

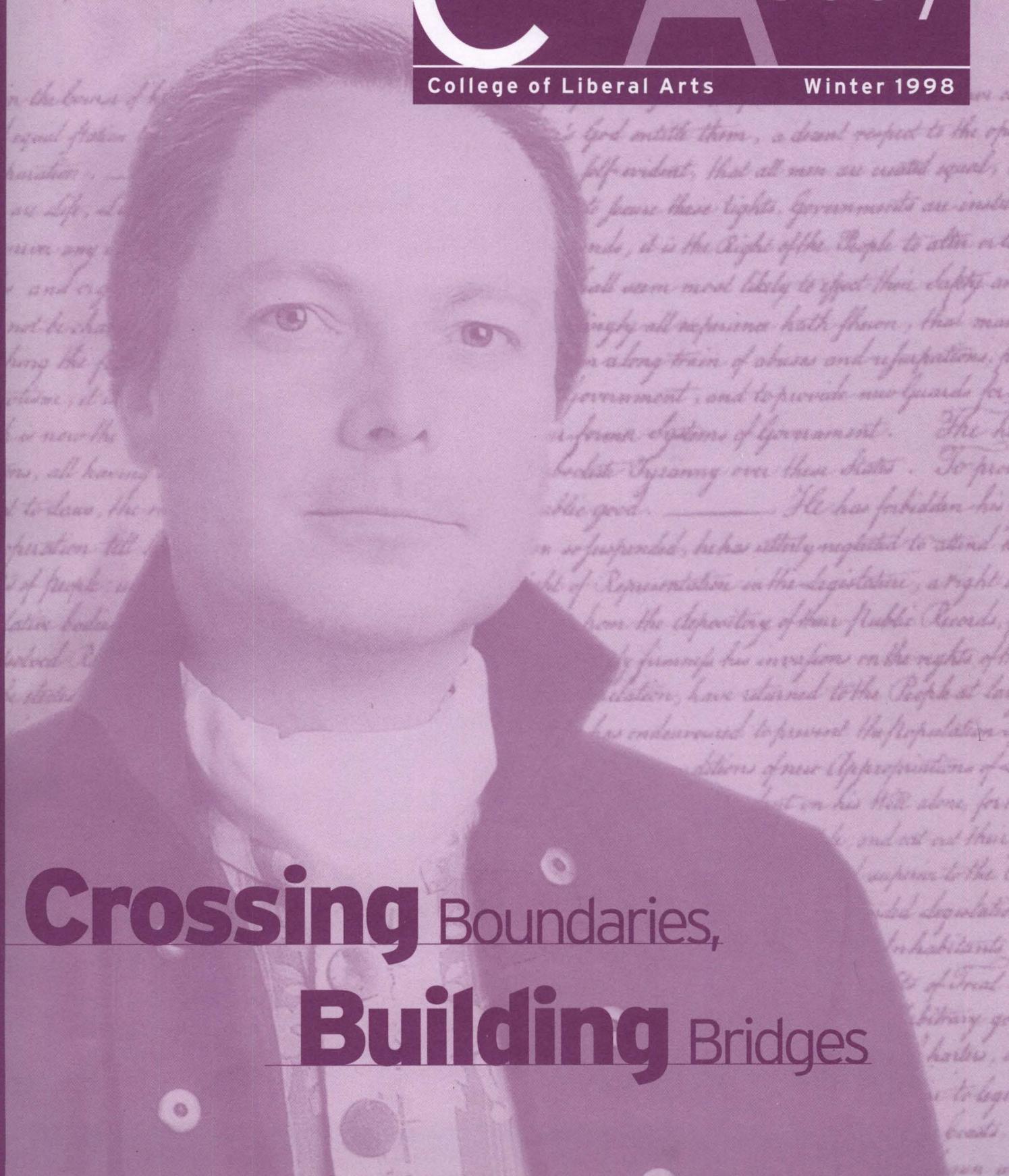
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# CLA Today

College of Liberal Arts

Winter 1998

LIBERAL ARTS EDUCATION (see page 4) cover photograph, Clay Jenkinson



## Crossing Boundaries, Building Bridges

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Winter 1998

## CLA Today

College of Liberal Arts

WINTER 1998  
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UNIVERSITY OF MINNESOTA

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## I'll get right to the point. I need your help.

These days, our eyes and ears are turned toward St. Paul, where the Minnesota Legislature is considering \$249 million in capital requests from the University to fund some of the boldest initiatives ever. CLA has an enormous stake in the outcome of these requests.

At the core of the University's requests are innovative initiatives for digital technology in all of its guises—including new media technology. Digital technology has transformed nearly every aspect of our lives—from the way we get our news and retrieve information to the way we listen to music, send and receive mail, and view images from afar. Yet, although the state's economic engine is driven increasingly by technology, it takes more than hardware and software to keep Minnesota vital. It takes imagination, creativity, and bold thinking to dream up new inventions and to harness new technologies in ways that improve the well-being of our citizens.

That's where CLA comes in.

The information age is demanding of our graduates a new set of skills and a new dexterity. Digital technology has created a world of instant commerce in ideas, with information flowing across international boundaries in split seconds. It has revolutionized the production, transmission, reception, and processing of information. It gives us access to a world of information—words, sounds, and images—at the touch of a key or a voice. And it has transformed the communication industry, erasing the boundaries not only between continents but also between forms of communication.

More than ever, CLA needs to prepare technologically adroit, thoughtful, creative, and versatile communicators to step nimbly across these disappearing boundaries and manage the ubiquitous, sometimes chaotic, swirl of words, images, and sound bytes. These are the people who will continue to build the communications industry that is so vital to the state's and the nation's economy.

Enter the School of Journalism and Communication (see article, page 8).

CLA's new school will be in the vanguard of teaching and research in journalism and strategic communication. It will reach into the community to build strategic alliances with business and industry. As a nucleus of creativity and innovation, it will draw scholars and media luminaries from far and wide to test and stage emerging ideas. It will deliver ideas, resources, and talent into the communications industries of the Twin Cities, already a major media market and nationally recognized center of advertising, public relations, film and video production, publishing, broadcasting, and Internet development.

The school will educate students to understand, use, and

shape future uses of what is arguably the most profound tool for cultural, social, and political change since the printing press—electronic communication. Graduates of the School of Journalism and Communication will be tomorrow's most creative leaders.

For this vision to be realized, the requests that are before the Minnesota Legislature must win approval. The requests include funds for new faculty and staff, new technology for teaching and research, and new programs for students. Also included in those requests are the funds needed to refurbish Murphy and Ford Halls on the historic Mall with multi-media, interactive, and digital classrooms and labs.

Nearly 60 years ago, construction of the first building in the country dedicated solely to journalism education—Murphy Hall—made possible the creation of a school of journalism that quickly achieved national as well as international recognition. In fact, not so very long ago, that school was the top ranked program in the nation. Its graduates are some of the great names in journalism—Carl Rowan, Eric Sevareid, Harry Reasoner, Vic Cohen, John Finnegan, Jr., and Otto Silha among them.

Building on that proud heritage, we need to reinvest in the future of communications education and research in the College of Liberal Arts and create a program that the University and the people of Minnesota can be proud of. Legislative passage of the University's requests will make possible the facilities, programs, and faculties we need to get ready for the class of 2000.

So how can you help?

Now is the moment for you to call, write, phone, fax, or e-mail your legislators. Ask them to support President Yudof's proposed capital and supplemental requests. When contacting your legislators, indicate that you are a voter in their district. To find out who your legislators are and how to reach them, call House Information at 612-296-2146 and Senate Information at 612-296-0504, or find them on the Web at [www.leg.state.mn.us](http://www.leg.state.mn.us).

On behalf of the students of the College of Liberal Arts, thank you for your help.

—Dean Steven J. Rosenstone



Dean Steven J. Rosenstone

Left,  
Regents'  
Professor  
Emeritus  
Dominick  
Argento and  
Minnesota  
Orchestra  
Director  
Eiji Oue.

# Crossing Boundaries



# Building Bridges

Facing a new century, the College of Liberal Arts also faces the challenge of creating leaders in a time of massive change in how business operates, how people communicate, and how technology integrates. Is the University of Minnesota prepared to lead the way?

