a professional group called *Conspirare*.

VocaLibre was formed in 1999 as the Texas State Centennial Singers. Under Martin’s direction, the group’s name changed. As a graduate student Aamot worked with Martin and VocaLibre.

“We started in the fall together — he was the graduate assistant with the group and did so incredibly well with them. It was clear he had a great vision,” Martin says.

“He brings to campus a huge amount of experience through his work in Wisconsin. There was a great breadth of experience he brings with him,” Martin says. “It is stunning how he can blur the lines between musical genres.”

In recent years the popularity of such TV shows as *Glee*, *The Voice* and *The Sing-Off* or movies like *Pitch Perfect* has more people singing and listening to singing.

“We’re not really *Glee*, though we have fun going to that style and repertoire once in a while. We basically anchor ourselves in the more traditional choral world. From there we’ll branch out in about any direction, from South African freedom songs to jazz and pop covers,” Aamot says. VocaLibre covers three styles: traditional choral, world music, and contemporary a cappella.

During the Friday discussion of the VocaLibre core values, students talked about what makes it work. One student talks about “checking your ego at the door and checking labels at the door.”

Aamot agrees. When it comes to VocaLibre, Aamot stresses musical literacy, ability, flexibility, selflessness and teamwork. He searches his memory for a way to sum it up, and as he remembers it he smiles. “It’s expressing as fully and honestly as you personally can, and doing so in communion with the others in the room.” 🌟



VocaLibre performs three styles: traditional choral, world music and contemporary a cappella. Craig Aamot says it speaks to the talent on campus that not everyone in VocaLibre is a music major.

HOT TRACKS
AT
FIRE STATION
STUDIOS

**SOUND RECORDING TECHNOLOGY
PROGRAM GIVES STUDENTS LEG UP
IN MUSIC BUSINESS**



BY JOHN GOODSPEED

While there's nothing unusual about college students daydreaming of becoming rock stars or appearing on the silver screen, most never think about the technological support team that makes it a reality.

That is where Texas State University's Sound Recording Technology Program comes in. Part of the School of Music, the program offers a bachelor of science degree and prepares students for careers in live and studio music, film, video and all kinds of recordings.

With classroom and commercial facilities in the historic Fire Station Studios just a stone's throw from the center of the San Marcos campus, students also get a chance to work with scores of established musical acts, such as Blue October, the San Marcos-based post-grunge quartet that recorded *Sway*, its latest album, on Aug. 20, 2013.

"That was a big deal for us," says program director Mark Erickson. "They brought in an outside producer, an outside engineer and record executives from Sony that the kids don't normally interact with on campus."

It also was a big deal for senior Eric Holtz, a second engineer on the project. After members of Blue October purchased

Cristobal Studios in Wimberley, Holtz was hired as its engineer. He graduates in May.

Other success stories include graduates Brad Engleking, Clark Crawford and Aaron Foye. Engleking and Crawford both have worked on more than 10 films and shorts including last October's release of *Machete Kills* and other Robert Rodriguez films, including *Machete* and *Predators*. Foye tours with country music legend Willie Nelson as monitor engineer and even sleeps on Nelson's bus.

Some students run the live sound system at the famed Cheatham Street Warehouse.

"These are very competitive fields, though, and we try to prepare everyone for that and not tell rosy scenarios," Erickson says. "It takes lots of determination and passion."

He estimates that between two-thirds and three-fourths of graduates end up working in the industry. The program is small with a total of about 60 students. Only about 15 of some 100 applicants are admitted each year.

"We keep the program small on purpose. We want to make it exclusive, and we don't want to saturate the market with graduates," says Erickson, who is the only full-time faculty member. The program also has three adjunct professors.

While sound professionals do not have to be musicians, program applicants must be able to read music, exhibit proficiency with an instrument and perform an audition. On the science side, they take pre-calculus, three semesters of physics and four electronics courses.

"You can be a sound engineer and not have the science background, but our approach with both music and science is important," Erickson says. "You would have to expect some science in the curriculum to understand acoustics and electronics to see how these things interact."

"Of course, we want them to approach recording in an artistic fashion. We don't want to make musicians or movies sound bad."

Erickson founded the program in 1992 after previously starting a more basic community college program, inventing the curriculum and building the facility.

Until about four years ago, Texas State was the only university in Texas offering a degree in sound recording technology. Now there are a handful of others.



LEFT: Fire Station Studios, built in 1906 and named for its original use, houses the Texas State Sound Recording Technology Program. ABOVE: Instructor Gary Hickenbotham (at left, with sound board) helped build the studio that serves students in the Sound Recording Technology Program.

15 OUT OF 100

APPLICANTS
ADMITTED EACH YEAR



The Fire Station Studios is rare in that along with multiple studios that serve as classrooms it also operates a commercial studio, which is booked for 15-20 hours a week for more than 30 projects a year. Proceeds go into the university's general fund.

The 1915 building served as the city's fire station and City Hall until the mid-1980s, when Austin honky-tonk singer/songwriter Lucky Tomblin bought it and turned it into a recording studio.

"The vibe of that historic building is not very institutional like on campus or antiseptic as if we'd built it new," Erickson says. "It does have character, and I think that probably is conducive to creativity even if it doesn't have the fire pole anymore."

Work there includes CDs, DVDs, film soundtracks, jingles, voiceovers, dialogue, demo tapes and video game sounds.

While still privately owned, the studio recorded songs for blues/rock guitarist Stevie Ray Vaughan and the eponymous debut album of the Texas Tornados — Doug Sahm and Augie Meyers of the groundbreaking Sir Douglas Quintet; country star Freddy Fender; and acclaimed conjunto accordionist Flaco Jimenez. The album won a Grammy in 1990 for best Mexican-American/Tejano music performance for *Soy de San Luis*.

Artists who have recorded songs or albums there include country/folk songwriter Townes Van Zandt, rockabilly legend Jerry Lee Lewis, George Strait's Ace in the Hole Band, Americana/Tex-Mex artist Tish Hinojosa, Americana singer/songwriter Terri Hendrix and country artists Gary P. Nunn and Lloyd Maines. Artists making recordings recently include Texas music star Javi Garcia and the retro vocal ensemble The Studebakers.

Hendrix, who lives in San Marcos, conducted two workshops about the music business and the creative process during the fall semester.

One of its biggest draws is the large recording studio that can handle a 25-piece orchestra and acoustics that make a band sound bigger for live recordings.

**“BLUE OCTOBER’S
WAS THE BIGGEST
COMMERCIAL ALBUM
WE’VE DONE IN A
LONG TIME.”**

– Gary Hickinbotham

One of its drawbacks for musicians is that alcohol and smoking are not permitted.

“That deters a lot of commercial bookings. A lot of musicians may want to have a beer or something in the studio,” says engineer Gary Hickinbotham, who helped Tomblin build the studio. He took a break when the university bought it, began teaching in 1998 and started running the studio again in 2005.

Hickinbotham, who serves on the board of the Cheatham Street Music Foundation and volunteers to run sound during the songwriters circle on Wednesday nights, sees value in the stress that comes with commercial recordings. A client pays for studio time by the hour, and students must be efficient and avoid costly mistakes.

“Blue October’s was the biggest commercial album we’ve done in a long time,” he says. “There was some serious pressure on. I had to get a lot of gear and provide for a lot of contingencies, but we made it happen. “Our students held up really well.” 🍷





all the
WORLD'S
a
STAGE

Chuck and Michelle Ney
marry directing, costumes and sets

By: JULIE COOPER

After 35 years of marriage Dr. Charles “Chuck” Ney and Michelle Ney agree that they can finish each other’s sentences. They are also colleagues in the Department of Theatre and Dance and occasionally collaborate on productions, such as the spring 2013 production of *Richard III*.

