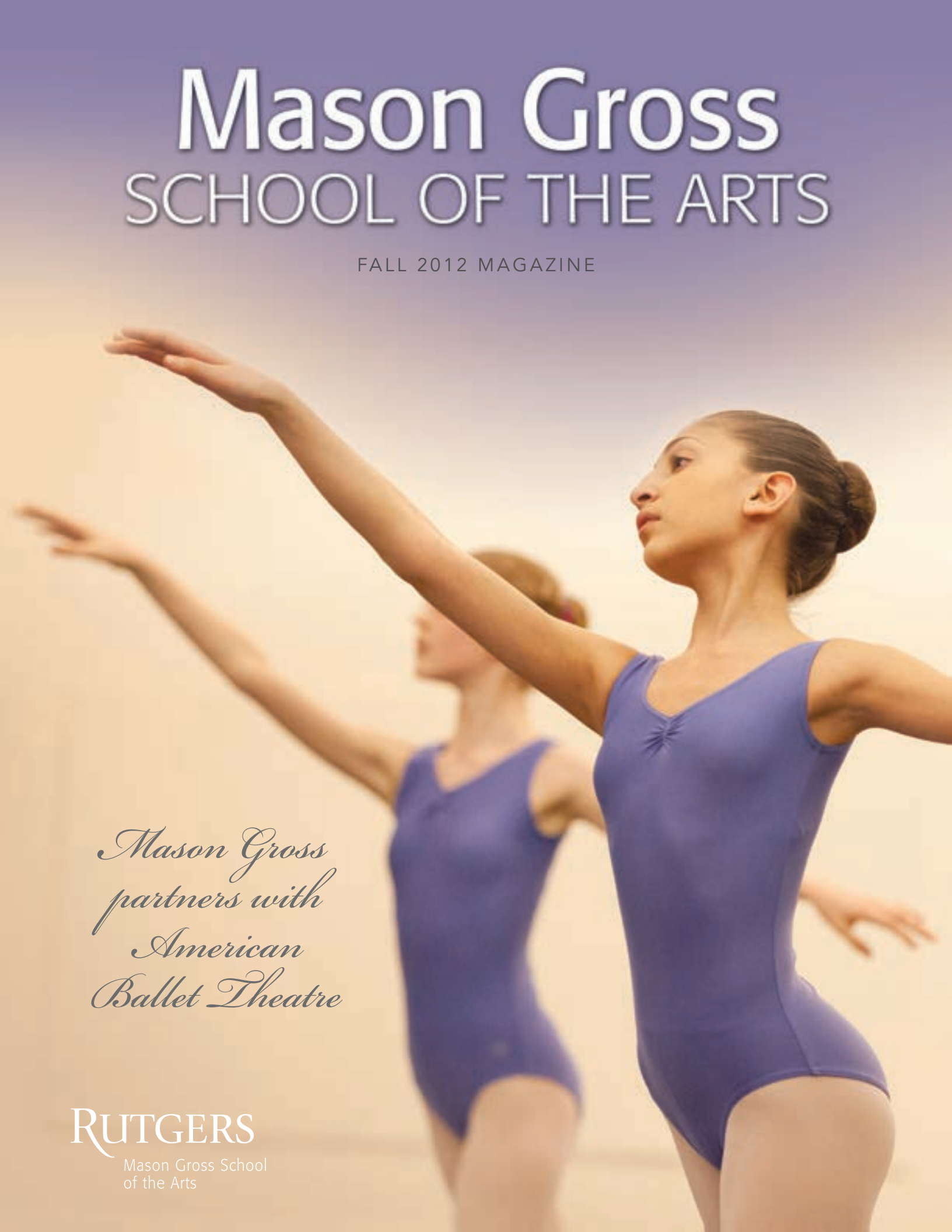


Mason Gross SCHOOL OF THE ARTS

FALL 2012 MAGAZINE



*Mason Gross
partners with
American
Ballet Theatre*

RUTGERS
Mason Gross School
of the Arts



A MESSAGE FROM THE DEAN

Over the years, the Mason Gross School has forged ambitious partnerships with a variety of organizations. These associations allow us to reach out to the community and advance our mission to expand artistic opportunities for our students.

Our Dance Department and the neighboring State Theatre have sustained one such dynamic collaboration since 2007. Members of professional dance companies such as Merce Cunningham and Urban Bush Women perform onstage at the State Theatre and then conduct dance intensives with our students. The exchanges often result in student performances on campus and around the state. Our student dancers receive an invaluable opportunity to network, create and train alongside renowned companies from around the globe.

On May 19, 2012, the State Theatre, at its annual gala, honored the Mason Gross School's contributions to the performing arts in New Brunswick and the state of New Jersey by presenting the school with the State Theatre Leadership Award in the Arts. Read about the glorious evening, which included a stellar performance by vocalist and pianist Michael Feinstein, on page 20. The award has only underscored our commitment to enhance the cultural landscape beyond the university gate.

Our latest alliance is between the Mason Gross Extension Division and the American Ballet Theatre's Jacqueline Kennedy Onassis School. We are proud to offer this top-tier dance program to families in surrounding communities. Now dedicated young dancers can receive rigorous, Manhattan-level training right here in Central Jersey. Learn more about the ABT-Mason Gross program on page 16.

Finally, I want to salute Associate Dean Dennis Benson, who retired on June 30. Dennis played an active leadership role as we partnered over the years with a variety of groups, in and outside the university. Last year, he took the reins of the newly launched Rutgers Center For Digital Filmmaking, the fruit of a collaboration between the Mason Gross School and the School of Arts and Sciences. While we will miss Dennis' quiet wisdom and experienced hand, we welcome his replacement, Lisa Baratta. We feel confident that she will help lead us into a bright future.

— *George B. Stauffer, Dean*

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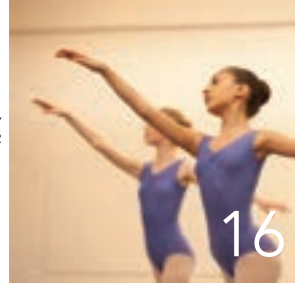
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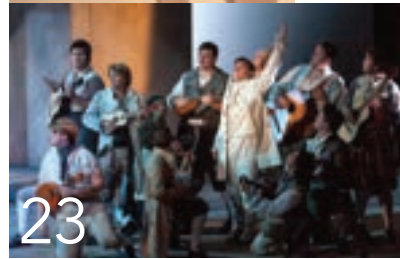


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LESLIE MAAZEL

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GET CONNECTED

We're social—and we're networking. Follow Mason Gross School of the Arts on Twitter, Facebook, Tumblr, Pinterest and YouTube and receive daily updates about students, faculty, alumni and events taking place on and off campus. Post your own news, links, photos and video, and find other artists for potential collaborations.

THIS MAGAZINE IS PUBLISHED FOR ALUMNI, FACULTY, STUDENTS, EMPLOYEES, DONORS AND FRIENDS OF THE MASON GROSS SCHOOL OF THE ARTS. YOUR LETTERS AND COMMENTS ARE WELCOME. PLEASE WRITE TO ALUMNI@MASONGROSS.RUTGERS.EDU OR TO MASON GROSS MAGAZINE, MASON GROSS SCHOOL OF THE ARTS, 33 LIVINGSTON AVE., NEW BRUNSWICK, NJ 08901.

Commencement



There's nothing more boisterous than a Mason Gross School graduation, as barefoot students dance across the stage and our Rutgers Jazz Ensemble turns out the hippest Pomp and Circumstance around.

Approximately 1,800 people celebrated the Mason Gross School's convocation on Saturday, May 12, 2012, at New Brunswick's State Theatre. More than 200 graduates received degrees. Adam K. Levin, founder of Identity Theft 911 and Credit.com and a longtime donor to our Theater program, gave the convocation address, and Theater student Eliza Martin Simpson shared her thoughts on creativity. Some baubles of wisdom from the ceremony:



MEMORIES • GRADUATION



"You have chosen truth over comfort, inquiry over complacency—resistance over acceptance. The world needs you and others like you. Not to numb audiences with mediocrity or bombard them with trivia. Not to distract and divert them with rough cuts of 'reality' reworked to thrill the Entertainment Tonight crowd. But to show them what is, and provoke them to dream what can be."

— ADAM K. LEVIN, CONVOCATION SPEAKER



May 12, 2012



PHOTOS BY JODY SOMERS

"For the artist, art creates moments of unparalleled ecstasy. It also creates moments of unbearable distress. Don't shy away from the challenges it presents, the emotions it stirs, the vulnerabilities it creates."

— GEORGE B. STAUFFER, DEAN



MEMORIAL GRADUATION 2012 • MEMO



DARE
2
DREAM



"Before I chose to come to Mason Gross, I went through a crisis. I sat on my front porch, and I thought about who I wanted to be. . . And I thought, 'Do I want to give myself to this one thing for the next few years and essentially for the rest of my life?' I wrestled with myself, because I loved so many things. . . But there's a saying in the theater: 'It's a hard life. If there was anything else you could be doing, you'd do it.' But you can't do anything else, because there's an ache, there's a need, a need that we have to create things."