Here's a small quiz for you: If you're in business, do you remember life before the fax machine? If you drive the freeways, do you remember when having a conversation in the car meant someone else was actually *in* the car with you, not simply on the other end of a cellular phone? Remember when Dolly meant "Madison" and not a cloned sheep? When keyboard meant piano, not computer, and music was instrumental, not digital? Once upon a time, students even watched film strips!

Has the pace of life increased? Yes. And nowhere does it move faster, higher, farther than in the future of today's and tomorrow's college graduates. Workers in today's economy are required to be multi-dimensional, multi-skilled, and intellectually supple. We live in what is being called the "information age," when business is changing as fast as tomorrow's technology. A flexible mind and an ability to handle novelty are attributes in today's offices, factories, and showrooms.

Management experts such as Peter Drucker and W. Edwards Deming have claimed for years that the major resource of today's economies is not labor or capital, but knowledge. At the heart of every great university is a college embracing knowledge as a basic value. At the University of Minnesota, that core unit is the College of Liberal Arts (CLA).

The academic excellence of the University is inextricably linked to its ability to educate and graduate truly outstanding liberal arts students. Excellence in the social sciences, humanities, and arts produces leaders in every walk of life. CLA graduates are CEOs of major corporations, judges and legislators, artists and movie producers, professional communicators and Webmasters.

What's ahead for CLA and its students? What will it take to meet the challenge of a society that embraces the complex technology of global communications even as it strives to uphold the principles of democra-

cy? Where does a liberal arts education fit in a world whose pace seems to accelerate each day? What's the significance of the liberal arts in an economy that responds minute by minute to a stock market stumble in Hong Kong?

The faculty and administration of CLA have accepted the challenge inherent in the close of one century and the opening of another: the college is poised to move forward boldly, actively developing initiatives that put students first.

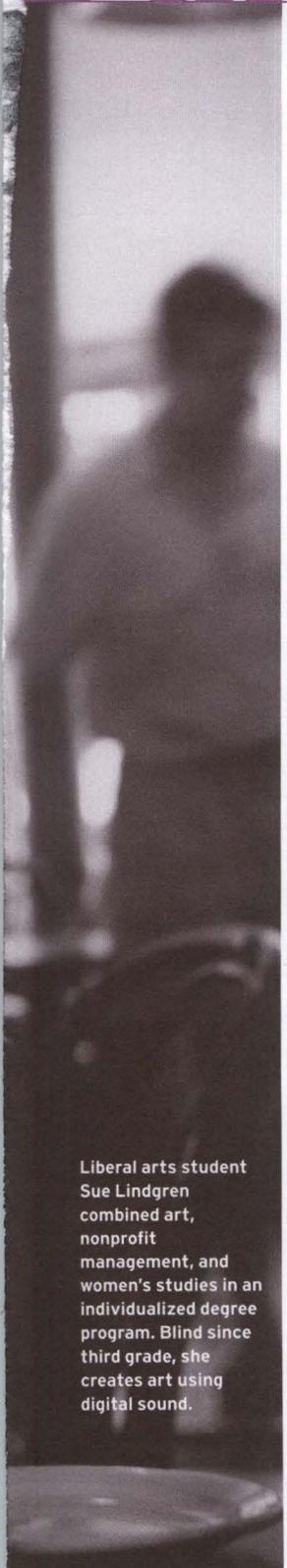
That commitment stretches beyond renovating buildings whose air is a hazard and whose infrastructure needs repair. It includes a vision for the future that interweaves technology and innovation with the arts and humanities. It is a mission that contains the underpinnings of economic growth and well being for the state of Minnesota. It draws on knowledge that crosses disciplines, transcends boundaries between communities, and builds links to students who are just entering kindergarten.

The faculty, administration, and current students of CLA have identified key programs that require a strategic, if substantial, investment.

## Rebuilding Arts and Humanities

A central part of CLA's plans calls for rebuilding the college's arts and humanities programs. The study of literature, philosophy, music, language, the classics, theatre, art, and related disciplines is central to the quality of life in Minnesota. These disciplines define the basic questions addressed by a liberal arts education: Who are we? Where have we been? How do we create meaning in our lives?

Reasons for strengthening instruction in arts and humanities go far beyond the success and well-being of individual students: these disciplines also are important to Minnesota's and the nation's economic health.



Liberal arts student Sue Lindgren combined art, nonprofit management, and women's studies in an individualized degree program. Blind since third grade, she creates art using digital sound.

The College of Liberal Arts educates nearly one-half of the undergraduate students who attend schools in the Twin Cities. Fully 85 percent of the college's expenditures are devoted to instruction, student services, and financial aid. The college's faculty regularly win major awards and grants; its artists have

performed and exhibited in nearly every major venue across the country. One-third of all CLA departments rank in the top 15 nationally in their disciplines; according to the National Research Council, 6 of the top 12 departments at the University are in CLA.

The Twin Cities can attract major employers, and those employers can attract employees, in part because of the value and texture arts organizations contribute to the quality of life in the state. More than 15 million visitors participated in the cultural life of the Twin Cities in 1996, with hundreds of thousands attending performances at metropolitan theaters and art centers. The film industry alone generates \$250 million per year and 5,000 jobs in Minnesota. A recent three-year study by the National Association of Local Arts Agencies, which evaluated 80 arts organizations in 33 communities across 22 states, demonstrates the economic impact of the arts nationally. From their results, economists have calculated that the annual contribution of arts to the national economy is \$36.8 billion, fully 6 percent of the gross national product. To put this figure in perspective, the construction industry contributes 4.8 percent annually, and the real estate, finance, and insurance industries, 17.2 percent. In other words, the arts industry contributes more than the construction industry and adds more than one-third the effect of real estate, insurance, and financial institutions.

At the University, the Department of Art is currently housed in a building that has several million dollars in building code violations. Planning for a

new facility is under way, including a concerted effort to prepare a capital request to the state legislature in the year 2000. The new building will be part of the West Bank Arts District, a clustering of all visual and performing arts facilities within a six-block area. Department chair Wayne Potratz says the requirements for an art building are simple—"rooms with light, ventilation, and heat"—noting that the department's offerings are so popular with students that classes are scheduled in current facilities from 9 in the morning until 10 at night throughout the week. Potratz also says the role of visual art in the 21st century is clear. "We know historically that visual communication preceded language. In a sense, we're coming full circle. There's a clear trend from text to visual images as the primary force of communications. It's demonstrated daily on the Internet as well as our print media and television," he says.

A major step in the creation of the West Bank Arts District is a new building to house the college's dance program. Scheduled to open in 1999, the new instruction and performance facility will provide a spectacular entryway to the district. (See the related story on page 23.) Despite cramped spaces (the Department of Theatre Arts and Dance faculty is partially housed in a dormitory), programs



May Y. Yang  
(English B.A. '97):  
"I learned  
to appreciate  
literature not  
simply for its  
aesthetic values,  
but also for its  
cultural  
and historical  
implications."

in art, theatre, music, and dance are vibrant and strong. Yet they currently lag behind many of their peer institutions in technological resources. Additional funding in these areas will allow the University's performance showcases to remain competitive. CLA has also joined with the Institute of Technology to fund seed-grant proposals supporting interdisciplinary research between faculty in art, music, theatre arts, computer science, electrical and computer engineering, and geometry.

An important focus of the college's initiatives in the arts and humanities is support of humanities instruction. Fifty years ago, Minnesota was one of the first major research universities to recognize the value of interdisciplinary scholarship and teaching in the humanities and social sciences. That early commitment allowed CLA to lead the country in developing innovative programs, including American studies, women's studies, and American Indian studies.

Currently comprising seven of the college's 28 departments, humanities programs are housed in some of the most dilapidated facilities on the East Bank campus. The overall ranking of the University by the National Research Council—a respected gauge of academic and research prowess—depends heavily upon the ranking of these departments. In addition to supporting improved facilities and increasingly interdisciplinary programs, CLA has begun seeking a director for a new Humanities Institute. Although planning is in its initial stages, the institute is intended to emphasize interdisciplinary teaching and research and strengthen the college's already healthy ties to the surrounding community.

"The humanities are about how as citizens we understand knowledge and its relationship to society," says Richard Leppert, chair of the Department of Cultural Studies and Comparative Literature. "Everything we do is designed to produce good citizens, people who can think, analyze, and critique because they know history, because they have looked at their own as well as other cultures. The humanities help people develop a sense of their world that is about more than just themselves."