Head of the department’s directing program, Chuck directed the Shakespearean play starring Artist-in-Residence Eugene Lee, setting it in the airport of a third-world nation. That production earned seven nominations from the Austin Critics’ Table Awards, including best direction for Chuck, and Best Production (Drama). Michelle, professor of theatrical design, received two Austin Critics’ Table Award nominations for her scenic and costume designs on *Richard III*.

The Neys came to Texas State 13 years ago after working together at the University of Idaho and St. Edward’s University. Chuck earned his Ph.D. from the University of Illinois; Michelle received her M.F.A. from the University of Texas at Austin. They are parents to two grown daughters, Rachel and Cameron.

A self-professed Shakespeare geek, Chuck says he was 13 or 14 when he directed his fellow Boy Scouts in a production of *A Midsummer’s Night Dream* for his theater badge. As a youngster, Michelle says she made Halloween costumes out of weird things in her family’s garage. For example, in 7th grade she created a milk pod costume for her teacher’s daughter.

“I directed my first play in second grade. It was the Christmas (Nativity) story and I got in trouble with the nun,” Chuck says laughing. “I brought everybody out for the curtain call,” and it was the bowing that the nun didn’t like.



**“MARRY, PEACE IT BODES, AND LOVE, AND QUIET LIFE, AND,
TO BE SHORT, WHAT NOT THAT’S SWEET AND HAPPY.”**

— WILLIAM SHAKESPEARE, *The Taming of the Shrew*



“I LOVE IT WHEN WE
WORK ON A SHOW
BECAUSE WE WORK
REALLY WELL TOGETHER.”

“In high school I would paint the backdrops. I didn’t even think you could be a designer and make a living,” Michelle says. At Southern Methodist University she began with a double major in art and French. “I was going to be an artist who lived on the Left Bank and was a translator to pay for my art. I dropped intensive French really quickly in my first semester because it was an 8 a.m. class five days a week!”

It was her college roommate, an acting student, who urged Michelle to study costume design and be a theater major. It was also at SMU where Michelle met Chuck, who was a graduate student.

After SMU the couple worked together creating theater at the Manhattan Clearinghouse in Dallas, a performing arts center founded by Chuck. “We were one of the first arts organizations in what was to become Deep Ellum,” Michelle says.

Together they have worked at the Illinois Shakespeare Festival, Texas Shakespeare Festival, and Idaho Repertory Theatre. Chuck has directed at the Kennedy Center and at Manhattan Theatre Club; Michelle’s work has been featured in the Prague Quadrennial International Design Exposition. Asked to name favorites they’ve worked on together, Chuck cites *Richard III* and Michelle names *The Comedy of Errors* from the Illinois festival.

Chuck is nearing completion of his two-volume *Directing Shakespeare in America*, a compilation of interviews from some 50 artistic directors and directors about their

working methods and productions as well as a historical survey on the subject.

This summer, he and department chair Dr. John Fleming will be directing a study-abroad program in the United Kingdom. *Shakespeare in Stratford and London 2014* begins June 11 with three days on campus. In London the group will reside at Central London University. Students will study two courses, *Shakespeare Through Performance* and *Shakespeare: Text and Context*, as well as attend and analyze productions at the Royal Shakespeare Company in Stratford and the Globe Theatre Center in London.

While she likes Shakespeare, Michelle says she has done operas, musicals and dance. Her next project outside the university was a holiday production of *A Christmas Story* at the Zach Theater in Austin.

“I love it when we work on a show because we work really well together,” Michelle says. “That’s why you see the same director/design teams working together over and over again. They develop shorthand in how to communicate.”

The Neys agree that there is a downside in working together. “The challenge is that colleagues assume you are always going to think alike about everything,” Chuck says. “We often do not.”

Michelle says it is important not to take your work home while on the other hand, Chuck adds: “The fact that we share the same field, we understand the dedication it takes.” ☺



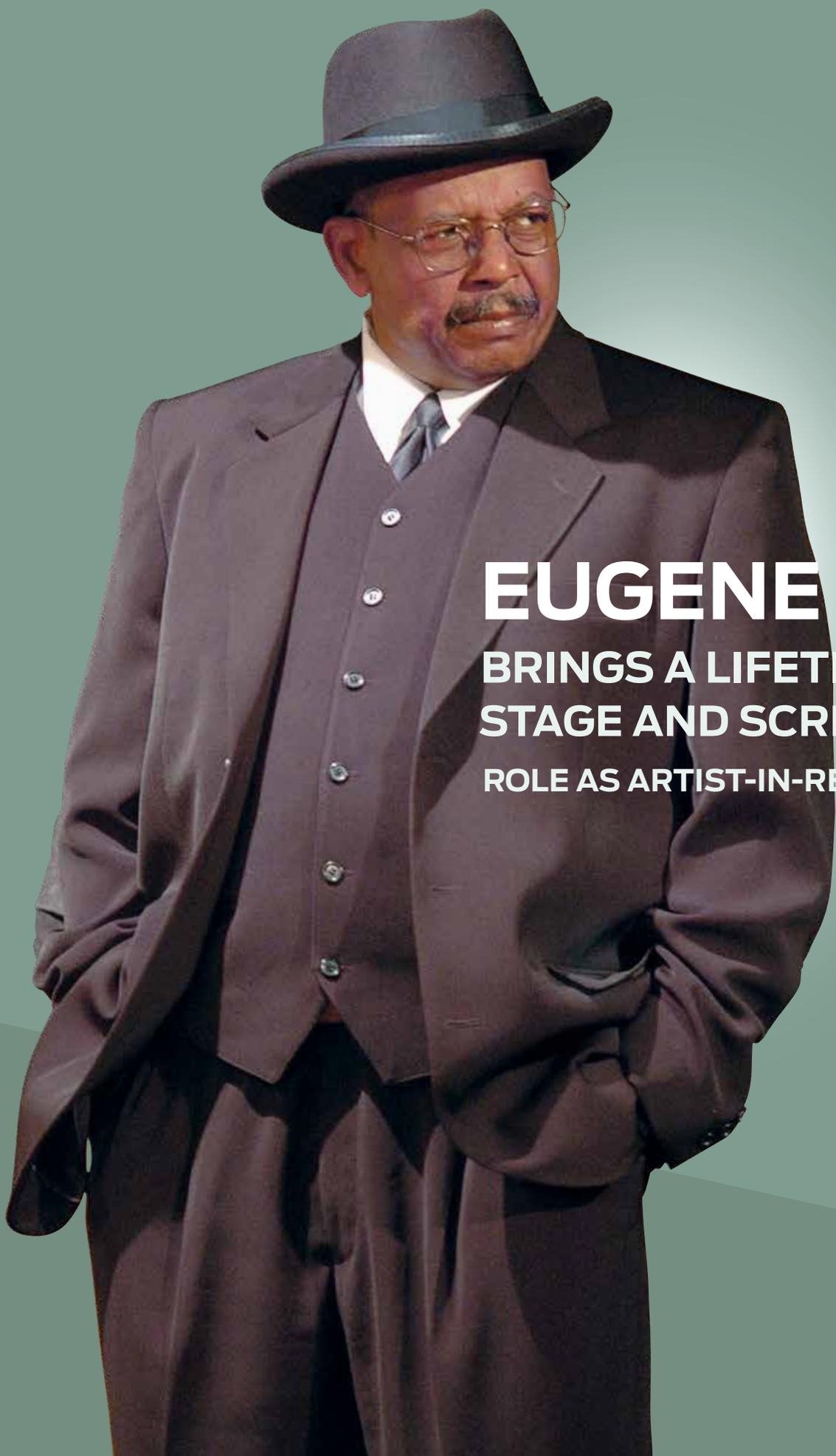
RICHARD III



LAD

W. H. W. H.

W. H. W. H.



EUGENE LEE
BRINGS A LIFETIME ON
STAGE AND SCREEN TO
ROLE AS ARTIST-IN-RESIDENCE

BY JULIE COOPER

In 1978 Eugene Lee found himself at a crossroads. A 1974 graduate of Texas State, Lee was teaching high school in Fort Worth but he had been accepted to both a master of fine arts program and to law school. He had also been offered a part in a TV movie being filmed in the Dallas area by a young director named Ron Howard.