— ELIZA MARTIN SIMPSON,
STUDENT SPEAKER



Ask the Expert: Conducting

Ever wonder about the role of the conductor and how he or she affects the music? **Kynan Johns** is Director of Orchestras here at Rutgers University, as well as director assistente to Maestros Lorin Maazel and Zubin Mehta at the Palau de les Arts Reina

Why is a conductor essential?

It's useful to associate it with a sport; why does a football team need a coach? The orchestra is the football team. Everyone in the orchestra has his or her own idea about how the music should go, how to approach

How does a conductor affect the music?

The first, primary role of the conductor is to choose the speed. It's impossible for the musicians to hear one another totally on opposite ends of the stage. The conductor is the focal point. There are also the matters of dynamics. Sometimes you need a trainer to push you the extra mile. The conductor's role is to lead and know the strengths of whom they're leading. The conductor is pushing the musicians to their extremes. He's the CEO.

What is the difference between a good and bad conductor?

The technical aspect is important—being clear so the players know when to play. Your gestures must be clear. The second role is a question of personality—how to inspire or influence people you are leading. Do you lead by consensus, or do you have a vision and lead people toward that vision? I think the jury is still out on that. When you can gain consensus, you are happy for it. But the conductor has the ultimate responsibility for the piece. You have to believe in your vision. If not, no one will follow you.—LG

Watch Johns conduct the Rutgers Symphony Orchestra at the Gala Welcome concert 7:30 p.m. Oct. 6, 2012, at Nicholas Music Center.



Sofia opera house and cultural center in Valencia, Spain. Johns has conducted orchestras around the globe, including the Israel Philharmonic, Vienna Chamber Orchestra, Chinese National Symphony Orchestra, and the Sydney and New Zealand Symphony Orchestras. Here he talks about wielding the baton:

the opposition. You need to bring the team together with communication, vision and to communicate your goals to execute that. The music, like the ball, is [what] you must get to the other end of the field. There's many ways to get there. The conductor decides the tempo, tries to work out the overall architecture and matters of aggression or sensitivity.

Why I came to Mason Gross

Plenty of people just didn't get it.

"A lot of my friends at small schools said I was crazy to go far away from home and attend a big school [like Rutgers]," says **Briana Paparozzi**, 19, a second-year BFA Visual Arts student from Charleston, S.C.

But Paparozzi was determined.

"That's what college is about—trying something new," she insists. "I wanted big opportunities."

One of those "big opportunities" includes studying and making art just 40 miles from New York City.

"New York is a whole world in itself," says Paparozzi, who won the 2011 Rutgers Alumni Club of South Carolina Robert E. Johnson Scholarship and is the recipient

of the university's \$10,000-a-year James Dickson Carr Scholarship. "I can go to art galleries, get new ideas."

But Paparozzi says she is especially energized as she encounters such a wide range of people at Rutgers.

"On the Rutgers campus, you see different ethnicities, people skateboarding, art kids. It's such a big group of people, there's something new every day," she says. "Knowing it was a big campus and that there were so many opportunities—I wanted to take advantage of that."—LG



"I wanted big opportunities."

COURTESY BRIANA PAPAROZZI



Q & A with Ira Lomench, Advancement Council Member

Advancement Council member Ira Lomench (UCNB '88) has been an opera buff since childhood. His all-time favorite: Giacomo Puccini's La Bohème.

Lomench, who works at the brokerage firm Morgan Stanley Smith Barney, describes the music from the opera as "very sweet, melodic and emotional" and says he goes to see it every year. Lomench says he was inspired to join the Mason Gross Advancement Council when he began attending concerts and operas on campus. "I saw the high quality of these professional events and wanted to be a part of it," he says. Here Lomench speaks about why he continues to support Mason Gross:

Q: Why did you get involved with the Mason Gross School?

A: I have always had an interest in opera, and the expanding program in opera preparation for students at Mason Gross really piqued my interest. Mason Gross applies rigorous standards to selecting students. I wanted to fund scholarships for students in the professional areas I have an interest in.

Q: What makes the opera program at Mason Gross special to you?

A: The high level of professionalism that these students exhibit, and the quality of their voices with the hope of them achieving even greater heights.

Q: Why do you love opera?

A: My mother was a pianist for silent movie houses. She played her entire life. When

I was 14, she took me to my very first opera, at the Met [in New York City]. I don't remember which opera it was, but I remember that the music was very melodic. I went maybe twice with her, and it has been a love of mine ever since.

Q: How do you hope your generosity impacts our opera program and specifically your opera scholarship recipients?

A: I hope to see over the course of time the program becoming bigger and more successful so that others will be persuaded to donate to this wonderful undertaking.

Q: Final words?

A: I hope that my interest in the opera program becomes contagious and spreads to other potential donors. —RRS



Picturing Rutgers

Visual Arts alum **Matt Rainey** offers a fresh perspective on the university via a collection of compelling photographs published in the *Our Rutgers, Our Future Mid-Campaign Report*. The publication provides an update on the university's \$1 billion capital campaign, *Our Rutgers, Our Future: A Campaign for Excellence*, launched in October 2010. The campaign is slated to end in 2014, and as of June 30, 2012, Rutgers University has raised \$655.9 million in cash. The Mason Gross School has raised more than \$20 million. Rainey generously donated a portion of his photographer's fee to the university. Take a look at a few of the scenes he captured around the New Brunswick campus.



NEWS Faculty & Staff

Music professor **Nancy Rao** is a 2012 recipient of the Parson Fellowship from the The American Folklife Center at the Library of Congress for her research on Chinese opera in the United States.

Theater faculty member **Chris O'Connor** has accepted the position of Assistant Professor of Theatre at the University of Miami. O'Connor also produced the 10th annual 7th Inning Stretch festival of baseball plays at Mile Square Theatre in Hoboken June 15-17, 2012. His play *The Mascots* was on the bill, and he performed in Peter Ackerman's play *The Pitch*.

Voice professor **Eduardo Chama** performed with the Atlanta Opera portraying Leporello in *Don Giovanni* by Mozart. Performances ran April 28-May 6, 2012.

Visual Arts faculty member **Thomas Nozkowski's** solo exhibition *New Editions and Related Drawings* opened at the Senior & Shopmaker Gallery in New York

City on April 26, 2012. The exhibition included new prints, hand-colored proofs and graphite drawings, and was on view until June 16, 2012.

Jacqueline Reid of the Dance Department remounted her lighting design for *The Runner Stumbles*, a production of Retro Productions and the Bleecker Theater Company, off-Broadway in May 2012. The production received acclaim from *The New York Times*, and theatermania.com praised Reid's "ominous" work. Reid was the Production Stage Manager for the New York City premiere of *Big City* also in May, by the Brian Brooks Moving Company at the Joyce Theater.

Visual Arts Department faculty member **Jacqueline Thaw** was honored in the 2012 Building Brooklyn Awards' Open Space category for the glass design permanently installed at Restoration Plaza in Brooklyn, N.Y. Building Brooklyn Awards winners were announced on May 15, 2012.



John Rojak performed with Renée Fleming, above, at Lincoln Center.

Chair of the Conducting Program **Kynan Johns** conducted the Orquestra Santa Cecilia performing Hector Berlioz's *Symphonie Fantastique* in the Madrid Auditorio Nacional on May 5, 2012, and Tchaikovsky's *Violin Concerto* with Yulia Milstein, granddaughter of the great Nathan Milstein. On May 11, 2012, Johns conducted the Orquestra Principado del Asturias in Oviedo, Spain, with English soprano Amanda Roocroft, in Mahler's *Symphony No. 4*, Berg's *Seven Early Songs*, and the Spanish premiere of Thomas Ades' *Dances from Powder Her Face*.

Ginger Thatcher, on faculty in the Dance Department, served as associate choreographer for a new show this summer called *The Little Dancer*, slated for Broadway. She conducted a two-week workshop in August with Tony-winning Broadway director Susan Stroman (*The Producers*) and Tony-winning songwriting team Lynn Ahrens and Stephen Flaherty (*Ragtime*).

Visual Arts faculty member **Stephen Westfall's** work was exhibited as part of *Mind Head*, a group exhibition at JiM Contemporani project space in Barcelona, Spain, that ran from April 19 to May 11, 2012. His review of Kim MacConnel's exhibition at James Salomon Gallery also was included in the May 2012 edition of *Art in America*.



Nozkowski, Thomas; *Untitled (P-73)*, 2009; oil on paper, 22½" x 30"
© Thomas Nozkowski, courtesy The Pace Gallery; Photo by: G.R. Christmas/Courtesy The Pace Gallery



THE ASSOCIATED PRESS

J. Allen Suddeth worked on the Broadway production of *Newsies*.

Bass trombonist **John Rojak** of the Music Department performed with Orpheus Chamber Orchestra, Renée Fleming and Josh Groban on April 6, 2012, for a *Live From Lincoln Center* PBS broadcast. Fleming performed a concert of American music that featured works from the concert stage, Broadway and pop-rock. Selections included Samuel Barber's *Knoxville: Summer of 1915* and John Kander's *A Letter from Sullivan Ballou*.