Humanities initiatives serve as key examples of the college's focus on creative links both inside and outside the campus boundaries:

- Postcolonial Studies links languages, cultural studies, and English.
- Asian Art is a growing and popular feature of Asian studies.
- More than 20,000 elementary, middle, and high school students participate each year in History Day, a collaborative program of CLA and schools throughout the state.
- "Voices from the Gaps" is a model for the inter-

play of technology and teaching that crosses disciplines. Developed by Carol Miller, an associate professor in American Studies and the Department of Indian Studies; Toni McNaron, professor of English and Women's Studies; and Laurie Dickinson, a graduate student in English, the project directly links humanities and multicultural education: students on campus and in Minnesota high schools select a woman writer of color, research her life's work, develop a computer home page, and submit it to the Voices from the Gaps site on the World Wide Web (<http://english.cla.umn.edu/1kd/vgf/VGFHome>). The project is designed to address both America's diverse literary heritage and the need for an information source for entire classrooms as well as individual students.

### Important New Steps

Improving educational resources within the college reaches beyond the arts and humanities as well as beyond the campus itself.

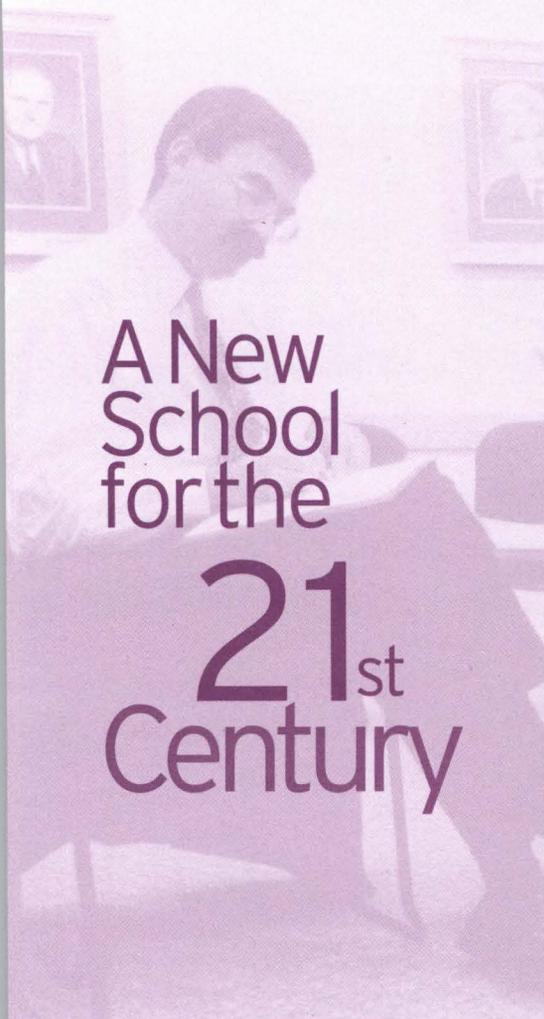
- CLA has already proposed a model to establish labs, enlist tutors, and design instruction to improve the writing skills of undergraduate students.
- "Gateway courses," taught by master teachers and designed to introduce the arts and sciences to students across the campus, are slated to use multi-media technology within the curriculum.
- Beginning next fall, CLA will offer a pilot program of freshman seminars to introduce students to the process of academic inquiry.
- Technological advances offer exciting potential for regional, national, and international education. The college already collaborates with other universities to offer courses to students at a distance. It is well-positioned also to offer a diverse portfolio of courses—including languages and graduate seminars—to lower the cost of instruction through the use of Web-based technology.

### What's Ahead?

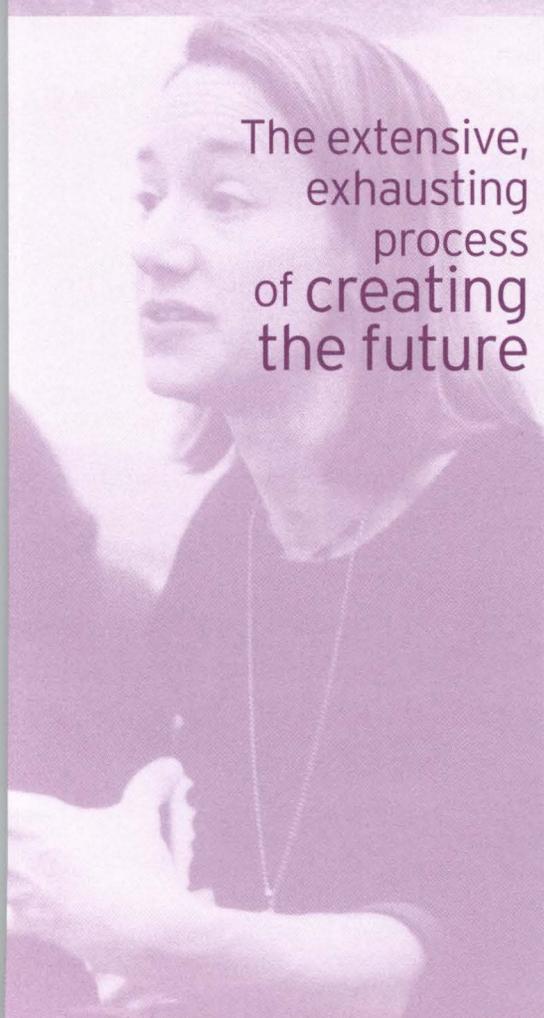
If the next century is the century of ideas, it is also the century of increasingly complex social, economic, and political issues. The University has the opportunity to rebuild programs and stature in areas critical to the future of its students. CLA dean Steven Rosenstone says that CLA must seize this opportunity to deliver "spectacular education to students and spectacular students to the community.

"We want dollars to go into programs and investments into students," says Rosenstone. "We've taken stock of our assets and opportunities, and created a blueprint for success. The time to prove our commitment to our students is now. We won't have this chance again."

CLA has developed special relationships with teachers and school districts responsible for Minnesota's kindergarten, elementary, and high school students. For ten years, the college has offered humanities seminars designed to help teachers present new subject matter to students. As a result of that program, the American Council of Learned Societies selected Minneapolis as one of five sites for a multi-year humanities curriculum project based on the district's partnership with CLA.



# A New School for the 21<sup>st</sup> Century



The extensive, exhausting process of creating the future

The United States' sixth largest communications market is also the home of the University of Minnesota's College of Liberal Arts. With more than 400 newspapers, 22 television stations, a burgeoning film industry, and a growing advertising and marketing sector, the Twin Cities is a national leader in the communications industry.

In the past decade, however, profound changes have occurred in this industry, perhaps more profound than in any other. The advent of digital technology, telecommunications, and the Internet have required communicators to quickly adapt their skills to a variety of media in a number of ways. While these changes are challenging, they also offer CLA the opportunity to take the lead in educating the professionals who will compete in and contribute to one of the fastest growing segments of our economy.

Last December, after three months of extensive study, a task force of industry professionals and University faculty submitted recommendations to Dean Steven Rosenstone designed to revitalize and build the college's journalism and communication programs. The dean then engaged in an intense one-month period of discussion with students, faculty, alumni, and members of the business community. The result is a framework for an innovative School of Journalism and Communication that promotes collaboration between faculty and industry professionals even as it anticipates what's ahead.

- The School will comprise three distinct programs: Professional Journalism (print, broadcast, and electronic media); Strategic Communication (advertising and public relations); and Communication Studies (media and society, law and ethics, international and intercultural communication.)
- The Institute for New Media Studies will join research and education in new media. The Institute will embrace disciplines throughout the University and promote a high degree of collaboration between University faculty and leading industry professionals. As a site for innovation, experimentation, and creativity in new media, it will be an international leader in communications research and education.

Implementation of this initiative requires funding from the Minnesota Legislature. The University's current capital request includes the funds needed to implement the full recommendation for the school, including the renovation of Murphy and Ford Halls. If funding is approved, the new School of Journalism and Communication will begin programs in the fall of 1999.

"Hard-working," "opinionated," "experienced," and "collaborative" are the words members of the Communication Studies Task Force use to describe themselves. Challenged to articulate a new mission, define priorities, specify infrastructure needs, and chart a new course for communication studies at the University, this committee dedicated long hours to the process. Brought together from diverse areas of the community and the University, they shared a commitment to creating a world-class program that could stand as a hallmark to the College of Liberal Arts' leadership in communications.