Lee took the movie role, playing ‘Senior President’ in *Cotton Candy*, and thus began his career on stage and screen. Today he is an artist-in-residence for the Department of Theatre and Dance, a position he has held for eight years. He also acts, directs and writes plays and TV scripts.

“I have a dream job, one foot in academia and one foot in the professional world where I jump back and forth,” he says. At the university he mentors students, guest lectures and acts or directs in campus stage productions. A 1997 Distinguished Alumnus, Lee is also artistic director for the Texas State Black & Latino Playwrights Conference held each September.

“I call it a conference, not a festival, for a reason,” Lee says. “This is like-minded people coming together to share ideas. This is not a festival; there is not going to be a best play.” About 100 plays are submitted and Lee selects two for the conference.

“Since I left this university, I’ve always come back,” he says. Originally bound for college in Oklahoma, the Texas-born Lee discovered that the school had increased out-of-state tuition and it was beyond his budget. His Spanish teacher at Fort Worth’s Paschal High recommended Texas State; and Lee and his parents liked what they saw. Four years later he graduated with a double major in political science and theatre education.

When he was working in public schools he taught theater, speech and drama, was the debate coach, assistant football coach, helped out with basketball and track and was the tennis coach. “And every summer I would go out to L.A. and stick my toes in the water,” he says of his fledging acting career.

Lee estimates that he has been in about 75 stage productions and some 300 television shows and feature films. He has written for television, including scripts for *Walker, Texas Ranger* and *Homicide: Life on the Street*. He does voiceovers and has also replaced other actors’ voices during the dubbing or looping process.

He was in the original 1981 stage production of the Pulitzer Prize-winning *A*

I have a dream job, one foot in academia and one foot in the professional world where I jump back and forth.

Soldier’s Play by the Negro Ensemble Company in New York City. He acted alongside Denzel Washington and Samuel L. Jackson.

Recently, he read the works of playwright August Wilson for National Public Radio and performed with Malcolm Jamal-Warner in a stage adaptation of *Guess Who’s Coming to Dinner* at the Arena Stage in Washington, D.C.

Last year, Lee played the ill-fated king in *Richard III* in a university staging that put Shakespeare’s characters in a contemporary third-world country. This spring he will direct his own play, *Somebody Called*, on the Mainstage of the Theatre Building. Set in the 1950s, the play examines the onset of the civil rights movement from the perspective of an all-black town.

Lee says he encourages his students to read everything — from philosophy to fantasy — to get a broader perspective.

“As an actor, you never know professionally what your next job is going to ask you to know. You might be a garbage man; you might be a nuclear physicist. That’s exciting to me,” he says.

A typical week for Lee might find him guest lecturing at a playwriting class in the Honors College, or working with a student on an audition piece.

“Teaching, I like doing that. It’s what I think we are all supposed to do. I enjoy doing this, the chance to share what I’ve been able to learn,” he says. ☺



In 2013, Lee had the title role in a modern adaptation of the university’s production of *Richard III*.

Study finds more artists happy, **THRIVING WITH CAREERS**

Turns out the term “starving artist” may be more myth than reality for many in the arts world, according to a national survey of industry workers.

By Matt Flores and Kristie Vela

In fact, the survey’s findings might suggest the term be upgraded to “thriving artist.” According to the inaugural Strategic National Arts Alumni Project (SNAAP) report, professionals in the arts field dispel the notion that their career choices are destined to be marked by low pay and job distress.

The organization’s 2012 report was based on responses from more than 36,000 individuals in the arts professions, including dancers, actors, musicians, painters, designers and others.

Of all respondents who were working at the time they responded to the survey, 87 percent indicated they were either “somewhat” or “very satisfied” with their jobs. Only 3 percent said they were “very dissatisfied” with their jobs.

“Many people are surprised to learn that fewer arts alumni in our sample are unemployed than they might have expected,” writes George Kuh, the study’s director. “Another surprise is that the vast majority are satisfied with the opportunities their primary job affords to demonstrate their creativity.”

Career satisfaction appears to mirror the educational experiences of the respondents, with 54 percent rating their experience as “excellent” and 38 percent as “good,” the survey found.

About three-quarters (74 percent) of those who intended to be artists reported that they had worked as professional artists at some point in their careers.

Further, the SNAAP study showed that professional artists currently spending the majority of their work time creating and/or performing art express higher levels of satisfaction than those who primarily work in other areas.

And that certainly seems to be reflected among Texas State graduates.

“Most of our graduates are thrilled with what they do,” says LeAnne Smith, Texas State’s director of dance, who has been teaching dance for 30 years. “They may not have their dream job, but they still have a high level of satisfaction with their jobs.”

With about 220 students pursuing dance majors, Texas State currently has the fourth-largest dance degree-granting program in the country.

“For me, this path was not at all what I had planned out,” says Matthew Cumbie, a resident artist and education coordinator for *Dance Exchange*, a modern dance company in Washington, D.C.

Cumbie, who graduated from Texas State in 2007 with a bachelor’s degree in dance, said he initially was interested in a career in journalism, but changed his major after realizing he didn’t enjoy it enough to make a career of it.

“(Dance) sparked something in me ... It wasn’t until I started dancing a lot that I felt more grounded in the world and more conscious of my own participation in that world. I then made the choice to pursue this artful education over another because it had helped me make sense of the world, and I wanted to do more with that,” he adds.

Although he says it requires much hard work, Cumbie says he derives great satisfaction from his job.



“It’s daunting and challenging because you’re required to be responsible for your decisions and actions — and you’re often asked to do many, many different things to help push the work forward. But in the end, it’s the intersections of all of this work that helps me discover new things about myself and about the kind of work I want to do. Our work is rooted in the everyday and the world, and that’s what I was looking for: a way to bring my artistic self and my everyday self closer together,” Cumbie says.

Arts graduates most likely to work as professional artists at some point are in the dance, design, music performance and theater majors, the study notes.

Alaina Flores, a 2011 Texas State dance graduate now working in the Los Angeles area as a dancer, says although the pay may not be as high as it would be for other jobs, there is a high degree of reward.

“The fact that I can say that I get to wake up every day and do what I love rather than at a desk job that would make me feel more secure financially is something that I would never change,” Flores says.

Some students, such as Ashlyn McPhillips, a senior dance major at Texas State, already have their sights on a career in the arts.

“Ultimately, I want to open up my own dance school or studio, which I can see myself accomplishing in the next five years,” says McPhillips, a senior dance major at Texas State. “(Initially) I decided to major in nutrition, which was very practical and my parents loved, but I just wasn’t enjoying myself. I switched my major to dance. My parents were upset at first, but we realized you just have to do what you love.” 🌟



According to the inaugural STRATEGIC NATIONAL ARTS ALUMNI PROJECT (SNAAP) REPORT:

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CAREER SATISFACTION MIRRORS THE EDUCATIONAL
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54%

rate their experience
as “excellent”

74%

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ARTISTS IN THEIR CAREERS.

38%

rate their experience
as “good”

(class)views

DA DISTINGUISHED ALUMNI

Texas State honored five new Distinguished Alumni at Homecoming festivities in October. With these newest honorees, the alumni association and the university have now presented the most prestigious award to 180 graduates since the first was given to then-U.S. Sen. Lyndon Baines Johnson in 1959.