J. Allen Suddeth of the Theater Department fight-choreographed *Newsies* on Broadway at the Nederlander Theatre.

LaToya Ruby Frazier of the Visual Arts Department delivered a performance called *Demystifying the Myth of the "Urban Pioneer,"* which was part of the public programming for the Whitney Museum of American Art's *Whitney Biennial 2012*. Her photography also was featured in the *Biennial*. The performance took place on Friday, May 11, 2012, in New York City. Visual Arts Department staff member **Damian Catera** performed the live soundtrack for the piece.

Mason Gross Online dance instructor **Darrah Carr** has been nominated for a Bessie Award. The Bessies are national awards that acknowledge outstanding creative work by independent artists in the fields of dance and related performance in New York City. The awards ceremony will take place on Oct. 15 at the Apollo Theater.

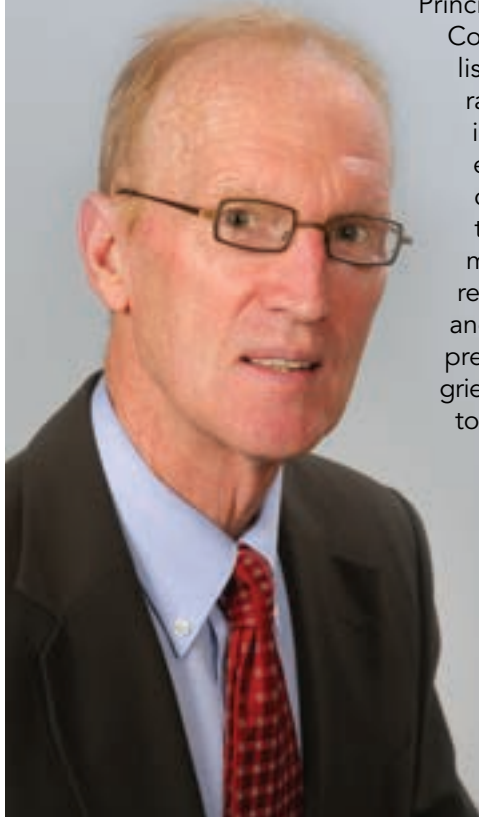
Dean George B. Stauffer shares some of his thoughts on Associate Dean Dennis Benson, who retired in June after 39 years of service to Rutgers University and a 16-year tenure at the Mason Gross School:

After I had become the dean designate, then-Dean Marilyn Somville briefed me on the Dean's Office staff. When going down the list, Marilyn said simply: "Benson's useful—you may want to keep him on." Little did I know at the time just how useful Dennis had been to Marilyn and how instrumental he would become to me.

For faculty, Dennis has handled the promotion and tenure procedure—possibly the most important event in a faculty member's life. Faculty who have achieved tenure during the past 16 years are in Dennis' debt. And Dennis also has been available at all times to discuss personal issues with faculty and staff, including such sensitive matters as health and maternity leaves, retirements and conflicts within the workplace. Many have felt more comfortable talking about these matters with Dennis rather than with me, and it is impossible to overstate how important these meetings have been in producing positive results.

Dennis also has been invaluable as Principal Sounding Board and Counselor to me, in particular, listening to plans in their initial raw form, tempering my baser instincts, bringing me back to earth where necessary, and counseling me on prudent action. In the revision of departmental bylaws, for instance, he reminded me of local traditions and customs that need to be preserved; or in staff and faculty grievances, he counseled me when to stand firm, and when to strike a deal.

If we have been able to advance Mason Gross during the past decade, this movement is due in large part to Dennis, his cool head and his behind-the-scenes work.



LARRY LEVANTI

Student & Alumni news

Graduate jazz piano student **Tara Buzash** was the grand-prize college winner of the 7th annual New Jersey Arts Collective Student Music Composition Contest. Her composition is called *Song for Philip Guston*. SAS student **Hank Mason** received an honorable mention for his composition *Dialogue between Ambiguous Shapes*.

Graduating 2012 EdM Dance student **Caitlin Krow** successfully organized and choreographed the Graduate School of Education Rutgers Day Flash Mob for Education Equity. A diverse group of students and alumni from the Graduate School of Education learned the dance via YouTube video tutorial under the guidance of Krow, as well as BFA alum **Megan Hebert**, 2012 EdM Dance grad **Kelli McGovern**, current EdM Dance student **Felice Santorelli** and other Dance Education students. Rutgers Day reportedly drew approximately 70,000 visitors to campus on April 28, 2012.



Tom Pelphrey in a scene from *End of the Rainbow* with Tracie Bennett.

Mason Gross Theater alums were all over The Great White Way in the spring, with **Molly Price** in *Death of a Salesman*, **Jamal Mallory-McCree** in *A Streetcar Named Desire*, **David Pegram** continuing in *War Horse*, **Tom Pelphrey** in *End of the Rainbow*, **Michael Esper** in *The Lyons*, **Nick Sullivan** in *Newsies* and **Deirdre Friel** in *Leap of Faith*.

The German Academic Exchange Service (DAAD) has awarded Visual Arts alum **Caetlynn Booth** a scholarship to extend her stay in Germany. At the moment, Booth is living in Berlin as a Fulbright Scholar completing a painting project on 16th-century painter Adam Elsheimer.

Dance students **Kayla Collymore**, Miss Middlesex County, and **Ellen Chu**, Miss Gateway, competed in the Miss New Jersey pageant in Ocean City June 14-16, 2012. Collymore's platform: education on environmental issues; Chu's platform: overcoming obstacles, disabilities awareness.

Music Education alum **Joyce Richardson-Melech** was honored with the Master Music Teacher 2012 Award from the New Jersey Music Educators Association.

Theater alum **James Pearse Connelly** is nominated for a 2012 Emmy Award for Outstanding Art Direction For Variety Or Nonfiction Programming for his work as a production designer on *The Voice*. Connelly won an Emmy in 2009 for Outstanding Art Direction of the 2008 MTV Music Video Awards.

On May 20, 2012, the Sunday Review section of *The New York Times* published an illustration by Visual Arts alum **Brendan Leach**. The image accompanied Andrew Curry's article "Finding the First Americans," which describes recent evidence that has led researchers to believe people were in the Americas earlier than they had supposed. In addition, Leach's short graphic novel *The Pterodactyl Hunters (in the Gilded City)* was published earlier this year by Top Shelf Productions and has been translated into several languages. Leach spoke at the Comics Symposium at Columbia University in New York City in June.

Theater alum **Kristin Davis** made her Broadway debut on July 10, 2012, in *Gore Vidal's The Best Man* at the Gerald Schoenfeld Theater. Davis joined James Earl Jones, John Larroquette, John Stamos, Cybill Shepherd and Elizabeth Ashley in the Tony Award-nominated play until Sept. 9, 2012.



Kristin Davis and John Stamos on Broadway in *Gore Vidal's The Best Man*.

Music student **Adam Machaskee** won first prize in the Eastern Trombone Workshop's National Jazz Soloist Competition March 21, 2012, in Washington, D.C. The ETW National Jazz Soloist Competition is open to applicants



COURTESY BRENDAN LEACH

Brendan Leach's illustration in *The New York Times*.

under the age of 29 from across the nation, and offers one of the most prestigious awards in the jazz trombone community. The final round included finalists from The Juilliard School, Berklee College of Music, the University of Illinois and Rutgers University.

On June 27, 2012, recent EdM Dance Education grad **Olivia Mode-Cater** received the New Jersey Department of Education 2012 Distinguished Student Teacher Award. Mode-Cater has begun work as a full-time dance teacher with the Barack Obama Green Charter High School in Plainfield, N.J.

Visual Arts alum **Athena Maroulis** contributed the cinematography, editing and visual effects for the Emmy Award-nominated documentary *30 Years from Here*. The 2011 TV documentary delves into the last three decades of HIV/AIDS.

Theater alum **Kevin Chamberlin** made his Carnegie Hall debut in the New York Pops 29th Birthday Gala in New York City. The April 30, 2012, gala concert celebrated the music of Lynn Ahrens and Stephen Flaherty (*Ragtime*, *Once on This Island*, *Seussical*) with a performance that included Darlene Love and Marin Mazzie. The concert was hosted by Tony-winning playwright Terrence McNally. Chamberlin is starring as sarcastic butler Bertram on the Disney Channel series *Jessie*.

Graduating senior dancer **Colleen Pictor** received a Henry Rutgers Scholar Award for her Interdisciplinary Honor Thesis, *Becoming Gypsy: Performed Misrepresentations of Romani People*, under the supervision of Jeff Friedman of Dance and Barbara Cooper of the History Department. Pictor also received an honorable mention for the Margery Somers Foster MultiMedia Thesis Award.

Music alum **Lachlan Glen** is a regular coach and pianist for singer Rufus Wainwright. In April 2012, he co-edited sheet music for publication related to Wainwright's album *All Days are Nights: Songs for Lulu*.

Visual Arts alumna finds success in rock band **Screaming Females**

New Brunswick has been home to a lively music scene for decades—at beloved bars like the Court Tavern and in DIY basement punk shows at private homes.