Here are some views of committee members and observers on the extensive, exhausting, but exhilarating process of creating progress:

Steven Goldstein (chair), founder and former president and CEO of Colfax Communications: "This group exhibited an extraordinary commitment of time and energy. The result was remarkable. Members demonstrated an ability to bring diverse agendas and perspectives to the table and yet maintain an open-minded and collaborative attitude."

Lynda McDonnell, reporter, St. Paul *Pioneer Press*: "One of the encouraging things about this is we became a working model for the kind of collaboration the school is proposing within the University and with communications businesses."

Kathy Tunheim, president of Tunheim Santrizos Company: "This project involved a very short timetable but real-time needs. We were given an opportunity by the University to create a vision unencumbered by rules, yet we weren't envisioning recommendations that couldn't be achieved."

Benjamin Bearman (president of the *Minnesota Daily* board of directors): "The proposed initiatives will really enhance the journalism school. The Institute for New Media Studies could produce great business partnerships and provide real-world experience as a part of students' education. One of the most important parts of learning is what happens outside the classroom."

—Ann Roehl

# Campus Without Walls

Students have innumerable opportunities to personalize their education on a campus as diverse and large as the University of Minnesota. Although the three students profiled are unique, their experiences represent the continuum of options available within the College of Liberal Arts.

## What Are The Odds?



Marilyn Agin fits the definition of non-traditional student. Her academic career embraces four decades. She has four daughters and became a grandmother twice while pursuing her Ph.D. in statistics at the University. Agin graduated last summer, only a few days before she and her husband moved to Connecticut, where she had accepted a position on the biometrics staff of the Central Research division of Pfizer, Inc.

Completing her advanced degree wasn't an easy accomplishment. Approximately 20 percent of students pursuing a doctorate in statistics are women, although that number is increasing. Agin received support from many quarters. Her husband left his job—he holds a Ph.D. in science education—when the Agin family moved to Minnesota so Marilyn could attend the U. Agin's fellow students, her "peers academically if not chronologically," told her frequently, "You're old enough to be our mother, (but) we don't think of you as old." With respect to her age or gender, the School of Statistics was "not prejudiced one way or the other," she says, adding, "that's the way it should be."

Although Agin says her academic skills are not as nimble as they once were ("memorizing is harder after a while"), her advisor, professor Kathryn Chaloner, notes other attributes Agin brought to the department. "She brings a maturity to a research problem that's refreshing," says Chaloner, an admitted Agin fan. "Her solutions to problems are

innovative but grounded in practical statistical reality. For example, one of the many applications of her thesis results was for choosing dose levels in pharmacologic drug development experiments — something she is now actually doing at Pfizer.”

Agin literally left her mark on the statistics department when she designed the school’s first Web page and logo. The additional effort paid off: she received several job offers from company representatives who browsed her Web page. She also received offers to teach, but a professional recruiter ultimately contacted her with the position she selected. Her work with Pfizer includes interaction with many of the 2,700 scientists at the company’s biomedical laboratory campus, giving Agin an opportunity to use both her teaching and research skills. “It’s a great combination of the academic and business worlds,” she says, “something which makes each day both interesting and challenging. I couldn’t ask for more.”

## Of Truffles and Truffaut

Four years ago, Wendy Schubring went looking for an opportunity to study in Europe. Schubring, now a senior in CLA, had at that point skipped over her final year in high school to complete one year at a community college, one year in a private college, and one at the University. Her search for a chance to go abroad culminated in a year in Switzerland, made possible by the University’s International Student Exchange Program. She perfected her French and returned to the University with an interest in pursuing film studies.

Last year, the CLA Honors Division awarded Schubring a Katherine E. Sullivan Scholarship, a grant that allows seniors to enrich their academic experience with a fifth year of study in another country. The scholarship covers all or a portion of educational expenses at a university or research institute, plus room and board and round-trip transportation between the Twin Cities and the study site. Schubring elected to study film at the Paris Center for Critical Studies and the University of Paris.

“It was a very intense year,” she says now. “Because I was already

fluent in French, I could hit the ground running, which was a great advantage. The French have a different way of studying film, and I was able to look at the theories and politics behind film—particularly in the areas of culture and gender—that I hadn’t explored before. It totally changed the way I think about film studies.”

In order to meet the expenses of Paris, Schubring supplemented her scholarship stipend by cooking for a Parisian family. In return she received room and board as well as a taste of true Parisian life.



Wendy Schubring

A black and white photograph of a desk. In the foreground, there is a white coffee cup with a coffee bean pattern. Behind it, there are some papers and a stack of books. The background is slightly out of focus, showing what appears to be a window with blinds and some plants.

## Mr. Smith Goes to Washington

Bryan Smith figured this would be his last year as an undergraduate at the University of Minnesota. Instead, last fall he worked 16-hour days in the White House, and he is planning to intern next spring in the Washington office of Minnesota Congressman Martin Sabo. A political science major, Smith was awarded the A.I. Johnson Scholarship last year. The financial assistance freed him to consider the opportunities afforded by unpaid internships such as those offered by the White House.

"More and more, graduates know only a degree, no matter how good, doesn't cut it anymore," he says. "You need that impressive experience, too, to get out and do important things."

Smith was chosen for the White House internship last August, only three weeks before reporting for work. He was one of 200 interns working in the presidential offices and one of only five to work in the West Wing press office. His forty-hour weeks were concentrated into three days. Although he spent plenty of time at the copy machine, Smith also witnessed press conferences on global climate changes, Hillary Rodham Clinton's conference on children, and a visit from the president of China. "What I did was not necessarily so significant," he says, "but what it contributed to was very significant. I learned I can be part of a team of people who rely on each other completely, that I can work really long days and like it immensely." He credits the Department of Political Science at the University with alerting him to the possibilities both on and off campus. Smith admits he "applies for everything," adding, "people who can afford to be in unpaid internships aren't representative of students in America. There's a push at the White House for diversity in the internship ranks. To make that happen, to make opportunities like this available to all, students need outside financial support. The scholarship I have is very generous, and it's still tough to make it financially. I wonder how many other qualified people are held back because of financial constraints."

Did the White House internship incite any desire to be a reporter? "No way," he says, grinning. "But maybe a press secretary. Now *that's* a powerful place to be." Smith plans to complete his bachelor's degree at the University next year and apply for law school the following fall.

—Mary Gustafson

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*For information about how you might help sponsor an internship or scholarship to support students such as Marilyn, Bryan, or Wendy, please contact Mary Hicks at 612-625-5031.*

"They took me with them to plays, to art showings, to things where the language would have been a barrier if I had tried to do them on my own," she says. "I was able to do what I wanted but have a family, too."

Is Schubring done with her European experience? Maybe. Maybe not. "I had a year of really hard, life-changing study in Paris," she says. "When I look down the road to graduate school, I know it's important to also live and be happy. In that sense, my year in Paris was priceless."

# Opera's MUSIC Ma

## Dominick Argento

almost didn't unpack when he arrived at the University of Minnesota nearly 40 years ago. What he knew about Minnesota was simple: it was somewhere near the setting sun and nowhere near the East Coast. Approaching campus via a sweltering University Avenue, he suggested to his wife, soprano Carolyn Bailey, that perhaps he should stay unemployed. They could go back to his father's Pennsylvania farm and stick it out until the real centers of the music world finally had sense to call.

Historians will record that Argento stayed, ultimately finding music in the hinterland. He is today one of America's pre-eminent composers of lyric opera, having created more than a dozen. He won a Pulitzer Prize in 1975 for his song cycle *From the Diary of Virginia Woolf*, which was first performed by Dame Janet Baker in a Schubert Club recital in St. Paul. Among his many other honors are the OPERA America Award for Achievement, a Grammy nomination in 1991, the Chorus America Founder's Award, the Peabody Medal, and several honorary degrees. He was named a Regents' Professor by the University, elected to the American Academy of Arts and Letters, and named Composer Laureate of the Minnesota Orchestra shortly before his retirement last fall.

Ask Dominick Argento about his successes, though, and the answer reverberates back to teaching and learning.