The diversity of the honorees illustrates the breadth of Texas State's academic programs and the depth of instruction. Graduates have taken their degrees from here to excel in a variety of professions, not to mention their contributions to the civic and philanthropic arenas. While they may not be household names, they have gained success and leadership in their chosen fields, and have set high standards among their contemporaries in business, science, industry, entertainment, government, education, the military, literature, healthcare and sports. This marked the first year the alumni association has secured a corporate sponsor for the gala. Wells Fargo was the presenting sponsor and helped underwrite the cost of the event with proceeds supporting student scholarships.



MR. R. TOM RODDY JR., '66

Tom Roddy has been part of the San Antonio banking industry for 47 years. After receiving his bachelor of business administration degree at Texas State, he joined National Bank of Commerce's executive training program, which launched him on a career path he still follows. He has served on the board of directors of the Federal Reserve Bank of Dallas-San Antonio and the Texas Public Finance Authority.

A 2013 gift from Roddy and his wife to the McCoy College of Business Administration created the Tom and Jo Roddy Excellence Professorship in Finance. He is a frequent guest speaker to the college's Studies in Entrepreneurship class. Roddy has provided leadership to numerous charitable and civic organizations, among them the San Antonio Food Bank, United Way of San Antonio, Greater San Antonio Chamber of Commerce, the Children's Shelter of San Antonio, and the Mayor's Blue Ribbon Committee for Arts. Currently president of Bensco, Inc. and chairman of the board of Lone Star Capital Bank, N.A., Roddy is also director of the New Orleans Saints of the NFL and the New Orleans Pelicans with the NBA.

MR. GEOFFREY S. CONNOR, '85

Geoffrey S. Connor's degree in international studies from Texas State propelled him to a career on the world stage. Appointed Texas Secretary of State by Gov. Rick Perry, Connor led trade missions to numerous countries including Mexico, China, Brazil, Vietnam and Ethiopia. He also hosted foreign heads of state, diplomats and royalty on their visits to Texas.

A founder of Warm Heart International, an Episcopal charity performing relief work in Malawi, Connor has also been a member of U.S. political assessment missions in Africa and Central America. He also served as an international elections observer in Georgia, Ukraine and Liberia. Connor is currently director of strategy at the Clements Center for History, Strategy and Statecraft at The University of Texas at Austin, where he helps develop the Center's role in training future national security officials and scholars. He is also a Ph.D. student in U.S. history and an attorney/consultant in private practice.



MR. CLEOFAS "CLEO" RODRIGUEZ JR. '91

As a Texas State University student, Cleofas Rodriguez Jr. worked with the College Assistance Migrant Program. That experience laid the groundwork for his current position as executive director of the National Migrant Seasonal Head Start Association in Washington, D.C. Rodriguez has devoted his career to children and families in Texas and across the nation.

Five years after graduating from Texas State, he became executive director of the Texas Head Start Association. He also served on the board of directors and as executive director of Raising Austin, a nonprofit organization that works on behalf of the most vulnerable and disadvantaged infants in the Austin area. He established Rodriguez and Associates, an Austin-based consulting firm that addresses early childhood education, local campaigns, public policy and advocacy, and nonprofit management. Rodriguez has returned numerous times to the Texas State campus, where he has been the featured lecturer in undergraduate classes on research methods. Most recently he was one of three nationally known experts on a keynote panel in honor of Lady Bird Johnson and her seminal work in Head Start.





Ms. VIRGINIA ANN STEVENS, '72

Ann Stevens is an experienced biomedical communications executive and founding president of BioMed SA, a community-based nonprofit corporation. She plays a key role in recruiting biomedical companies to San Antonio, fostering growth of homegrown startup companies, and enhancing the city's overall environment of innovation and research.

Stevens began her career as a reporter for two Harte-Hanks daily newspapers in West Texas. She spent 17 years on the corporate staff of Harte-Hanks, where she served as director of corporate communications. In 1997, she joined ILEX Oncology, Inc. as director of investor relations. The San Antonio-based biopharmaceutical company focused on development and commercialization of anti-cancer drugs. She later became director of corporate communications.

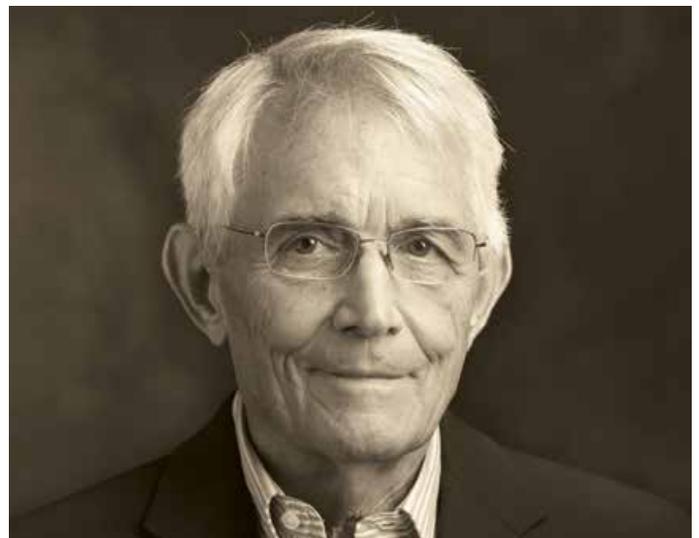
At BioMed SA, Stevens raises the visibility of San Antonio's biomedical sector within the region, at national meetings and conferences, and on foreign economic missions. She convenes stakeholders from multiple industry segments to develop collaborative strategies and fosters workforce development through collaborations with local educators and engagement in STEM (science, technology, engineering and math) initiatives.

Dr. KENNETH WILSON, '64, '66

After receiving his bachelor's and master's degrees from Texas State and his Ph.D. from Texas A&M, Dr. Kenneth Wilson completed two years' post-doctoral work at the Weizmann Institute in Israel. He taught and conducted research at the University of Zurich, Switzerland, for 10 years before relocating to California and joining the nascent field of biotechnology.

In 2005, Wilson and his wife, Verena, traveled to Southeast Asia, where they discovered the region's urgent need for modern services in areas ranging from education and healthcare to urban planning and clean water. They established the Kenneth J. and Verena Wilson Asian Faculty/Student Exchange Program in Texas State's Center for International Studies. Under the program, Texas State faculty and students help institutions in Cambodia through the exchange of information and expertise.

Since 2008, Wilson has taught at the Royal University of Phnom Penh. More than 800 Cambodian students have studied numerous areas of interest including molecular biology, biochemistry, toxic metals, fish genetics and inquiry-based learning. Texas State faculty, staff and students have been key participants in every topic.



50 years of educating It's all golden for Frank Gonzales

Five decades spent as an educator throughout the Rio Grande Valley, and still going. Frank M. Gonzales, 74, has served in many capacities such as teaching, coaching, administrator, principal, and even for a time, the superintendent of the Donna Independent School District.

Gonzales was raised in Jourdanton, about 40 miles south of San Antonio, where he graduated from high school in 1958. He started his college education at Victoria College, thanks to football and track scholarships. After two years he transferred to Texas State University.

“In 1960 I joined the cross-country and track teams and ran under Coach (Oscar) Strahan. I didn’t have any money to continue going to school so I started talking to the Marines. When I went to tell Coach Strahan about becoming a Marine and to say goodbye to him, he offered me a scholarship to stay and run cross-country,” Gonzales says.

“That meant so much to me, to be able to continue my education,” says Gonzales, who also credits Coach Milton Jowers as another faculty member who helped him. To help finance his education, Gonzales worked in the oil fields in the summers.

Gonzales graduated from Texas State in 1963 with a degree in mathematics and a double minor in physical education and history. He became the first in his family to earn a college degree.

“My whole family came to my graduation,” he recalls. Of his four younger siblings three also became teachers. Gonzales remembers 650 in his graduating class, and about 22 were Hispanic. “That’s the way it was back then.”