A few bands have catapulted out of the sweat-and-beer-stained world of basement and club shows, and the punk trio Screaming Females, fronted by Mason Gross School **Visual Arts** alum **Marissa Paternoster**, is one of them.



SIMONE MELTESEN

In 2005, the Elizabeth, N.J., singer-guitarist launched Screaming Females with Mike Abbate of Elizabeth on bass and fellow Rutgers student Jarrett Dougherty of Montclair on drums. Since then, Screaming Females has released five full-length CDs and plays an aggressive slate of shows across the U.S. and Europe.

In 2009, Screaming Females caught the proverbial big break by opening for Jack White's Dead Weather at 3,000-seat venues. The band also has played alongside Arctic Monkeys, Throwing Muses and Dinosaur Jr.

Paternoster describes facing relatively mammoth crowds as "horrifying. It's a lot bigger than a punk house. [But] it was fun, a point of demarcation."

Paternoster has generated plenty of media buzz—much of it, for some reason, focused on the seeming dissonance between her diminutive stature and her diabolical shrieks. *The Village Voice* named her New York City's Best Guitar-Shredder of 2009, while *Rolling Stone* christened Paternoster the year's "answer to Sleater-Kinney's 2006 breakup."

The 26-year-old Paternoster is thoughtful and witty in conversation—she calls Nirvana "the gateway drug" for punk kids—and says she's learned not to take the attention too seriously.

"At the end of my life, I won't say, 'That *Rolling Stone* article was f----- awesome.' That doesn't matter to me," Paternoster says. "It's an afterthought for me. The only thing that matters is the music and the relationships that I have accrued making it."

Paternoster's "it's all about the music" stance actually is pretty credible. The band that appeared on National Public Radio's *All Things Considered* still practices in the basement of Paternoster's grandma's house in Union.

"She's a rocker," Paternoster says of her grandmother, Marie Paternoster. You can practically hear her crack a proud grin over the phone.

Perhaps that seemingly relaxed attitude is part of Screaming Females' allure; they make success look unintentional. But the trio's rise seems to be attributable to a fair amount of grit: Paternoster describes their early years as a time in which the band would happily play "any show for however many people," dragging their CDs all over the country, remaining vigilant about showing up on time for each and every gig.

Part of the band's appeal undoubtedly is due to Paternoster's mesmerizing voice—an expansive and seemingly unpredictable instrument that manages to punctuate the band's dense, punk-rock-inflected sound with something akin to a big, bluesy wail. When queried about her musical influences, Paternoster points to blues singer and guitarist Son House as readily as she does '90s punk bands like Bikini Kill.

But Paternoster is quick to point out that for her, at least, art isn't merely a diversion; it's essential.

"Visual art and music, first and foremost, they serve a therapeutic function," says Paternoster, who started on guitar at 14 and formed her first

band with fellow Roselle Catholic High School student Abbate. Growing up, drawing "kind of saved me," she says, so attending art school was a given. Paternoster's intensively detailed drawings of fantastical creatures and characters decorate all the Screaming Females' CD covers, including the latest release, April 2012's *Ugly*.

"WHEN YOU'RE IN FIFTH GRADE, AND YOU FIGURE OUT THE THING YOU'RE GOOD AT, IT'S EMPOWERING."

"When you're in fifth grade, and you figure out the thing you're good at, it's empowering," Paternoster says. "It can serve as your salvation in a tough spot, because growing up is *hard*."

Paternoster describes her high school self as "awkward and tomboyish. That's crushing as a teenager. My friends and I drew from comic books. That was enough for me."

And art—on the page, behind the microphone—still seems to be enough for Paternoster.

"Getting to play with Mike and Jarrett and develop relationships with them is all I ever wanted," Paternoster says. "Everything after is a nice thing, a nice little gift."

"I already have what I want—memories and records," she continues. "I sound like a Hallmark card, but it's true."—LG



CHRISTOPHER PATRICK ERNST

Screaming Females lined up in front of Marissa Paternoster's artwork: Jarrett Dougherty, from left, Paternoster and Mike Abbate.

David Benedetto

Cook College '83,
president of National Educational Music Company (NEMC)

Music has been a part of my life ever since I can remember. I started playing the saxophone at age 9 and continued to play into my years at Rutgers. My wife, Veronica (PHARM '92, '94), and I are proud to be Rutgers alumni. In my professional life, my company, NEMC, rents and sells band and orchestra instruments to schools and children across the country.

My association with Mason Gross began during my junior year as a member of the Rutgers University Wind Ensemble. That was an exciting time for the school: The Nicholas Music Center first opened in 1982, and the Wind Ensemble was one of the first groups to perform there. It is a wonderful place to attend a performance and remains one of the university's many treasured assets. Recently, I had the honor of attending the groundbreaking ceremony for the newest addition to Mason Gross, the Robert E. Mortensen Hall. It was a terrific day for Mason Gross as well as the entire university.

Veronica and I feel strongly about giving back to Rutgers because it provided us with both a great education and a tremendous environment in which to learn and grow. I hope that the support we provide to Mason Gross will enable current and future students to take advantage of all that the university has to offer while helping them to achieve their educational goals.

Providing children with their first instrument and starting them on their own musical journey has been my career for almost 30 years. Supporting Mason Gross and the Music Department will help many of the students who will graduate and become the teachers of future musicians.



COURTESY DAVID BENEDETTO

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of the Arts

Filmmaking Center documents experiences of student veterans

In 2008, Greg Blimling received a charge from then-university President Richard L. McCormick: Find a way to forge sturdier ties between the university and its student veterans.

"We realized Rutgers hadn't done as much as it could," says Blimling, the university's former vice president of student affairs.

The result: Veterans House, which Blimling dubs a "one-stop place to get help." The center, established in 2010 on the New Brunswick campus, offers academic, financial-aid and mental-health counseling from visiting university professionals, as well as a range of other support services and programs.

"...FINDING OUT THAT THE PERSON SITTING NEXT TO YOU HAS EXPERIENCED LIFE EVENTS THAT YOU HAVE ONLY EXPERIENCED AS A SPECTATOR, IT PUTS THOSE INDIVIDUALS IN A WHOLE NEW LIGHT."

— Jamie Deradorian-Delia



"These are not your traditional college students," Blimling says. "You feel your life is so different. It can be hard to integrate into the university.

"[And post-graduation], how do you manage family, children and looking for a job with fears about PTSD (Post-Traumatic Stress Disorder)?" he adds, noting high unemployment figures among the nation's young veterans—rates that tend to top the national average. "This is our opportunity to be sure they'll go out with the very best skills we can provide them."

Earlier this year, the Rutgers Office of Student Affairs commissioned the Rutgers Film Bureau to shoot a feature-length documentary focusing on the stories of a diverse group of student veterans at Rutgers. The film crew, a mix of students led by Rutgers Center For Digital Filmmaking Director Dena Seidel, is in the midst of an 18-month shoot that is set to wrap in January 2014.

Blimling says he initiated the documentary project because "it became clear that the student vets had a story to tell. Their experiences are inspiring and unique."

Among the subjects in the film are a Marine studying political science who served in Iraq and Afghanistan, suffered a traumatic brain injury from an explosion and developed Crohn's disease from the harsh conditions, as well as PTSD; an Air Force veteran who served in Iraq, is studying criminal justice and has been diagnosed with PTSD; and a Coast Guard member who served on the response team in the wake of the 2010 Deepwater Horizon oil spill. She works as an environmental science researcher for the university.

Seidel says she has noticed that one of the most formidable challenges student veterans face is "acclimating to a liberal university environment in which the student vets have to regulate their own schedule and career paths after living in a very regimented culture." She says she hopes the film will dispel stereotypes about student veterans.

"There is still a very real separation on campuses between students who have served in the military and those who have not," Seidel says. "Our film is an opportunity



COURTESY RUTGERS CENTER FOR DIGITAL FILMMAKING

Above, student Carol Baillie at work. Below left, Baillie, from left, and fellow students Scott Hakim and Seamus McGuinness at Veterans House.

to show the diversity in student veteran experience and life."

Student filmmaker Jamie Deradorian-Delia agrees.

"Being a student, it is easy to see the people around you as only students," says Deradorian-Delia, an English major and a member of the film crew. "However, when finding out that the person sitting next to you has experienced life events that you have only experienced as a spectator, it puts those individuals in a whole new light."

And, as Blimling sees it, film is the ideal vehicle.

"We're a media-driven culture," Blimling says. "With a well-done documentary, people can see, understand and feel [the vets'] experiences. It has a storyline in which people can be involved."—LG

25

In May 2012, *The Hollywood Reporter* cited the Mason Gross School's Theater Department among the nation's 25 best. We couldn't agree more.

BREAKING GROUND

On March 21, 2012, the Mason Gross School officially broke ground on the Robert E. Mortensen Hall. The nearly 23,000-square-foot structure, projecting from Nicholas Music Center, will consolidate existing venues into a performing-arts hub.

The facility will feature the Richard H. Shindell Choral Hall, a sunlit movement studio serving the Theater and Dance departments, and a technology suite for sound recording and engineering. Mortensen Hall also will include a two-story atrium, Café '52 and the Regina B. Heldrich Courtyard.