"My favorite honor may seem an unlikely choice," he says. "The second time I was in Italy, I wrote a piece called *Six Elizabethan Songs* for a tenor friend. It was Elizabethan because that was the only verse written in English I could find in Italy. It's now required repertoire in Canadian music schools. Imagine! Every professional singer must have learned, sung, and been tested on those Elizabethan songs. That beats even the Pulitzer for me."

Argento began playing piano as a teen. Music succeeded model airplanes as his passion after a fateful visit to a local library. "I simply loved model airplanes. I looked under 'M' in the hobby section to find more about them. At the end of the 'M' file I reached 'Music' and discovered George Gershwin and *Rhapsody in Blue*. He led me to Stravinsky and Stravinsky led me to Korsakov and so on. You could say I went through the halls of music backwards, but it didn't matter. I was hooked."

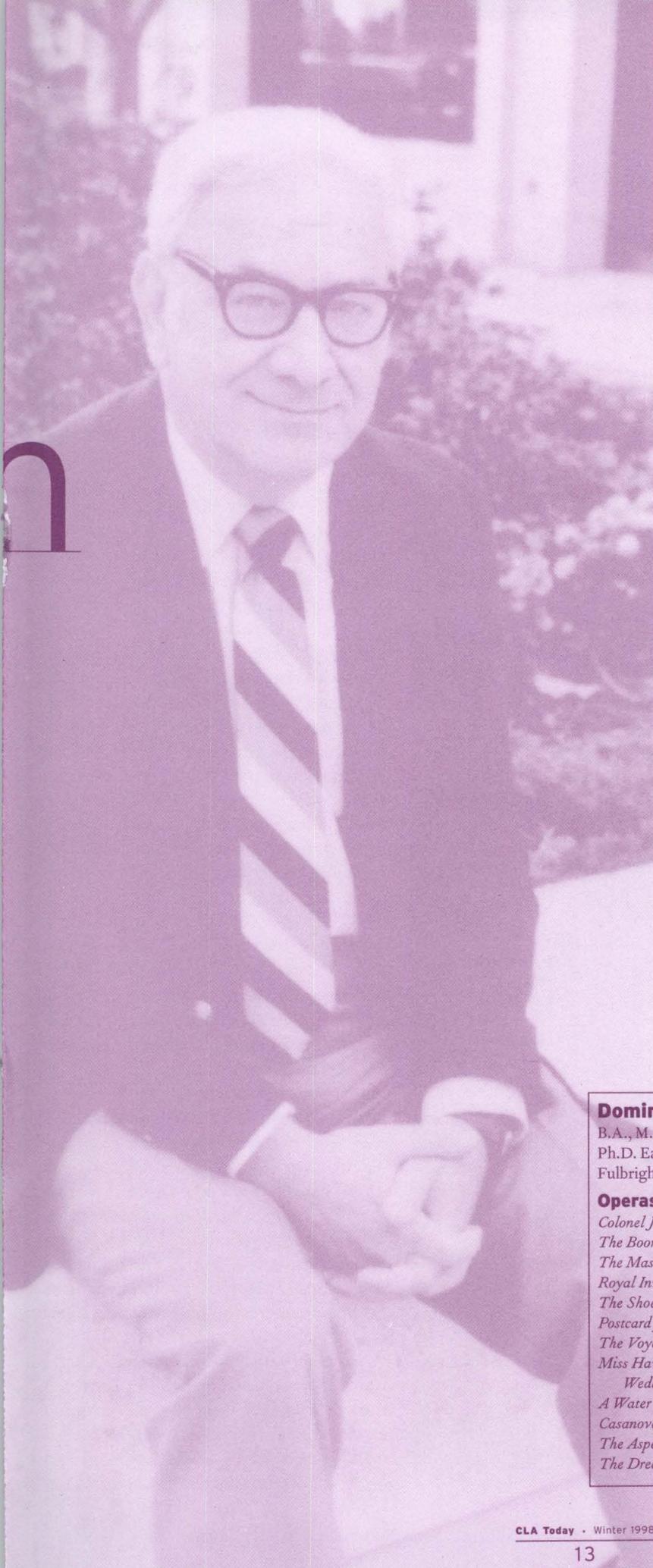
He spent Sunday afternoons practicing on a small piano in his father's tavern until, on his 16th birthday, he arrived home to find a new baby grand shining in the living room. After two years in the army, he enrolled in the Peabody Conservatory as one of 600

piano players, most of whom were more practiced. When his harmony teacher asked if he'd ever composed, Argento took the hint, spending the summer between his freshman and sophomore years writing music. He won the school's composition prize each of the next three years and never looked back.

An advocate for community opera, Argento helped found the Center (now Minnesota) Opera Company. Since the early 1970s, his operas, which have always found success in the United States, have increasingly been heard abroad.

"Dominick Argento has been hailed as a 'true American Romantic' composer," says Philip Brunelle, artistic director and founder of the Plymouth Music Series. "His teaching lured students to Minnesota for the sole opportunity to study composition with one of our country's finest teachers of this craft. His music has often debuted here, sung by the greatest vocal performers in the world. His works have been performed in all fifty states and beyond—all of this while living in Minneapolis as a contributor to the 'quality of life' we all value. His music will continue to fascinate and inspire people around the world for years to come."

Argento delights in the successes of his students as well: Randall Davidson, Steve Paulus, and Libby Larsen,



among others. "When I came, I had no idea Scandinavians could be so musical! Now I tell my students to find a place that's not New York, not L.A., but a place that needs composers. Find a community niche where you can contribute. I've worked with every organization in town, and that could never happen anywhere else. This community has accepted me, and it is my spiritual home, too."

Why opera? The chance to tell a story, to portray dramatic theatre through music, to speak to the heart, to the music within everyone—the reasons pour out of Argento. His greatest achievement? "Marrying the girl I did. When we first came here she was more recognized than I was. She was the diva of the opera company. She is single-handedly responsible for my success. I grew to love the voice by loving the singer. . . . I leave unfinished scores on the piano. When I return to them, there are mysterious little marks in the margins. We never talk about it, but I pay attention when it says, 'Impossible! It's difficult to sing a vowel up there.' That's why my music fits a singer. I was taught by the master how to do this."

It's been said the greatest teachers consider themselves perpetual students. Perhaps that's why Dominick Argento's legacy will sing on for decades to come.

—Mary Gustafson

### **Dominick Argento**

B.A., M.A. Peabody Conservatory  
Ph.D. Eastman School of Music  
Fulbright and Guggenheim Fellow

#### **Operas:**

*Colonel Jonathon the Saint* (1957)  
*The Boor* (1957)  
*The Masque of Angels* (1963)  
*Royal Invitation* (1964)  
*The Shoemaker's Holiday* (1967)  
*Postcard from Morocco* (1971)  
*The Voyage of Edgar Allen Poe* (1976)  
*Miss Havisham's*  
*Wedding Night* (1981)  
*A Water Bird Talk* (1981)  
*Casanova's Homecoming* (1984)  
*The Aspern Papers* (1988)  
*The Dream of Valentino* (1994)

#### **Song Cycles:**

*Letters from Composers* (1968)  
*To Be Sung Upon the Water* (1973)  
*From the Diary of*  
*Virginia Woolf* (1975)  
*I Hate and I Love* (1982)  
*The Andree Expedition* (1983)  
*Casa Guidi* (1983)  
*A Few Words About Chekhov* (1996)

# Technology Meets Creativity

in Assistant  
Professor  
**Marjorie  
Franklin**

Her career is as diverse as it is intriguing. She's written software for the Apollo space program, was schooled in art and filmmaking, has exhibited her art publicly, and now, as one of the newest faculty members of the University's Department of Art, is blending her diverse background and many talents into a post as assistant professor.

Marjorie Franklin joined the University of Minnesota this past fall with the charge of creating an electronic art program scheduled to debut fall quarter 1999. She intends to create a model program designed to prepare both graduate and undergraduate students for an evolving arts world in which technology and creativity are united. The program promises to be novel.

"Electronic fine art as a curriculum is something you rarely see in university art departments," Franklin points out. "We're coming at it from a fine arts point of view, which encourages creativity and experimentation." In Franklin's view, the goal is to create a program that provides a range of options for students' career success. "If your curriculum is too narrow, someone may experience immediate success in the job market, but they're stuck in the long run," she says. "The electronic art program is the best sort of marriage of art with technology. It's about engaging minds in ideas while providing experiences making artwork with a computer and its tools. Our objective is to be inventive and creative by developing a new landscape for electronic art."