His first job with Faulk Junior High in Brownsville moved him to the Rio Grande Valley where he built his career and started a family. “I originally wanted to be a head coach, but they didn’t get very good salaries and I had a wife and family to think of.”

In 1972, he was among the first class to earn a master’s degree from Pan American University, now The University of Texas – Pan American. “I became the principal at Donna right after getting my



Frank Gonzales has worked in
public schools since his graduation
from Texas State in **1963.**

master’s,” he says. He spent three years as Donna ISD superintendent.

But it is teaching that Gonzales loves. He tried retirement nine years ago after his wife of 47 years, Judith, retired. That lasted the summer before he was drawn back to the classroom. He teaches pre-calculus at Pharr-San Juan-Alamo Memorial High School in the town of Alamo.

“I think I am a good math teacher and I haven’t missed a day of work this year. When I feel I am not doing my job I will quit,” he says.

Gonzales and his wife have three sons, two are teachers and the third is a lawyer. Judith retired from teaching, but still helps out in her son’s law office.

When the Gonzales family travels to Pflugerville to visit their son, they sometimes stop at Texas State. “I get out of my car and walk around campus. I have beautiful memories of my education and the people who helped me along the way.

“I tell my kids if I were to live my life over I would do everything the same way. I had a beautiful life that I wouldn’t trade for anybody – Texas State helped me with that direction,” he says.

– Kristie Vela & Julie Cooper



1 Darryl Morris

Stacey Wilson '13

San Marcos, has been appointed to the Board of Directors of the Calaboose African American History Museum, which is a repository of artifacts and memorabilia of the city's African American past.

Kathryn MacLean '13

San Marcos, while interning at Hays CISD was featured as an "Everyday Hero" by the Academy of Nutrition and Dietetics, among the top organizations in the nutrition field.

Joplo Bartu '13

Atlanta, has signed with the Atlanta Falcons of the NFL. The undrafted linebacker found himself on the starting lineup after just three weeks into his rookie season. The former Bobcat football player graduated with a degree in exercise and sports science with a minor in criminal justice.

Alyssa Ramirez '12

Austin, is now an account manager for Triple Crown Consulting.

1 Darryl Morris '12

San Francisco, is playing for the San Francisco 49ers of the NFL. The former Bobcat cornerback received his bachelor's in business administration.

Katie Nock '11

Dallas, is now Dallas' inaugural Consumer Affairs Specialist for Kroger. She started with Kroger in high school as a bagger and has since continued to grow as a leader in the company.



2 Oscar Uribe

Juan Hernandez, '09 & '11

Ridgeland, Miss., received two awards from Mississippi College School of Law during its annual Law Day ceremony. Hernandez was the recipient of the Judge Charles Clark Memorial Scholarship; and the Mississippi Bankruptcy Conference award, given to the student with highest grade in bankruptcy.

Humberto R. Sanchez '10

San Antonio, graduated with honors from basic military training at Lackland AFB in San Antonio.

Trey Fisher '10

Chicago, is now employed by CEB, a member-based business research and advisory firm.

Michael A. Guzman '09

San Antonio, has recently been promoted to the position of assistant fire chief of the Fire Prevention Division of the Joint Base San Antonio Fire Emergency Services.

Dr. Leonard "Leo" Wittnebel '09

Little Rock, Ark., has accepted a tenure-track position with the University of Arkansas School for Medical Sciences. He will serve as an associate professor and assistant program director for the Department of Respiratory Care and Surgical Technologies.



3 Amanda McKee Claxon

2 Oscar Uribe '08

Winona, Minn., was appointed principal of the Cotters Schools. He was previously Spanish teacher and head boys' soccer coach for Cotter, a faith-based Catholic school for students in grades 7 through 12.

Ezzard Castillo '07

San Antonio, has become the headmaster of River City Christian School, a private Christian school.

Vincent Carales '07 & '00

San Antonio, is a doctoral candidate at The University of Texas at San Antonio in Educational Leadership with an emphasis in Higher Education.

Frank Bartley '07

Austin, has been appointed research analyst with The University of Texas System.

Siobhan Chapman '07

San Antonio, is now art director with advertising/marketing firm, Creative Civilization.

Matt Blomstedt '06

Houston, was recently named to "Twenty Under 40" by *Oil and Gas Investor*. The 28-year-old works as a senior staff of business development for Sabine Oil and Gas.

3 Amanda McKee Claxon '05

Dallas, won the Valpak Sales Rep of the Year, the top award for the Valpak franchise network, which has 170 offices throughout the United States and Canada.



4 Shawn Turner

Sandy Bermea '02

San Antonio, has been named Medina Valley ISD 2013-14 Excel — Teacher of the Year. She teaches third grade math/science at Potranco Elementary.

4 Shawn Turner '01

Washington, D.C., was named one of the 2013 Decision Makers by *National Journal* magazine. Turner is director of public affairs for the Director of National Intelligence in Washington.

5 Heather H. Jobe '00

Dallas, has been named one of the 2013 "Texas Rising Stars" published by *Super Lawyers*. Jobe is a partner and a member of Bell Nunnally & Martin LLP. She is focused on bankruptcy- and business-related litigation, with a concentration on valuation issues. This is her fifth selection for the Rising Stars list.

Diana Lopez '99

San Antonio, released a young readers novel, *Ask My Mood Ring How I Feel*. She is also the author of *Choke* and the award-winning *Confetti Girl*.

Brandon Van Vleck '95

San Antonio, was honored as the 2013 Judson Independent School District Administrator of the Year, and was also honored by the Simon Youth Foundation (a national organization) for graduating Simon Youth Academies 10,000th student nationally.

Barshop elevated program for student entrepreneurs

To the wider world, he was known more as a hotel industry titan and a philanthropist; but to Texas State University, Sam Barshop played a crucial role in establishing a program for entrepreneurs, exposing students to a Who's Who of some of the highest profile people in business.

And the entrepreneurial studies program that Barshop helped build 15 years ago in the McCoy College of Business Administration has touched more than 3,000 students.

Barshop, who with his brother, Philip, founded the chain now known as La Quinta Inns & Suites, and who has given millions of dollars in gifts to support education, medicine and Jewish-related organizations, died Dec. 9, 2013, in San Antonio. He was 84.

In 1999, Barshop accepted a teaching post at Texas State in the then-fledgling program aimed at helping students become entrepreneurs, recalls James Bell, who holds the Barshop Professorship of Entrepreneurial Excellence in the McCoy College.

Barshop graduated from the University of Texas at Austin and later served as vice chairman on the UT System Board of Regents, but he enthusiastically accepted an invitation to teach at Texas State "because no one had ever asked him to teach anywhere else," Bell says, recalling a conversation he had with Barshop years ago.

Even before his first day of class, Barshop had lined up 29 guest lecturers from the business world, among them (founder and chairman emeritus of Southwest Airlines) Herb Kelleher, (San Antonio Spurs owner) Peter Holt, (auto magnate) Red McCombs, and (USAA Chairman and CEO) Gen. Robert McDermott.

The lectures eventually became the basis for a textbook titled *Profiles in Entrepreneurship: Leaving More Than Footprints* (Thompson/SouthWestern, 2004), which is used at several colleges and universities, Bell says.

Barshop often arrived early to lectures, treating participants and students to coffee and pastries and encouraging interaction among them. Later, he required that students acknowledge lecturers with thank-you notes.

As a teacher, Barshop was candid with students when scrutinizing their business pitches, which sharpened their focus, Bell says.

"Sam impacted the culture in the McCoy College," says Bell. "His enthusiasm — his core — whatever he was involved in, he put in 100 percent. Integrity to him was a hallmark, and that is what he wanted to instill in students."

— Matt Flores



5 Heather H. Jobe

Diana Holt '92

Columbia, SC., was named as a "150 Fearless Women of the Year 2012" by *Newsweek* magazine.