Construction is slated to wrap up in summer 2013. In the meantime, here is a recent photograph of the Mason Gross School's own Big Dig.



KEVIN VISCARIELLO



JODY SOMERS

Above: Tony Calcado, vice president for facilities and capital planning, from left, Bill McLaughlin of The Presser Foundation, MaryAnn Ferrara, representing her late sister, donor Victoria J. Mastrobuono, former University President Richard L. McCormick, Advancement Council Chair Robert E. Mortensen, Mason Gross Dean George B. Stauffer, Regina B. Heldrich, former Mason Gross Dean Marilyn Somville and Bruce Freeman, member of the Rutgers Class of '52.

Grammy Award-winning composer chosen to direct Mason Gross Music Department

Composer **Robert Livingston Aldridge** was named director of the Music Department of the Mason Gross School of the Arts in spring 2012. Aldridge began work on July 1, 2012.

"We are delighted with the appointment of Robert Livingston Aldridge as Director of the Music Department," says George B. Stauffer, Dean of the Mason Gross School. "He is a distinguished composer and recipient of Guggenheim, NEA, and other prestigious fellowships. He is an experienced administrator as

well. And he brings to the Music Department a wealth of professional connections that will benefit our students and faculty alike."

Aldridge has written more than 80 works for orchestra, opera, musical theater, voice, dance, string quartet, solo and chamber ensembles, including the critically praised opera *Elmer Gantry*, based on the novel by Sinclair Lewis with a libretto by Herschel Garfein. Nashville Opera gave *Elmer Gantry* its fully staged world premiere in November 2007, and Aldridge received a Grammy Award in 2012 for best Contemporary Classical Composition for the *Elmer Gantry* recording.

"The Opera Institute at Rutgers was an important factor for me, that there's a funded place for the production of opera," Aldridge says, referring to the school's recent expansion of its opera program as a result of a \$6.6 million bequest to Mason Gross from the estate of 1977 University College alumna Victoria J. Mastrobuono. "I really want to move that forward."

Aldridge, founding director of the John J. Cali School of Music at Montclair State University from 2006 to 2009 and chair of

the Music Department at Montclair State University from 2005 to 2011, says he hopes to establish a musical-theater program, as he did along with other department chairs at Montclair.

"I am very excited about working with the Theater and Dance departments to develop interdisciplinary programs," he says. A musical-theater program "is something to be seriously considered and done."

His music has been performed at New York City's Lincoln Center and recently was conducted by Keith Lockhart and performed by Gidon Kremer and Martha Argerich. He was a founder of the Boston-based Composers in Red Sneakers, an internationally recognized composer consortium.

Aldridge, a graduate of the University of Wisconsin with a bachelor's degree in literature, also holds degrees from the New England Conservatory of Music (MM, Composition) and the Yale University School of Music (MMA and DMA, Composition).



COURTESY BOB ALDRIDGE

New York, New York

The Mason Gross School takes Manhattan (twice)

Mason Gross School dancers and visual artists crossed the river during the spring 2012 semester, exhibiting and performing work in Midtown and Chelsea.

Graduating MFA visual artists displayed their work in a show called *Grouper*, mounted at Gary Snyder Project Space in Chelsea from April 13 to 27, 2012. The annual New York City MFA show presents students with a prime networking opportunity and reunites them with Mason Gross alums.

Meanwhile, Mason Gross dancers performed a varied repertoire, including work by renowned Israeli choreographer Inbal Pinto, at their May 7, 2012, *Launch Pad* event in The Joan Weill Center for Dance at The Ailey Studios.

Both events continue the Mason Gross tradition of exhibiting and performing student work in New York City.



PHOTOS BY MATT RAINEY



PHOTOS BY JODY SOMERS



American Ballet Theatre's Jacqueline Kennedy Onassis School Children's Division opens satellite at Mason Gross

The Mason Gross Extension Division has partnered with the acclaimed American Ballet Theatre to open a satellite branch of their Jacqueline Kennedy Onassis School Children's Division.

Barbara Bashaw, graduate director of the EdM program in Dance Education at Mason Gross, says the JKO school not only provides rigorous training, it exposes young dancers "to a vast repertoire of classics, internationally acclaimed performers as role models and the opportunity to become a part of ballet culture, not just ballet classes."

Ideally, says Christopher Kenniff, director of the Extension Division, "The classes initiate a lifelong relationship with the art form. Success, ultimately, is about immersing in the whole art form as opposed to merely mastering the craft."

Mason Gross Dean George B. Stauffer says the alliance benefits the school's Dance Department, as well as the JKO program's participants.

"We have wanted to strengthen and expand the ballet component of our Dance



program for some time, and our newly forged alliance with American Ballet Theatre gives us the opportunity to accomplish this goal," the Dean says. "ABT is one of the most distinguished dance companies in the nation, both in terms of performance and educational outreach. Our students will benefit immensely from our collaboration with this magnificent troupe."

According to ABT, the ABT/JKO school's National Training Curriculum was created in partnership with a medical advisory board. The curriculum features age-appropriate, outcome-based guidelines and incorporates elements of the French, Italian and Russian schools of ballet.

Bashaw says ABT's curriculum and accredited instructors "put the well-being of children center stage and challenge the notion of professionalism in ballet instruction as mean-spirited and severe." ABT says classes focus on building a solid foundation in ballet technique with an emphasis on proper placement and safe progressions of movement.

And, in the end, the classes can offer children a means of expression and a vehicle for their imaginations.

"Many children are content to read the storybook classics; others prefer to live inside them," Bashaw says. "ABT allows them to do just that."—CK



Fall class schedule

Pre-primary (ages 4-5): Saturdays, 9-9:45 a.m.

Primary A (ages 5+): Saturdays, 10-11 a.m.

Primary C (ages 7+): Saturdays, 11:15 a.m.-12:15 p.m.

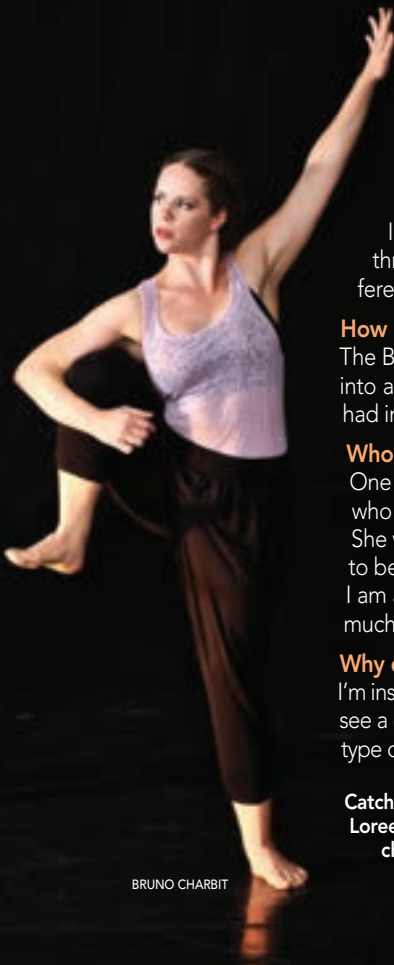
Level 1A (ages 9+): Saturdays, 1-2:30 p.m. and Mondays 6-7:30 p.m.

*Primary classes are open to all; no prior experience is necessary
Special registration discount: \$100 off of fall 2012 semester for all registrants
Rolling admission throughout the semester*

732-932-8618 extension@masongross.rutgers.edu

PHOTOS BY ROSALIE O'CONNOR

STUDENT PROFILE: Kyle G. Marsh



As a child, Kyle G. Marsh struggled with dyslexia. But when she began studying dance at age 13, she says she realized that "there is a nonverbal expression that can be found through movement and dance that makes intrinsic sense to me." In 2014, Marsh is set to earn her Master of Education degree in Dance Education. The five-year joint BFA/EdM degree in Dance Education leads to pre-K-12 dance teacher certification, making it the only program in the country that links BFA degree major requirements to a master's-level degree in dance education and dance-teacher certification. Here are some of Marsh's thoughts on the program, on helping students to express themselves via movement, and on getting inspired.

Why did you choose the EdM at Mason Gross?

I believe that because every human has a body, we all have a basic human right to better understand ourselves through moving and dancing. We tend to separate the intellectual from the physical and fail to recognize that different people learn in different ways.

How has the EdM program changed you as a dancer?

The BFA program at Mason Gross not only strengthened and challenged me but almost single-handedly turned me into a real pre-professional dancer. Dancing at Mason Gross has helped me organize a lot of the raw material that I had in my body into something tangible that I know how to use and access.

Who has inspired you as a dancer and a teacher?

One of my most inspirational and influential teachers was a woman named Kay Fulton. She didn't want us being robots who just knew how to move our legs and arms; she also wanted us to understand where the movements came from. She wanted us to develop an internal commentary for ourselves as dancers and performers. She wanted our bodies to be just as strong as our minds, and vice versa. As a teacher, I think I am currently most inspired by those who care. I am also inspired by anyone who teaches and is wise enough to understand that you must be willing to learn just as much from your students as they are willing to learn from you.