Franklin's diverse background includes training in piano and cello, filmmaking, and the fine arts. Her early academic training includes studies in chemistry and science at Long Beach City College followed by a bachelor's degree in filmmaking from San

Marjorie Franklin

Francisco Art Institute.

Throughout high school and college, however, Franklin worked in mathematics. This experience led her to posts at California-based North American Aviation, where she wrote software for the Apollo space program and Hughes Aircraft communication satellites. She also has held positions with financial services companies.

Franklin was eventually drawn to teaching electronic art as a way to integrate all parts of her life. She returned to graduate school, receiving a master of fine arts degree in 1994 from San Francisco State University. She subsequently accepted a post as assistant professor at Northern Illinois University in DeKalb, Illinois.

Wayne Potratz, chair of the Department of Art, praises Franklin's singular experience and views it as critical to launching the electronic art program. "Marjorie has extensive experience in systems analysis. She knows technology and art, and her work is interactive, not just pretty pictures on a screen," he says.

Potratz adds that electronic art is not just a graphic arts discipline—it must use electronic media in new and striking ways. "In an industry (computers) that can be deadly serious, Marjorie's work shows humor, humanity, and thought. She has an understanding of what electronic art can be, in a way which draws on a variety of disciplines such as sculpture, printmaking, theatre, and video. She'll collaborate with other schools at the University, including the Institute of Technology and mechanical engineering, to develop the computer arts program.

"There can't be an art department in the 21st century without technology," concludes Potratz. "We view electronic art as a fertile area for collaboration with technology."

Franklin's most popular work to date is an interactive installation entitled "Seduction." It depicts the allure of computers to people using only sound: the location of the participant in the exhibit determines what is heard. It has been exhibited in Los Angeles, San Francisco, Montreal, and Lisbon, Portugal.

She is currently working on "Digital Blood," a piece about women, babies, and artificial life, scheduled to debut this summer.

—Ann Roehl

# Awards and Accolades



## HAMPL NAMED REGENT'S PROFESSOR

English professor Patricia Hampl was named Regents' Professor, the highest rank for University faculty. An accomplished poet and memoirist, Hampl has created *Spillville*, *Woman Before an Aquarium*, *A Romantic Education*, *In a Winter Garden*, *Resort and Other Poems*, and *Claire de Lune*. She joined the University as an assistant professor in 1982, rising to full professor in 1989.

## FACULTY

Professor **Anatoly Liberman**, Department of German, Scandinavian, and Dutch, is the recipient of the 1997 award given jointly by *Verbatim: The Language Quarterly* and The Dictionary Society of North America. He received \$2,500 to support a bibliography for his ongoing project, *An Encyclopedic Dictionary of English Etymology*.

The Minnesota Council on the Teaching of Languages and Cultures presented professor **Carol Klee** with its most distinguished award, the Emma Birkmaier Award, at its annual conference recently. The award recognizes service, support, and academic contributions to the field of world culture and language education in Minnesota. Klee is chair of the Department of Spanish and Portuguese.

Professor **Nancy L. Roberts**, School of Journalism and Mass Communication, and co-editor Anne Klejment received the Eighth Annual Pax Christi USA Book Award for *American Catholic Pacifism: The Influence of Dorothy Day and the Catholic Worker Movement*.

Associate professor **Archibald Leyasmeyer**, Department of English, was elected chair of the Minnesota Humanities Commission in June 1997. Over the last 25 years he has served as an officer of many organizations, including the Guthrie Theater, the Jerome Foundation, the Playwrights' Center, the Frederick R. Weisman Art Museum, Center Film, and the Center for Arts Criticism.

Professors **John Howe** (history), **Toni McNaron** (English), **Richard Skaggs** (geography), **Gerhard Weiss** (German, Scandinavian, and Dutch), and **Vern Sutton** (director of the School of Music), received the 1997 President's Award for Outstanding Service. The award recognizes exceptional service to the University by any active or retired member of the faculty or staff.

Statistics professor **Seymour Geisser** was recognized by the publication of the book *Modeling and Prediction: Honoring Seymour Geisser*, published by Springer-Verlag. Contributors to the book include well-known researchers in statistics and econometrics.

Saxophone instructor **Richard Dirlam** presented master classes and five concerts during a three-week visit to Japan in June 1997. Dirlam performed at Kunitachi and Showa Colleges in Tokyo and the Osaka College of Music.

Regents' Professor **Ellen Berscheid** delivered the Distinguished Scholar Lecture to the Minnesota Psychological Association. The title of her lecture was "Psychology's Contribution to the Science of Interpersonal Relationships."

# Awards and Accolades

## ALUMNI

The American Psychological Association celebrated its 50th anniversary in August 1997, awarding lifetime achievement recognition to 26 scholars in evaluation, measurement, and statistics. Graduates of the University of Minnesota received the largest number of awards (six), followed by Princeton (five), the University of Chicago (four), and the University of London (two). Recipients from Minnesota are **John. B. Carroll** (Ph.D. '41), **Leona Tyler** (Ph.D. '45), **Paul Meehl** (Ph.D. '45), **W. Grant Dahlstrom** (Ph.D. '49), **Harrison Gough** (Ph.D. '49) and **John Holland** (Ph.D. '52).

**Robert Rofidal** (history, B.A. '69) has been named the 1997 Small Business Advocate of the Year by the Bloomington Chamber of Commerce. Rofidal is director of marketing for the certified public accounting firm Boeckermann, Heinan & Mayer, P.A.

**Sheree Miller** (M.F.A. '96) won a 1997 Daytime Emmy Award for Outstanding Art Direction/Set Direction/Scenic Design for a Drama Series for her work on the television show, "Days of Our Lives."

**Annette Laabs Paajanen** (journalism, B.A. '76) has been named president of the Twin Cities Chapter of the Association for Women in Communications. Paajanen is an independent communicator specializing in business communications and public relations.

**Rita Erickson** (anthropology, Ph.D. '85) recently published "*Paper or Plastic?*" *Energy, Environment and Consumerism in Sweden and America*, a comparison of environmental awareness among residents of small towns in Sweden and Minnesota. The study is based on fieldwork completed in Foley, Minnesota, and Munka Ljungby, Sweden.

**Richard Scherer** (music education, B.S. '49) was inducted into the Fairmont High School hall of fame. He directed the Minnesota school's band from 1950 to 1983 and was also a percussion instructor at Mankato State University for eight years. Now retired, Scherer lives in Lee's Summit, Missouri.

**Marilyn Chiat** (art history, M.A. '72, Ph.D. '79) has written *America's Religious Architecture: Sacred Places for Every Community*. Published by John Wiley & Sons, the book reviews more than 500 historic places of worship in the United States, many of them with national architectural, historic, and cultural significance. Chiat is also an adjunct faculty member in the Department of Classical and Near Eastern Studies at the University.

## STUDENTS

**David Domke** (mass communication, Ph.D. '96) received the Nafziger-White Dissertation Award from the Association for Education Journalism and Mass Communication. The award is given for the dissertation judged to be the best produced in the field of journalism and mass communication during the year it is defended. Domke is the third University of Minnesota student to receive this award since its inception in 1984. Previous School of Journalism and Mass Communication recipients are Richard Keilbowitz (1985) and John R. Finnegan, Jr. (1987). All three University of Minnesota recipients were advisees of Hazel Dicken-Garcia. Domke

is currently a visiting instructor at the University.

Saxophone instructor Richard Dirlam and School of Music senior **Robert Schrepel** performed together at the XI World Saxophone Congress in Valencia, Spain. Mr. Schrepel also premiered a new composition by doctoral candidate **Thomas Trenka**.

**Lisa Rainey** (individualized degree program: "Building American Community") received the Best Undergraduate Presentation award at the West Lakes Division conferences of the American Association of Geographers for her paper on abandoned farmsteads in southwestern Minnesota. Rainey also interns with the Center for Southwest Regional Development Commission and the Southwest Minnesota Housing Partnership.

## DEATHS

Recent months have brought the deaths of several notable CLA faculty and former faculty members. We remember them here.

**Jerry Buckanaga** A popular instructor of Indian Studies, Jerry Buckanaga died in July 1997 from a sudden heart attack. Buckanaga was the founder of an experimental school, held posts in the White Earth Reservation and executive council of the Minnesota Chippewa tribe, worked for the Osseo school district and was head of the Red School House in St. Paul, Minn.