Ivar "Skip" Gjolber, '90

Cuero, was named administrator at Cuero Community Hospital. He has been chief administrative officer for the Prairie du Chien (Wis.) Memorial Hospital since July 2011.

Stephen Slaughter '90

Fairbury, Neb., is now a community development specialist with Main Street Consulting Group of Fairbury.

Veronica Edwards '86

San Antonio, has been appointed by Gov. Rick Perry to the Texas Lottery Commission for a term to expire Feb. 1, 2017.

Richard Spoon '86

Lafayette, La., co-wrote the book *Team Renaissance: The Art, Science & Politics of Great Teams*. The book includes stories with specifics crafted to illustrate and explain the dynamics of great teams.

Rudy Gonzalez, Jr. '82

San Benito, is now a Realtor with Mason & Co. Realtors in Harlingen.

Trey Hughes '81

Friendswood, is a supervisor with the nonprofit organization, ReVision. Hughes is a psychotherapist and licensed professional counselor specializing in adolescents.



6 Susan Bowers

6 Susan Bowers '79

Boerne, is the 2013 recipient of the Linden Heck Howell Outstanding Teaching of Texas History Award. Bowers is a 7th grade teacher at Boerne Middle School North. Bowers has been teaching in public schools in Texas for 32 years.

Terri LeClercq '68 & '70

Austin, has published a graphic novel, *Prison Grievances: When to Write, How to Write*, for Texas prison inmates. It serves as a manual for inmates to use as a guide in writing legal documents and protecting their rights.

Kelly Frels '66

Houston, was honored by the School Law Section of the State Bar of Texas as inaugural recipient of the Kelly Frels Lifetime Achievement Award. The award marks the first time that the School Law Section has given a lifetime achievement award, and all lifetime achievement awards given by the section in the future will bear Frels' name.

Send your Class Notes contributions to: hillviews@txstate.edu

Foster sets the pace

Former Bobcat player enjoys 13-year NBA career



That Texas State graduate Jeff Foster spent his entire 13-year NBA career with the Indiana Pacers reflects how much the franchise valued his contributions.

While Foster averaged a modest 4.9 points and 6.9 rebounds in 744 games with the Pacers before chronic back problems forced him to retire in March 2012, it was the sum total of his skills and his trademark hustle that endeared him to his teammates and Pacers fans.

A 6-foot-11, 235-pound center/forward, Foster thrived with a combination of guile, grit and the intangibles that made him one of the more popular players in Pacers history. A crafty, rawhide-tough player, Foster was a two-time All-Southland Conference player in college. As a senior, he ranked third nationally in rebounding with an 11.3 average per game and averaged 14.2 points.

“By my senior year in college, I thought I would have a chance to play professionally, but I assumed it would be overseas,” Foster says. “To have the opportunity to play in the NBA for as long as I did with the same team is something I’m extremely grateful for. I loved playing for the Pacers. It’s a great organization and Indiana fans are the best in the NBA.

“They absolutely love the game up there. Basketball in Indiana is like football in Texas. It was just a great experience. Larry Bird was my coach my rookie year, and I got to play with guys like Reggie Miller and Chris Mullin.”

Foster was only 5-foot-9 as a freshman at San Antonio Madison High School, but grew to 6-foot-9 by his senior season. A center/forward in college, he was 6 feet 11 inches throughout his four-year career with the Bobcats from 1995-99.

“It’s like any college kid will tell you,” says Foster, 37. “College was a life-changing experience for me. I was close to home, yet I rarely went home because I was so involved with school and basketball at school. I really appreciate what my teachers and coaches did for me, and the life lessons they taught me.”

Texas State retired Foster’s jersey number (42) at a home game on Feb. 8.

Foster still needed six hours to graduate when he was selected by the Golden State Warriors in the first round of the 1999 NBA draft. Taken with the 21st overall pick, Foster was traded to the Pacers on draft night.

Before retiring from the NBA, Foster returned to Texas State and graduated in 2009 with a degree in applied arts and sciences.

“It’s one of the coolest things I’ve ever done,” Foster says. “I had promised my mother that I would go back to school and get my degree. The best thing I can impart to my daughters is to get an education.”

Foster’s mother, Linda Foster, is the principal of Alamo Heights High School. Foster and his wife, Jamie, have twin 7-year-old daughters, Carter and Elle. After retiring from the NBA last June, Foster and his family moved from Indianapolis to Austin.

“Right now I’m just enjoying taking my daughters to soccer practice and to school,” Foster says. “I’m just trying to catch up with all my family and friends right now. It’s been great. I have a few things I may work on down the road, but I’m not worried about that now.”

Cliff Ellis, a 1995 San Antonio Roosevelt graduate, played against Foster in high school and was a Bobcat teammate during their junior and senior seasons.

Ellis recalls watching Foster during high school games go to the bench because he was having trouble breathing.

“He had asthma and he had to go puff on an inhaler a few times, and then he’d come back into the game,” Ellis says. “He’d run and up down the floor again, grab a few more rebounds and then he’d go back to the bench. He wasn’t the kind of guy you’d figure would be playing in the NBA someday.”

But Foster earned the respect and admiration of his teammates with his tenacity and work ethic when he got to college.

“He played the game for the right reasons,” says Ellis, now boys’ basketball coach at Clemens High School in Schertz.

“He didn’t get caught up in all the hype of recruiting. He just played because he loved competition and he liked to be coached. He loved being part of the team. He liked the game within the game.

“You find certain players who are paranoid about failure. He just had that gene, that trait, about him. He took his responsibility to his team so seriously. He had to be prepared to play that role and he didn’t want to let himself down and his team down. He’s the glue that can hold people together. People loved him as a teammate.”

Foster grew up dreaming of playing in the NBA, working on his game day and night and learning as much as he could about the game he loved. He has fond memories of attending San Antonio Spurs games at HemisFair Arena with his father, Steve.

Foster didn’t make the varsity at Madison until his senior year and received minimal interest from college recruiters, but he remained determined to play.

“Recruiting was different back then,” Foster says. “You didn’t have the Internet, and AAU ball in San Antonio wasn’t what it is today. Really, your best chance to get looked at was to make the playoffs, but we didn’t make it my senior year.”

Texas State head coach Danny Kaspar was coaching at the University of the Incarnate Word when he recruited Foster.

“We thought we might have a decent chance of getting him,” Kaspar recalls. “I remember Jeff was not heavily recruited, but we thought he had some real good potential. But Texas State came in the picture and was able to grab him.

“Jeff is a very high-character person with a great work ethic. He’s a very bright person. I don’t think he would tell you he’s a star. Whether you’re talking about building a

basketball team or a business, Jeff is the kind of guy you would want to have because he’s going to get the job done.”

Foster considered trying to make the team as a walk-on at Texas A&M, his parents’ alma mater, before the opportunity he was waiting for changed his life and put him on track to attain his goal.

Mike Miller, then the Bobcat’s head coach, offered Foster a scholarship and the rest, as they say, is history.

“He’s not your average guy in terms of big guy and athletic ability,” says Miller, now an assistant coach with the Austin Toros, the Spurs’ Development League team. “He had a lot of the intangibles. That’s why he was with the same organization for so long. You want good people to make up your organization, and Jeff is high quality. Talent and physical things aside, he’s a winner.

“When he practiced, he went full blast. He was always ready. He wanted to perform well. I don’t think we ever gave him instruction he didn’t accept. He was always hungry to learn. He’s probably a career learner. He was always observant as a player. Those are some of those intangibles I was talking about. When you can count on a guy like that, that’s everything.”

You can bet that Foster had a good seat at the AT&T Center in December when the Pacers beat the Spurs 111 to 100.

“If I didn’t have back issues, I could have played a few more seasons,” Foster says. “But I got 13 years out of my career. I have no complaints about it. I was brought up to do the best I could do in whatever I tried. Not many people get the opportunity that I had. Every time I stepped out there, I always gave it my all, no matter who I was playing. I have no regrets.”