Why do you want to teach?

I'm inspired by the openness and creativity of young people. It brings a smile to my face when I am able to experience and see a child or young person express himself or herself through art. I believe it's a basic human right to have access to this type of expression, and through teaching can only hope to make this medium more accessible to more people.—LG

Catch Marsh's choreography along with that of student Carlo Antonio Villanueva in a free performance at 6 p.m. Oct. 14 at Loree Dance Theater. The event also will feature the Rutgers Center For Digital Filmmaking's original documentary on Israeli choreographer Danielle Agami's collaboration with Mason Gross dancers and choreography by Inbal Pinto. Learn more about the EdM Dance Education program by visiting www.masongross.rutgers.edu/dance.

IN MEMORIAM: Claudia Gitelman, Dance

Claudia Gitelman, professor emerita of Dance, died at her home in New York City on Tuesday, Aug. 7, 2012.

The artist and scholar, aka "Golden Claudia," served as an associate professor of Dance at the Mason Gross School of the Arts from 1985 to 1998. She authored the book *Dancing With Principle: Hanya Holm in Colorado, 1941-1983* and was long associated with Holm. Gitelman danced internationally, on Broadway and as an original member of Nikolais Dance Theatre.

Gitelman's choreographic work *Inside Sam* was just performed at the American Dance Guild Festival on Sept. 8, 2012, at the Alvin Ailey Citigroup Theater in New York City.

In lieu of flowers, donations in Gitelman's name may be made to the New York Public Library by visiting www.nypl.org/support and clicking on "Honor and Memorial Gifts." At the very bottom of the form, please specify that your donation go specifically to the Library for the Performing Arts, where Gitelman spent many hours.



Paulette Sears, from left, Claudia Gitelman, Pat Mayer and Julia Ritter in December 2011 at a reception for the Dance Department's 30th anniversary.

Turkish media artist finds new home at Mason Gross

Editor's Note: The following story is courtesy of Rutgers Today and Sherrie Negrea

When he was growing up in Ankara, Turkey, **Ahmet Atif Akin** dreamed of becoming a photographer. By the time he was 16, he had a darkroom and had submitted his photographs to group shows. Yet he ended up earning degrees in chemical engineering and industrial design because that was the best education he thought Turkey could offer him.

After completing a master's degree from the Middle East Technical University in Ankara in 2005, Akin parlayed his technical training into a career in electronic art. He exhibited his digital designs in online galleries around the world, collaborating with artists in Europe and the United States. His work quickly attracted recognition, and in 2009, he was listed as one of the 500 best artists under 33 years of age from around the world in the *Younger Than Jesus: Artist Directory*, published by the New Museum in New York.

In September 2011, Akin joined the faculty at the Mason Gross School as an assistant professor in the **Visual Arts** Department. A former instructor of new media and design at Bilgi University and Kadir Has University in Istanbul, Akin was selected for the position after an international search for an artist specializing in digital design.

"He's an example of someone who can come from Istanbul and bring a different perspective, and yet there's an irony to that," says Gerry Beegan, an associate professor of design and undergraduate director of the visual arts department. "Everyone is using the same tools and the same software and the same hardware in what he does. So he's international, yet he brings something fresh."

In his studio class on interactive design, Akin has found that teaching offers him a different way of expressing himself that is even more rewarding than creating art. "Trying to make a concrete statement to a group of people and trying to justify your statement with specific examples—sometimes I find that more interesting than doing my own artwork," he says.

Just as engineering introduced Akin to abstract thinking and how to define—and not just solve—a problem, the Internet introduced him to new forms of media art. While a graduate student in Ankara, he followed online galleries and their artists, and became more interested in new media than in photography.

He began producing videos, multimedia installations and photography projects. In 2009, he founded and organized the PixelST festival in Istanbul, dedicated to the electronic arts and its subcultures. He also started working with *xurban.net*, an international art collective that examines contemporary politics.

As an artist in Turkey, Akin says he never experienced repression of his work, yet because he felt that "freedom is quite questionable," he chose not to show his art frequently in his native country. "The media of expression is controlled," he says. "There is always the issue of censorship. You never really feel free to do what you want."

One video installation he created in Istanbul directly questioned the Turkish government in its role in reacting to the recurring earthquakes that have killed thousands of people and destroyed hundreds of buildings across the country. In 2008, a high-rise hotel in the center of Istanbul commissioned Akin to produce an installation on the video screen that sits atop its roof. Calling the work *Evacuate Istanbul!* Akin used current data from a Turkish earthquake observatory center to announce, in a constantly running, multicolored video stream, tremors being recorded in towns throughout the country.



MATT RAINEY



COURTESY AHMET ATIF AKIN

Clockwise from above left, Akin with a student; snapshots from the exhibit *Uncharted*, which Akin curated, and snapshots from another Akin-curated event, *Pixelist*.

Campaign Donor Honor Roll

Our Rutgers, Our Future: A Campaign for Excellence is a \$1 billion campaign launched in 2010. The Mason Gross School of the Arts would like to thank all the individuals, foundations, corporations, organizations and associations who generously support the school throughout the campaign. The following list includes gifts and pledges given to the Mason Gross School of the Arts from the start of the campaign through June 30, 2012. Though space requires that we limit our listing, Mason Gross benefits from many gifts of less than \$5,000. Regardless of the amount, all donations play a critical role in advancing the mission of the Mason Gross School. We thank all of our donors for helping us achieve excellence.

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- \$11,007,633 raised for student support
- 977 new donors
- 3,825 campaign gifts

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If you are interested in supporting *Our Rutgers, Our Future: A Campaign for Excellence*, please contact the Development Office at 848-932-5237.

Film Fest selects winners

Congratulations to the winners of the New Lens Student Film Festival, the Rutgers Center For Digital Filmmaking's celebration of original, student-made work. The festival took place on Tuesday, May 1, 2012, at Nicholas Music Center. First place documentary: **Zack Morrison's** *Knights, Tigers, and Cannons. Oh My!*; second place documentary: a tie between **Mikea Turner's** *Second Chance: The Story of Walter Fortson* and **Sean Feuer's** *Video Dope*; first place fiction: **Adam Volerich's** *BRAINS! A Bromance*; second place fiction: **Raymond Sykes'** *Seal the Deal*. Take a look at the first-place films on the Mason Gross School's website.

Winners of the New Lens Student Film Festival were Sean Feuer, from left, Mikea Turner, Zack Morrison, Raymond Sykes and Adam Volerich.



THE MASON GROSS SCHOOL RECEIVES ARTS LEADERSHIP AWARD

The Mason Gross School of the Arts received the State Theatre Leadership Award in the Arts on Saturday, May 19, 2012, at the State Theatre's 24th Annual Benefit Gala in New Brunswick. The gala, which

drew more than 500 supporters, featured singer/pianist Michael Feinstein in performance at the State Theatre and a dinner-dance at The Heldrich.

According to State Theatre representatives, the State Theatre Leadership Award in the Arts is presented to a person or organization making a significant contribution to the performing arts in New Brunswick and in New Jersey.

"The Mason Gross School of the Arts has been an essential partner with the State Theatre in the arts renaissance that anchors New Brunswick's community renewal," says Mark W. Jones, State Theatre President & CEO.

Mason Gross School Dean George B. Stauffer says the honor is especially gratifying coming from a next-door neighbor and long-time arts partner.

"The State Theatre Leadership Award in the Arts means we're doing something very right, and it's happening here in our own neighborhood. That's satisfying," Stauffer says. He points out that the Mason Gross School engaged with the City of New Brunswick from the outset, operating the Visual Arts Department out of an old department store in the downtown area and then situating its central operations on Livingston Avenue's Theater Row.

Stauffer says the school, a member of the New Brunswick Cultural Center, maintains a steadfast alliance with the city.

"While we are eager to send our students on to the national and global stage, we are firmly committed to their engagement with New Jersey and with the City of New Brunswick in particular, as they create, perform and exhibit in the downtown area and collaborate with community partners," Stauffer says. "The State Theatre Leadership Award affirms this mission."



KYLE D. BARKER

State Theatre Chairman Warren R. Zimmerman, from left, with Dean George B. Stauffer, musician Michael Feinstein and State Theatre President & CEO Mark W. Jones.

Baratta begins work as Associate Dean

After nearly a decade carving out a lucrative career in the financial and for-profit sectors, **Lisa Baratta** decided to take the leap and pursue work in not-for-profits.

"My boss thought I was crazy," Baratta says.

"Being in the for-profit [industry] was excellent in forming my approach to work because it was fast-paced," says Baratta, who began work as Associate Dean of the Mason Gross School on Aug. 1, 2012. "You had to be concise, fast, extremely organized. The stakes were high. It was formative, but it wasn't as fulfilling." She holds an MBA, as well as an MA in European studies and a BA in political science.

"KEEPING THE BIG PICTURE IN MIND IS WHAT IS IMPORTANT TO ME. YOU WANT TO PAVE THE WAY FOR THE FACULTY TO DO WHAT THEY DO."