**Frank Bencriscutto** Former University of Minnesota music professor and director of bands Frank Bencriscutto died from cancer in August at age 63. Widely known for his work, "Dr. Ben" was the first band director to present indoor marching-band concerts. He recorded a collection of band music, "School Songs of the University of Minnesota," was creating a second version at the time of his death, and also authored a book for high school students, *Total Musicianship*.

**Jean Congdon** Former speech communication and theatre professor Jean Congdon died in August from cancer. She was 71. Congdon taught courses in oral interpretation of fiction and drama, stage direction, and the humanities until she retired from the University in 1991. Deeply committed to the theatre community, she wrote and directed several productions for the University Theatre and was a founder of Minneapolis-based Theater in the Round.

**Paul Murphy** Former Regents' Professor of American history Paul Murphy died in July at age 73. Murphy had a long and distinguished career with the University, where he taught legal and constitutional history for nearly 40 years. He was inducted into the Minnesota Teachers Hall of Fame in 1995.

**Raymond Nixon** Retired journalism faculty member and scholar of international communications Raymond Nixon died in December at his home in Bloomington, Minnesota. He was 94. Nixon joined the University in 1952. He retired in 1971, but continued to lecture and conduct seminars on international communications at universities across the United States and abroad.

Clayton D. Tenquist, Coordinator of Alumni Programs

## Volunteer!

Start Your Year Off Right:

The College of Liberal Arts always needs committed volunteers to help with alumni programs and student opportunities. The CLA Alumni Society has volunteer positions for outreach programs ranging from academic department events on campus to national student recruitment and mentoring opportunities. The CLA Alumni Society is affiliated with the University of Minnesota Alumni Association.

Where could your time make a difference in 1998?

- **Alumni Admissions Program.** Help us recruit members of the CLA class of 2002 (in Minnesota or nationally).
- **Alumni Chapters.** The alumni association connects alumni living outside the Twin Cities metropolitan area with the University through communication, partnership, and service. There are 19 alumni chapters in Minnesota, with 34 in other states and seven in foreign countries.
- **Alumni Legislative Network.** CLA friends and alumni are encouraged to help state legislators understand the importance of the college's message. This program is a partner of the UMAA's Legislative Network.
- **Alumni Society Board of Directors.** Assist with specific college department events hosted periodically by the board.
- **"What Can I Do With a Major In?"** Alumni with liberal arts degrees provide career information for students, working in conjunction with the college's Office for Special Learning Opportunities and academic departments.
- **Parent Orientation.** Help with annual information sessions for parents of freshmen and transfer students. Alumni volunteers are needed to welcome the parents and answer "easy" questions.
- **Informational Interviews.** Assist students with "mock" interviews, either over the phone or in person.
- **Internships.** Absolutely the best way for CLA students to discover and work in real-life employer situations. If your company has a program and wants information, contact Cindy Whisnatt at OSLO, 612-624-7387.
- **Join the University of Minnesota Alumni Association!** Call 1-800-UMALUMS. Your membership supports all of these programs established to enhance the University of Minnesota Connection.

## The Campaign!

10,000 Gophers:

Whether it's formally or informally, mentors have probably enriched your life and contributed to your success. The CLA Alumni Society is embarking on an ambitious campaign to recruit 5,000 mentors for 5,000 CLA students.

The goal is admittedly ambitious, but mentoring is simply one of the best ways for students to envision their lives after graduation. It offers students a preview of coming life attractions along with an experienced voice to offer guidance and running commentary. Mentoring relationships allow students to learn invaluable lessons from "pros" about career preparation, directions, and choices. Its purpose is not to link students with jobs as much as it is to open up possibilities.

So, what's in it for you? No trinkets, no medals, no certificates of merit: just the immense satisfaction of knowing you made a real difference in a student's life. And who knows? Your mentoring relationship could be the beginning of a lifelong friendship.

We also encourage companies in the Twin Cities area to sponsor CLA students in the mentoring program. If you want to know more about this terrific opportunity for both students and your company or organization, please contact me through e-mail at [tenqu002@tc.umn.edu](mailto:tenqu002@tc.umn.edu) or by telephone at (612) 625-4324. If you are already a mentor with the 10,000 Gophers program, thank you! Please pass the word to a business colleague, friend, or anyone else who might be interested.

# What do you do with an English degree

## Clay Jenkinson

*B.A. University of Minnesota  
English literature and theology,  
Oxford University  
Instructor, University of Nevada,  
Reno*

*Co-creator, modern humanities  
Chautauqua movement  
Principal on-air historical  
consultant to Ken Burns' film  
on Thomas Jefferson  
National Endowment for the Human-  
ities' Charles Frankel Prize, 1989  
North Dakota Humanities Council,  
Humanities Scholar of the Year,  
1989  
North Dakota Humanities  
Council, Woksape Award, 1991  
Creator, "The Thomas Jefferson  
Hour"  
Author, The Paradox of Thomas  
Jefferson*

**Clay Jenkinson offers students ideas of projects with which they can emulate some of Jefferson's interests. Here's a partial list:**

- *Design your own dream house, putting everything in it you would want if money and practicality were no object.*
- *If you were sending out a Lewis and Clark expedition, where would you send it, what would you want to learn, and who would be your expedition leaders?*
- *Try to read three hours a day for a week. Keep a journal to see how well you do.*
- *Take down weather information, at least the temperature, twice a day for a month.*
- *If you could reform any five things in American life, what would they be?*
- *In the next year, try to grow some food for your family's table.*
- *Start learning Latin or French or Greek. (Thomas Jefferson knew seven languages.)*
- *Take up a musical instrument. (Mr. Jefferson played the violin and cello.)*

When Clay Jenkinson enrolled as a college freshman in 1973, he had no idea that his life's work would include traveling around the country dressed up as a famous dead person in tights. Three University of Minnesota professors changed his mind.

"But I don't blame them at all," says Jenkinson, now a nationally recognized authority on Thomas Jefferson. Currently on leave from his position as a humanities instructor at the University of Nevada at Reno, he travels the country much of the year, portraying Jefferson in an historically accurate characterization. He makes hundreds of appearances annually before schoolchildren, professional organizations, and business leaders, and was a key consultant to filmmaker Ken Burns, appearing on camera in Burns' 1997 film on Jefferson. Creator of the nationally syndicated "Thomas Jefferson Hour," a weekly call-in program on public radio, Jenkinson also will release a new book, *The Paradox of Thomas Jefferson*, later this spring.

A Rhodes and Danforth scholar, he holds a B.A. in English from the University of Minnesota and a degree in English literature and theology from Oxford University.

"I grew up in North Dakota, and we viewed the University of Minnesota as the mecca of enlightenment," Jenkinson says.

"So when University professors David Noble and Tom Clayton took on the character of historic people in classes, I took notice. It was entertaining. It was brilliant. It was playful. And I realized it was really an important form of scholarship, a legitimate way to bring education to people." Jenkinson saw Noble portray Jefferson, among others, while Clayton appeared as Shakespeare in some of his classes. Professor Robert

Moore—"an elegant man, very akin to Jefferson"—introduced Jenkinson, who specialized in Renaissance literature, to the 18th century, the wellspring for many of his characterizations.

Jenkinson has appeared in 45 states on more than 1,000 occasions, including several presentations at the White House. His favorite audiences are children because "they are moral absolutists who don't accept the first answer. They don't give up on a question, and I have to search within to really provide what Jefferson would respond. They push me, and it renews my belief in the possibilities of education." In 1989, President George Bush awarded Jenkinson the Charles Frankel Prize for exemplary work in the public humanities. It is the highest honor given by the National Endowment for the Humanities. The Kansas Humanities Council named him its Humanities Scholar of the Year in 1989, and the North Dakota Humanities Council awarded him its highest award, the Woksape, in 1991.

Although each character is extensively researched (he has also appeared as Meriwether Lewis, Jonathan Swift, and John Calvin, among others), Jenkinson's presentations are not scripted. He instead responds spontaneously to audience questions, something never lacking when the topic is Jefferson.

Jenkinson himself remains impressed with his Minnesota education. "You know, of all the states, Minnesota with its land grant university is closest to Jefferson's ideals of education," he says. "This is a farm state, where values matter. Jefferson believed in the core values created by an agrarian community, that an education based on those basic human values coupled with high scholarship should be available to all. That's what Minnesota offers.