— David Flores

“To have the opportunity to play in the NBA for as long as I did with the same team is something I’m extremely grateful for. I loved playing for the Pacers. It’s a great organization and Indiana fans are the best in the NBA.”

— Jeff Foster



Photo by Sandra Dachteln

Rebecca Creek Distillery

Bobcat partners make Texas whiskey, vodka



Mike Cameron (left) and Steve Ison found their calling with the opening of the Rebecca Creek Distillery.



Who knew that when Texas State University fraternity brothers Mike Cameron and Steve Ison were planning events for their other members they were learning valuable skills for their future business, Rebecca Creek Distillery?

Certainly Cameron credits the business philosophy and marketing principles he learned in his college classes for part of the company's success but both men believe it's the Bobcat network that's helped their business grow.

"The social aspect helps in this business, putting together large events and marketing," says Ison. "Lots of the same skills we learned early on paid off."

When Cameron and Ison met they were members of the same fraternity. Though separated by a few years, both were born at the same hospital in Tulsa, Okla., and both worked at insurance companies in San Antonio before deciding to open Rebecca Creek Distillery in 2009.

When the business partners realized that Canada's Crown Royal was the No. 1 selling whiskey in Texas for the last 10-15 years, they wanted a Texas-made whiskey.

So they decided to make their own, using as many local ingredients as possible in an environmentally friendly way. It took a couple of years to raise the capital, learn the whiskey-making process and build a distillery.

"(The distillery) was built for the masses like a winery," says Ison.

Cameron met a master distiller at a conference in California and brought him to San Antonio to consult. The distiller helped develop the recipes and plan the plant's layout. It was a big initial investment that paid off.

Bobcats stepped in to help at the beginning when the duo had much to learn.

"Several Bobcats helped and we met Alan Dreeben (a partner at Republic National Distributing Co. and a former chair of the Texas State University System Board of Regents), who was really instrumental," says Cameron. "You have to have a distributor and we are lucky to have Republic National."

When they started their business, Cameron and Ison decided to offer vodka first because it could be made quickly.

Wanting a name for their vodka that was synonymous with the Hill Country—and

after much "red-neck marketing," which Ison explains consists of talking to people in bars about names, fonts, labels and more — they settled on Enchanted Rock Vodka. The vodka, which debuted in August 2010, won the People's Choice award after its first year of sales in a competition among 312 new spirits in the Texas market. In addition, it won a Platinum Award at the 2011 SIP International Spirit Competition.

The partners began selling their second product, Rebecca Creek Whiskey, in October 2011. With its first full year of sales in 2012, it won second place in a People's Choice competition of 320 spirits products introduced in Texas. It also won two Gold Awards in 2012 spirit competitions in Denver and Los Angeles.

In September, they debuted Enchanted Rock Peach Vodka made with Fredericksburg peaches. The late freeze and hail storm in spring 2013 left Fredericksburg with a 95 percent crop loss on peaches so Cameron and Ison had to scramble to get enough peaches to make the vodka.

The men agree that the awards have helped sell Rebecca Creek's products. But a fortuitous event helped too, a feature aired



Cameron and Ison use as many local ingredients as possible in an environmentally friendly method to create Rebecca Creek Whiskey.

on *The Today Show* as part of a segment on charitable companies boosted visibility and sales. (As part of its charitable efforts, it gives spent grain to local farmers and more). The segment aired the day after the devastating tsunami hit Japan, and some 40 million viewers were tuned in to *The Today Show*. Five minutes after the Enchanted Rock Vodka bottle appeared on the screen, the company was inundated with calls from people thanking them for their charitable practices.

Both Cameron and Ison remember the first time they saw their bottle on a store shelf.

“It was finally here,” says Cameron. “All that work, it was a proud moment.”

Ison recalls the support they got from “friends — Bobcats from around the state — (who) would take pictures of our bottles on shelves in their stores and send them to us,” says Ison.

Friends also helped by requesting Enchanted Rock Vodka and Rebecca Creek Whiskey at their local stores, bars and restaurants.

Their first big order was from San Antonio-based Gabriel’s Wine & Spirits;

Costco followed shortly after. There are 2,500 liquor stores in Texas and Rebecca Creek products are in 2,200 of them. Now with products in 3,000-4,000 restaurants, the partners are aiming for even more.

It wasn’t long ago that Ison and Cameron were trying to establish their brand and get consumers interested in their products.

“We hit the ground running, chasing events,” says Cameron. “Now they’re chasing us.”

Music has also been a big part of Rebecca Creek’s growth, with the company serving as the official whiskey of fellow Bobcat John Dickson’s MusicFest in Steamboat Springs, Colo. Cameron and Ison followed that with the creation of Rebecca Creek Radio about five months ago. The online site, rebeccacreekradio.com, features up-and-coming artists and already has more than 32,000 listeners.

Cameron and Ison have plans to grow their business. “In five years, we’d like to be in 25 states,” says Cameron.

And in 10 years, they’d like to be an international brand. Thus far they’ve had inquiries from Canada, Australia, India, China, Taiwan and Singapore but they’re

focusing on keeping up with the business they have now in the United States.

Both men are happy with their new careers. “It is natural with our personalities,” says Ison. “This is our calling.” Laughing, he says, “You got to be a little crazy in this business.”

While Ison handles outside marketing and sales, Cameron spends more time on site, making sure things get done. Though they agree on most issues, a board of directors helps them make decisions. And they are also still reinvesting every dollar in marketing.

Cameron says he’s been surprised “how expensive it was to play” in the liquor business. “We’re a marketing company that makes liquor,” says Ison. “That’s what we’re becoming,” Cameron adds.

So while the business philosophy classes are being put to use, it’s the Bobcat network that is making the difference in their business.

— Jennifer Rodriguez | Photos by Leland Outz



Tammy Fife (center)

Tammy Fife Kicking it as Strutters director

Tammy Fife transferred to Texas State when she was a sophomore, primarily to be a Strutter. Today, she is the group's third director.

“A lot of people who are not from here, they don’t understand it. They don’t understand why we need 115 people. ‘Why can’t you only take 15 of them to the away games?’ And the answer to that is because that’s not Strutters.”



The Strutters, 2013 homecoming game at Bobcat Stadium.

It is 4 p.m. on a steamy Wednesday in early October and the Texas State Strutters are practicing for an upcoming away game. A male jogger running around the outside track pauses and quips, “I can’t believe these girls are working on this field. I usually run at 4 a.m.”

On the hot metal bleachers Tammy Fife, the new director of the Strutters, grabs a bullhorn and issues instructions as the young women take their positions. The song “September” starts up and 115 girls blot the field with struts and high kicks.

Only the third director in the Strutters’ 54-year history, Fife officially took over last July 1. She has been a Strutter since joining as a sophomore in 1983. She knows the group’s history and importance, as their motto stresses: Once a Strutter, Always a Strutter.

“A lot of people who are not from here, they don’t understand it. They don’t understand why we need 115 people. ‘Why can’t you only take 15 of them to the away games?’ And the answer to that is because that’s not Strutters,” Fife says.

“The whole uniqueness behind Strutters is that they are the largest four-year dance team in the country. So to take 15 of them — you are not representing Strutters.”

A native of Houston, Fife joined the group when it was under the direction of founder Barbara Tidwell. She transferred from the University of Houston where she had been a fashion merchandising major. At Texas State she earned a bachelor of science degree in education with a concentration in dance and business.

“My father said he wasn’t going to pay for a dance degree,” she says with a wry smile. Business was the backup degree, but she says she has never used it.