"Education is amazing because you are constantly working with people in the forefront of whatever they are studying," Baratta says. "It's dynamic. The conversations are always interesting. Usually people expect a lot of themselves, and they expect a lot of you. And the work makes you think of the global idea of this being for the students."

Baratta says as Associate Dean she sees herself as "the objective, go-to person for faculty and students. Discretion is big—knowing what not to say.

"Keeping the big picture in mind is what is important to me," Baratta adds. "You want to pave the way for the faculty to do what they do."—LG

In 2002, Baratta took a position as a financial analyst at WGBH, a Boston-based public-broadcasting company. The next year she became manager of finance in Harvard University's Department of Visual and Environmental Studies. Baratta comes to Mason Gross from the Department of Politics at Princeton University, where she served for six years as academic manager.

Baratta does not seem to regret trading high finance for academia.

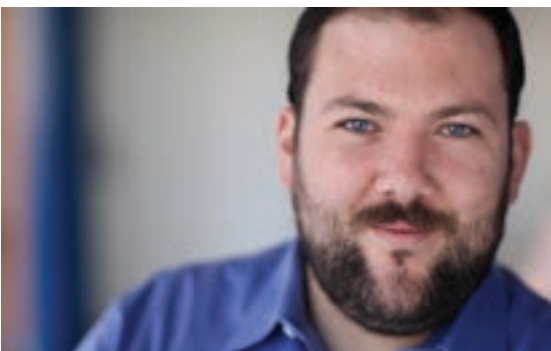


COURTESY LISA J. BARATTA

ALUMNI PROFILE: Michael Thomas Walker

When Michael Thomas Walker's father died of a suspected suicide in February 2011, the actor did what came naturally: He took his father's story to the stage.

Soon after receiving word of his father's death, Walker, a recent MFA **Theater** grad, plunged into a nine-month independent study. He researched, conducted interviews



back in his native Huntsville, Ala., and emerged with a dynamic one-man show about his father's life, which included a struggle with spinal polio that left him with a lifelong limp, stints in prison for embezzlement and creative attempts to avoid child-support payments. In March 2012, Walker premiered the show, an unsparing but affectionate portrait called *Bubba*, at the university's Jameson Theater.

"I don't consider myself a writer. I'm a storyteller," says the 30-year-old Walker, whose show will be performed Oct. 25, 2012, as part of the United Solo Theatre Festival in New York City. "After eating, my grandmother and aunt would tell stories. That was the entertainment. Aunt Louise, one glass of wine and she'd get going. We still do it now."

Walker may not see himself as a playwright, but Directing faculty member Pamela Berlin does. After seeing *Bubba*, Berlin says, she asked Walker if he'd ever written before.

"He said, 'No,'" Berlin recalls. "I said, 'You have such a gift.' He's willing to make a wonderful fool of himself. His challenge was to strip that away and access the vulnerable part of himself and be real. I'm a huge fan of Michael's."

Bubba is a stew of live piano music, Huntsville history, family anecdotes and polio stats; the show even features a humorous recollection of the deputy sheriff's arranging conjugal visits between Walker's parents. *Bubba* is rife with one-liners, such as Walker's description of one of his dad's

buddies—"He's like Alabama's version of Hunter Thompson, without the literary streak"—but the show is threaded with poignant moments, too, as when Walker offers to perform a dance "to celebrate the two 'good' legs I am so fortunate to have."

Walker says his mom, whose grandfather traveled the vaudeville circuit, supported his acting aspirations.

"I never took to baseball, soccer, football," he says. "Mom put me in acting class, and I loved it. I got it. It's in my bones."

After Walker's graduation from the University of Alabama, he found success in musical theater, playing Horton in the national tour of *Seussical* and Edna Turnblad in the national tour of *Hairspray*. But the actor says the Mason Gross School Theater Department coaxed him to craft more nuanced performances.

"I trust myself more. I look at myself in a three-dimensional way, not just, 'I sing and I'm funny,'" Walker says. "... Before I came here, I wasn't ready to go to dark places. After the show, [Directing and Acting professor] Bill Carden said, 'This is what you came here to do.' "

He admits that writing *Bubba* was a stretch. But he also says the process "allowed me to confront the fears, anger and sorrow that I had [about my father's death]" and to make peace with his father's choices.

"I learned in graduate school: Whatever scares me usually means there's something



good [there]," Walker says. "I was afraid of writing a play for a very long time . . . I wouldn't be able to do the one-man show without [my] training here."

Perhaps the most memorable lesson Walker learned at Mason Gross occurred in a class he never attended.

According to Walker, upon sharing news of his father's death with MFA Acting head Deborah Hedwall, she "went to class and told everyone, asked for a moment of silence and made everyone keep working."

"She was teaching the lesson that you must do the work," says Walker, who plans to perhaps write a follow-up to *Bubba*. "What a good lesson. Because it's true—the show must go on."—LG

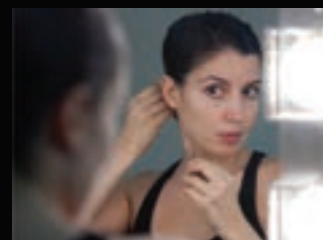
Watch a video excerpt from *Bubba* online at www.masongross.rutgers.edu/theater

Overheard

OUR FAVORITE QUOTES, STRAIGHT FROM THE MOUTHS OF
MASON GROSS STUDENTS, FACULTY, ALUMNI AND FRIENDS

“ Making this work, where you don't know what the end product is going to be, is kind of an addiction. There's this magical, mysterious outcome that goes beyond what I even intended. ”

— Mason Gross Visual Arts alum and sculptor
Julia Kunin in *The Brooklyn Rail*.



Mason Gross Summer Series

Here is a look at some of our favorite photos from the Mason Gross Summer Series 2012—four events, more than 1,500 visitors and plenty of foot-stomping fun. The series featured two dynamic dance groups—Vivo Flamenco Carlota Santana and Monica Bill Barnes & Company—along with TENET early-music vocal ensemble and, our personal favorites, the Rutgers Jazz Faculty performing a tribute to Charles Mingus.

PHOTOS BY JODY SOMERS

STUDENT VOICES: Nicholas Carratura

Mason Gross **Music** major Nicholas Carratura was one of six vocalists who spent the summer training with Maestro Lorin Maazel at his prestigious Castleton Festival in rural Virginia. Celebrated mezzo-soprano Denyce Graves opened the month-long festival. Maazel, former music director of the New York Philharmonic, and his wife, Dietlinde Maazel, established Castleton in 2009 on the grounds of their sprawling estate in Rappahannock County. Opera singer and Mason Gross faculty member Nancy Gustafson acts as general manager of Castleton, while Maestro Maazel serves as artistic director and chief conductor. Each summer, they gather vocalists and instrumentalists to live and study alongside Maazel and perform under his baton. Carratura describes his Castleton experience here:

Six weeks, productions of *The Barber of Seville*, *Carmen*, *A Little Night Music*, *La Bohème*, Beethoven's Ninth Symphony, two songs recitals, an opera scenes program, and a few low-key cabaret-style performances—that would be the basic description of my experience at the Castleton Festival. Yet it does not even scratch the surface of the kinds of opportunities I had at the festival.

I had the privilege of studying German

and acting and taking *lieder* classes with actress Dietlinde Maazel, lessons with opera singer Stanford Olsen and coachings with myriad talented musicians. The continued support and teachings of Rutgers faculty members Eduardo Chama and Nancy Gustafson provided me with a vast pool of resources—all of which I needed, because the program was not without its challenges.

Some of those challenges included a freak storm, which hit the D.C. area during the intermission of our second performance of *The Barber of Seville*. The power was out in the entire area. We could not finish the performance, and the opening of *Carmen* had to be postponed. But the show *did* go on—just not as planned. In order to entertain the 600 guests that night, we put on an impromptu grab-bag variety show.

One of the most important things I learned was to trust the talent and teachers around me. Six weeks to put on all of those shows was not a lot of time, and with the exception of *The Barber of Seville*, all of them seemed like they would fall apart at one point or another. Yet they all ended up great.

This program wasn't simply performing or learning—it was both. They expected more from the performances than what I could do when I showed up, and then helped me to get to where I needed to be.



Nicholas Carratura, in gray vest, performs *The Barber of Seville* at the Castleton Festival.

The festival threw new challenges and lessons toward me at every step. But the festival also ended up answering several lingering questions: Would I enjoy the life of an opera singer? Could I rise above uncontrollable events and still put on a good show? Could I handle the juggling act of putting on multiple productions at once? All were answered with a resounding Yes!

In Memoriam

THE MASON GROSS SCHOOL OF THE ARTS COMMUNITY REPORTS WITH GREAT SADNESS THE LOSS OF ALUMNI AND FRIENDS OF THE SCHOOL. WE EXTEND OUR CONDOLENCES TO EACH OF THEIR FAMILIES AND CLASSMATES.

Matthew W. Bernstein, Art, 2004, BA, University College New Brunswick, 11/28/07

Rita (Goldberg) Bierman, Art, 1951, BA, Douglass College, 5/12/10

Helen (Klein) Budd, Music, 1938, BA, Douglass College, 5/30/11

Rev. Joanne B. Bullock, Theater, 1977, MA, Graduate School-New Brunswick, 2/20/12

Clarence A. Dittenhafer, Music, 1972, DMA, Graduate School of Education, 4/11/12

Randall M. Greenbaum, Art, 1973, BA, Rutgers College, 1/04/12

Betty Huth, Music, 1937, BA, Douglass College, 2/16/11

Joan (Essig) Ledwith, Art, 1986, BA, Douglass College, 12/14/11

Georganne (Taylor) Mears, Art, 1953, BA, Douglass College, 5/27/12

Carol M. Price, Art, 1978, BA, Livingston College, 2/13/09

Brian B. Watkins, Art, 1968, MFA, Mason Gross School of the Arts, 6/12/11

All death notifications included in this issue of our magazine were submitted to the university after our last issue in spring 2012 and before going to press on this issue. We apologize for any omissions and ask that loved ones of deceased alumni, friends, donors to the school, faculty and staff notify us by emailing records@winants.rutgers.edu. Please be sure to include the full name of the deceased (and name as a student, if it were different), death date, class year and major. Thank you.

Fall 2012 @ Mason Gross Performing Arts Center and Galleries

JAZZ AND MODERN BEAT

Rutgers Jazz Ensemble

Conrad Herwig, director
Tuesday, Oct. 9, 7:30 p.m.
Monday, Dec. 10, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Students \$5

Rutgers Jazz Ensemble Too

David Miller, director
Saturday, Oct. 20, 7:30 p.m.
Tuesday, Nov. 27, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Students \$5

Rutgers Jazz Chamber Ensemble

Tuesday, Dec. 4, 7:30 p.m.
Wednesday, Dec. 5, 7:30 p.m.
Schare Recital Hall—FREE

HELIX! New Music Ensemble

Paul Hoffmann, director
Sunday, Oct. 28, 2 p.m.
Nicholas Music Center
General Public \$15 / Students \$5

Rutgers Percussion Ensemble

Joe Tompkins, director
Sunday, Nov. 11, 2 p.m.
Nicholas Music Center
General Public \$15 / Students \$5

INSTRUMENTAL MUSIC

Rutgers Symphony Orchestra*

Kynan Johns, conductor
Saturday, Oct. 6, 7:30 p.m.
Gala Welcome: Works by Aldridge,
Kraft and Respighi
Saturday, Nov. 3, 7:30 p.m.
Carter at 103 and the French
Connection
Friday, Nov. 30, 7:30 p.m.
Bruckner's Amazing Ninth
Friday, Dec. 7, 7:30 p.m.
Holiday Pops Concert

Nicholas Music Center
General Public \$15 / Students \$5

Rutgers Wind Ensemble

Kraig Alan Williams, conductor
Friday, Oct. 19, 7:30 p.m.
Tuesday, Dec. 11, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Students \$5

Rutgers Symphony Band

Darryl Bott, conductor
Thursday, Oct. 25, 7:30 p.m.
Featuring Ridgewood Concert Band
Thursday, Dec. 6, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Students \$5

Rutgers Chamber Winds

Kraig Alan Williams, conductor
Friday, Nov. 9, 7:30 p.m.
Featuring the Rutgers Brass Band
Stephen Allen, conductor
Nicholas Music Center
General Public \$15 / Students \$5

Rutgers Sinfonia

Kynan Johns, director
Wednesday, Nov. 14, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Students \$5

Sounds of Chamber Music

Karina Bruk, coordinator
Sunday, Dec. 2, 2 p.m.
Nicholas Music Center
General Public \$15 / Students \$5

Claude Debussy's 150th Anniversary:

Complete Preludes for Piano
Min Kwon, director

Thursday, Dec. 13, 7:30 p.m.

Preview performance!
Schare Recital Hall—FREE

Wednesday, Dec. 19, 7:30 p.m.

Weill Recital Hall at Carnegie Hall,
New York City
General Public \$25 / Students \$15
Tickets: carnegiehall.org
CarnegieCharge 212-247-7800
Box office at 57th and Seventh

VOCAL MUSIC

Kirkpatrick Choir

Patrick Gardner, director
Saturday, Nov. 10, 7:30 p.m.
Weill: *Das Berliner Requiem and
Masterworks of the Jewish Tradition*
Nicholas Music Center
General Public \$15 / Students \$5

Opera at Rutgers

The Tempest
Pamela Gilmore, adaptor,
ensemble director and producer
Rebecca Cypess, conductor
John Dryden, libretto
Saturday, Nov. 17, 7:30 p.m.
Sunday, Nov. 18, 2 p.m.
Nicholas Music Center
General Public \$15 / Students \$5

Collegium Musicum

Daniel Spratlan, director
Monday, Nov. 19, 7:30 p.m.
Kirkpatrick Chapel
General Public \$15 / Students \$5

Voorhees Choir

Candlelight Concert
Barbara Retzko, director
Saturday, Dec. 1, 5 p.m.
Voorhees Chapel—FREE

Christmas in Carol and Song

Patrick Gardner, conductor
Saturday, Dec. 8, 6 and 9 p.m.
Sunday, Dec. 9, 5 and 7:30 p.m.
Kirkpatrick Chapel
General Public \$15 / Students \$5
Tickets go on sale Monday, Oct. 1

Rutgers University Choir

Choral Connections
Shannon Chase, conductor
Wednesday, Dec. 12, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Students \$5

Rutgers Children's Choir

Rhonda Hackworth, conductor
Sunday, Dec. 16, 2 p.m.
Nicholas Music Center—FREE

THEATER

Bengal Tiger at the Baghdad Zoo

By Rajiv Joseph
Friday, Nov. 2–Sunday, Nov. 11
Tuesdays through Saturdays at 8 p.m.;
Sundays at 2 p.m.
Victoria J. Mastrobuono Theater
General Public \$25 / Rutgers Alumni,
Employees, and Seniors \$20 /
Students \$15

*A Raisin in the Sun**

By Lorraine Hansberry
Friday, Nov. 30–Sunday, Dec. 9
Philip J. Levin Theater
General Public \$25 / Rutgers Alumni,
Employees, and Seniors \$20 /
Students \$15

DANCE

Mason Gross Presents

Claudia Jeschke
Tuesday, Oct. 2, 8 p.m.
Lecture/demonstration:
Afternoon of a Faun
Featuring Michael Novak of Paul Taylor
Dance Company
Loree Dance Theater—FREE

Box Solo from *Inbal Pinto and*

Avshalom Pollak's work RUSHES Plus
Sunday, Oct. 14, 6 p.m.
Dance/film: Part of *The Fertile Crescent:
Gender, Art and Society* program focus-
ing on contemporary feminist artists of
Middle East heritage. Additional chore-
ography by BFA Dance majors Kyle
Marsh and Carlo Antonio Villanueva,
just back from Israel.
Loree Dance Theater—FREE

BFA Senior Solo Duet Concert

Thursday, Nov. 8–Sunday, Nov. 11
Thursday through Saturday at 7:30 p.m.;
Sunday at 2 p.m.
Loree Dance Theater
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$15 /
Students \$5+

DancePlus Fall

Friday, Nov. 30–Sunday, Dec. 9
Fridays and Saturdays at 7:30 p.m.
and Sundays at 2 p.m.
Choreography by guest artists
including Robert Battle, Julie Bour
and Patrick Corbin and new works
by faculty members John Evans,
Kim Gibilisco, Randy James and
Julia Ritter
Victoria J. Mastrobuono Theater
General Public \$25 / Rutgers Alumni,
Employees, and Seniors \$20 /
Students \$15+

ART EXHIBITIONS

Annual Fall Exhibition

Tuesday, Oct. 2–Tuesday, Oct. 23
Reception: Wednesday, Oct. 3,
5–7 p.m.—FREE

Undergraduate Annual

Monday, Oct. 29–Tuesday, Nov. 13
Reception: Wednesday, Oct. 31,
5–7 p.m.—FREE

MFA First-Year Review

Monday, Nov. 19–Wednesday, Dec. 12
Reception: Thursday, Nov. 29,
5–8 p.m.—FREE

Brodsky Center for Innovative

Editions: Annual Exhibition
Wednesday, Dec. 19–Friday, Jan. 18
Reception: Thursday, Jan. 17,
4–5 p.m.—FREE

All art exhibitions are in the Mason
Gross Galleries at Civic Square.

*indicates assigned seating

+student price available during
daytime ticket office hours only,
Monday through Friday

There are no tickets for free events.

Information subject to change.

Mason Gross Performing Arts Center: 732-932-7511 • Mason Gross Galleries at Civic Square: 848-932-5202

Kirkpatrick Chapel is at 81 Somerset St.; Voorhees Chapel is at 5 Chapel Drive; Loree Dance Theater is at 70 Lipman Drive;
Nicholas Music Center, Mastrobuono and Levin theaters and Schare Recital Hall are in the Mason Gross Performing Arts Center at 85 George St.
The Mason Gross Galleries at Civic Square are at 33 Livingston Ave. All venues are in New Brunswick.