She earned a master of science in dance from the University of Houston in 1992 and followed that with an M.F.A. at Sam Houston State University. For 10 years she taught dance in the Houston area; her directing career started at Klein Oak High School and ended at Northbrook High School. Her teams took home awards, including Best 5A Team and Best 4A Team, and choreography honors in jazz, pop and kick.

It was in Houston that she met her husband, Jimmy. Also a Texas State graduate and former Bobcat football player, he was four years ahead in school. The couple married in 1987. They have two children, Lane, 22, a senior at UT-Austin; and Julia, 19, a dancer in Los Angeles. Jimmy Fife is the principal of the Wonderland School, a private school in San Marcos that was founded by his mother in the 1960s.

Returning to San Marcos in 1996, Fife took a part-time teaching position at Texas State. She taught recreational dance, jazz and ballet. She wrote the curriculum for and created a class titled “Dance Team Directing,” which is now required for all dance education majors.

Fife first volunteered with the Strutters before becoming the assistant in 2002. She received a faculty service award at Texas State in 2004, and the Lifetime Achievement Award from the Texas Dance Educators Association in 2008.

Changes have come to the Strutters, especially with the Bobcats’ move to the Sun Belt Conference. The Strutters dance pregame and on the sidelines in one uniform and change to the traditional formal uniform for the halftime show. “I like the merging of a new modern look with the drama of the traditional Strutters’ image,” Fife says.

If she had to guess, Fife says that somewhere between 75 and 85 percent of Strutters chose Texas State because they want to be member of the team. “They want something to do, and they know they aren’t going to play volleyball or run track. They want to be involved in something,” she adds.

“I love Strutters and want Strutters to continue to grow and remain the prominent group at Texas State University. I want girls to represent the team and university with the utmost respect. If girls do not represent Strutters as expected, there are consequences. Strutters are college girls; they are old enough to make decisions for themselves.”

— Julie Cooper

Strutters Spectacular

What: 12th annual spring Strutters Spectacular showcases the talents of the team through routines including contemporary, high kick, jazz, modern, hip hop & funk, and Broadway jazz.

When: 7 p.m. April 11 & 12

Where: Strahan Coliseum

Cost: General admission is \$10, \$8 special group rate.

Playing with the big guys: 'Sweet J' joins Globetrotters

Playing with the guys isn't anything new for Joyce Ekworomadu, the newest female to join the historically male Harlem Globetrotters.

Growing up near Dallas, the former Bobcat sharpshooter rarely missed an opportunity to compete against the neighborhood boys.

"That was just the norm, all summer long, until the moon came out or my dad came outside to get me," says Ekworomadu. "It was all day long."

Ekworomadu became the 12th female player in the history of the Globetrotters when she signed with the team in September, and she is poised to perform in front of 3 million fans who enjoy the iconic team every year. At 5 feet-10 inches, Ekworomadu is one of three female Globetrotters who will play this season. The team made headlines in 1985 when they added their first female player, Lynette Woodard.

As a 10-year-old, Ekworomadu's talent caught the eye of a family friend who encouraged her to try organized basketball. A successful high school career led to a scholarship at Texas State, where she received a bachelor's degree in business administration in 2010.

"I loved Texas State," says Ekworomadu, 27. "From the time I got there, there were seniors and other players who helped me out and took me under their wings.

"As I grew older, the coaches believed in my talent and gave me the green light to do what I felt comfortable doing on the court,"

she says. "They let me play a lot of minutes, and I was able to put the ball in the basket and help set some records my senior year."

Ekworomadu averaged 18.7 points per game and connected on 82 three-pointers during her senior year, a school record. She finished third in the 2008 ESPN Annual Women's Three-Point Shooting Contest and was named the Southland Conference Player of the Year and Student Athlete of the Year.

Ekworomadu, nicknamed "Sweet J," also led the Bobcats to a Women's NIT first round victory by hitting the game-winning shot. From there, she joined the WNBA's San Antonio Silver Stars at training camp and played overseas in Poland, Italy and her parents' native Nigeria.

"I think Texas State helped me get to the next level by letting me show off my talent and develop my skills," she says. "It kind of created a buzz and exposure for my game. Texas State really did help elevate my game to the next level."

When the opportunity came to elevate her career, another former Bobcat was there to help. Brandon Bush, who was a Globetrotter during the 2012-2013 season, recommended that the team take a look at Ekworomadu.

"They offered me a tryout and told me to go through a bunch of drills," she says. "I wowed them with my shooting, which is a

Photo courtesy Harlem Globetrotters



credit to being at the three-point shootout contest in 2008. They liked what they saw and offered me a position as a player."

"Sweet J" is looking forward to the Globetrotters' trademark style of entertaining fans as much as showing off her skills.

"You get to show your personality a lot while playing, and that's a fun aspect to the game, whereas in college it's straight-faced," she says. "With the Globetrotters, I'm very energetic and you can see me dancing and adding a bit more flair to the game. It's a great opportunity to bring smiles to people's faces and tour the world in various cities and countries."

Her talent has taken her across the globe, where she's played in dozens of countries since leaving San Marcos in 2009. Ekworomadu also has coached high school basketball and teaches the fundamentals of the game to girls in the Dallas/Fort Worth Metroplex. She's now interested in working as a sports model to represent athletic companies.

"I still think there's more to venture with basketball," she says. "I could have never dreamed up any of this when I started. I just never thought that the game would take me to so many countries and cities, and have such an incredible experience using basketball. There are so many possibilities that could unfold."

— Natalie Chandler

Former Bobcat player Joyce Ekworomadu joined the Globetrotters for their 2014 season. During her senior year at Texas State, Ekworomadu averaged 18.7 points per game.



"I think Texas State helped me get to the next level by letting me show off my talent and develop my skills."

— Joyce 'Sweet J' Ekworomadu

The (last) view

Texas State Bobcats beat the UT Arlington Mavericks with a 3-0 sweep (27-25, 25-19, 25-22) for the 2013 Sun Belt Conference Tournament Championship held Nov. 23 in Troy, Ala. This makes nine conference tournament championships for the team. It is the first SBC Championship for Texas State athletics. The 2013 Women's Volleyball roster includes: Molly Ahrens, Kelley Davis, Albany Dawson, Amari Deardorff, Kaylen Deloney, Ali Gonzales, Ashlee Hilbun, Jocelyn Hillyer, Ali Hubicsak, Caylin Mahoney, Madison McCoog, Jordan Moore, Cori Schrier, Alexandra Simms, Brooke Smith, Sierra Smith, Shelby Vas Matt, Amanda Watkins, and Kelsey Weynand. Volleyball coaches are: Karen Chisum, head coach; Tracy Smith, associate head coach; Sean Huiet, assistant coach; and Antonio Gentile, volunteer assistant coach.



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*Ram Prakash Singh with his elephant, Shyama, Great Golden Circus,
Ahmedabad, India, 1990, by Mary Ellen Mark*

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Mary Ellen Mark — Man and Beast — Photographs from Mexico and India

Mary Ellen Mark is an internationally acclaimed photographer who has long been fascinated by the complex relationship between people and animals, or as she describes it, “the anthropomorphic quality of animals, and the animalistic quality of man.” This fascination has lured her again and again to Mexico and India, two countries that, despite their many differences, share “a primal force” where “there is a more fundamental and intimate working relationship between the people and animals — this relationship is something I am drawn to and try to convey in many of my photographs.”

In celebration of the forthcoming book of the same name in the Wittliff's Southwestern & Mexican Photography Series with the University of Texas Press, the exhibition *Man and Beast* presents more than 100 of Mark's images from Mexico and India that span some 40 years, most of which have never been published.

Artist Talk, Exhibition Reception, Book Launch
2 p.m. Sunday, April 27, 2014

Admission is free. Attendees are asked to RSVP to thewittlifffcollections@txstate.edu. For more information, including hours, directions and parking, call 512-245-2313 or visit www.thewittlifffcollections.txstate.edu