"You could write me a blank check," Jenkinson continues, "tell me I could go anywhere—Oxford, Stanford, Yale, Harvard—and I'd still fill that check in with 'University of Minnesota.' The standards of excellence are very high, and the average young person from North Dakota and Minnesota can make the most of everything here."

What's next for this most active scholar? One of his projects is the New Enlightenment Radio Network, a nonprofit organization Jenkinson hopes will make radio a prime source of humanities programming. "My dream is to make it a prominent part of the national discourse so that, when something happens, people will tune in to hear what Jefferson has to say. I'd like to be known as a true humanities scholar, one who can nail the ideas, provide context, and offer perspective."

With or without tights.

—Mary Gustafson

The humanities are our best cultural mirror. By examining texts of the past we have it in our power to clarify the future.

—Clay Jenkinson,  
*The Modernity of Jonathan Swift*

For more information on a Jefferson presentation or "The Thomas Jefferson Hour," we recommend visiting Clay Jenkinson's Web site at [th-jefferson.org](http://th-jefferson.org)

# Satellite dishes around the dinner table

In 1947, the black-and-white television transformed the electronics industry. It was followed by such innovations as the color TV in 1953, the VCR in 1979, and personal computers in 1983.

Fast forward a few years to 1994, when a circular device approximately 18 inches in diameter made its debut on the roofs of homes throughout the nation. This little "dish" made history as one of the fastest-selling consumer electronics products in United States history. It linked homes with a satellite, bringing a whole new array of entertainment options to television viewers.

The product was the brainchild of Hubbard Broadcasting, a company whose hand has been in the broadcast industry for more than 70 years. At the center of the phenomenon is a University alumnus who grew up discussing the business of television around the family dinner table.

Stanley E. Hubbard (journalism B.A. '83), played a strategic role in the creation of United States Satellite Broadcasting Company (USSB), which developed the Digital Satellite System (DSS). He has held a variety of posts in the company since it was formed in 1981, now serving as its chief executive officer.

USSB provides satellite-delivered television programming with a special focus on movies. DSS is today on the roofs of more than a million paying customers.

The Hubbard name first became associated with broadcasting in 1923, when Hubbard's grandfather purchased radio station WAMD. Now called KSTP, the station was the first in the industry to offer live sporting events and news programs. It also was the first to sell advertising within its programs.

"My grandfather knew if you put good programming on the air, people would listen, and sponsors would buy ad space," his grandson now says.

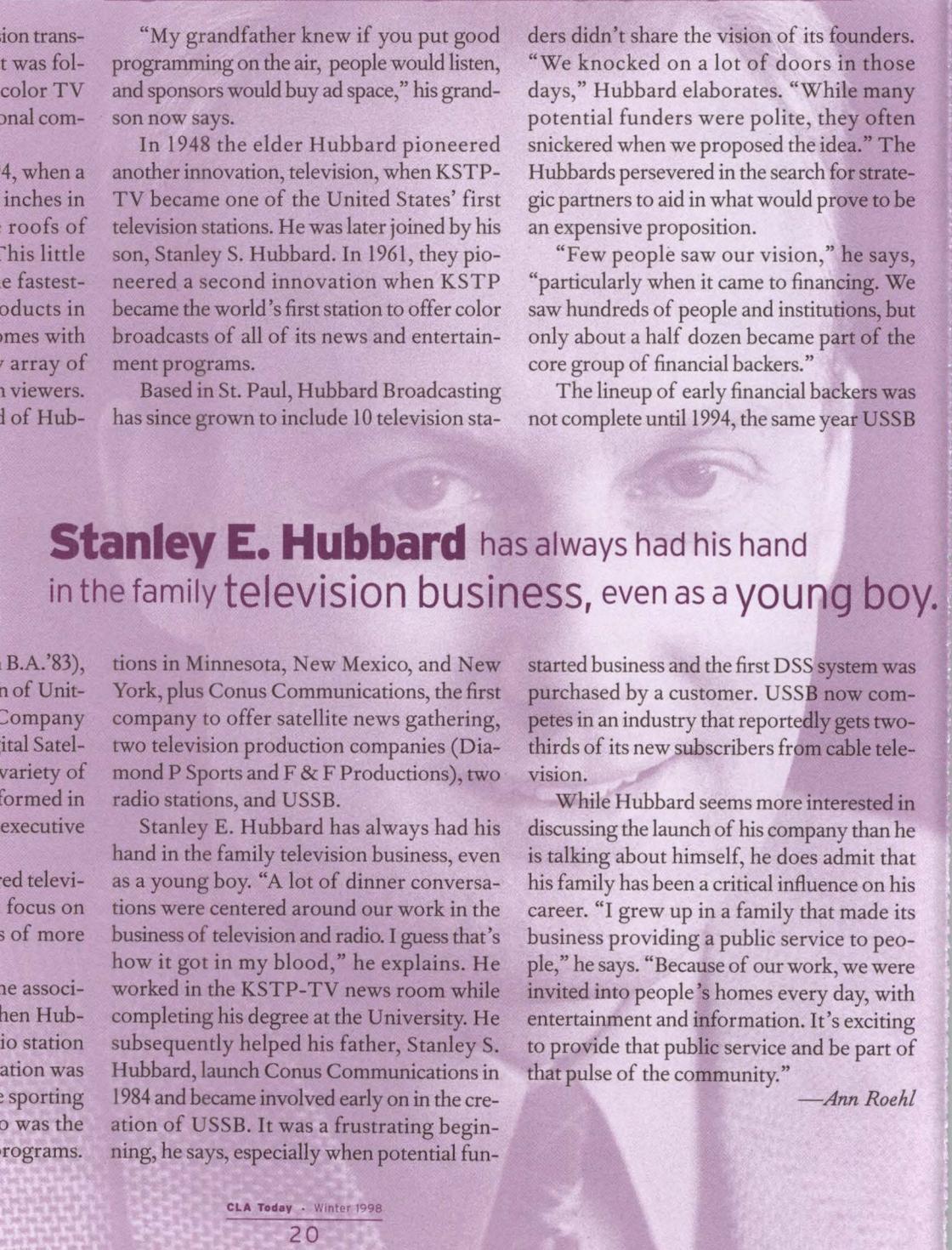
In 1948 the elder Hubbard pioneered another innovation, television, when KSTP-TV became one of the United States' first television stations. He was later joined by his son, Stanley S. Hubbard. In 1961, they pioneered a second innovation when KSTP became the world's first station to offer color broadcasts of all of its news and entertainment programs.

Based in St. Paul, Hubbard Broadcasting has since grown to include 10 television sta-

tions and 10 radio stations. "My grandfathers didn't share the vision of its founders. "We knocked on a lot of doors in those days," Hubbard elaborates. "While many potential funders were polite, they often snickered when we proposed the idea." The Hubbards persevered in the search for strategic partners to aid in what would prove to be an expensive proposition.

"Few people saw our vision," he says, "particularly when it came to financing. We saw hundreds of people and institutions, but only about a half dozen became part of the core group of financial backers."

The lineup of early financial backers was not complete until 1994, the same year USSB



**Stanley E. Hubbard** has always had his hand in the family television business, even as a young boy.

tions in Minnesota, New Mexico, and New York, plus Conus Communications, the first company to offer satellite news gathering, two television production companies (Diamond P Sports and F & F Productions), two radio stations, and USSB.

Stanley E. Hubbard has always had his hand in the family television business, even as a young boy. "A lot of dinner conversations were centered around our work in the business of television and radio. I guess that's how it got in my blood," he explains. He worked in the KSTP-TV news room while completing his degree at the University. He subsequently helped his father, Stanley S. Hubbard, launch Conus Communications in 1984 and became involved early on in the creation of USSB. It was a frustrating beginning, he says, especially when potential fun-

started business and the first DSS system was purchased by a customer. USSB now competes in an industry that reportedly gets two-thirds of its new subscribers from cable television.

While Hubbard seems more interested in discussing the launch of his company than he is talking about himself, he does admit that his family has been a critical influence on his career. "I grew up in a family that made its business providing a public service to people," he says. "Because of our work, we were invited into people's homes every day, with entertainment and information. It's exciting to provide that public service and be part of that pulse of the community."

—Ann Roehl

# A \$2 Million Gift

from the heart

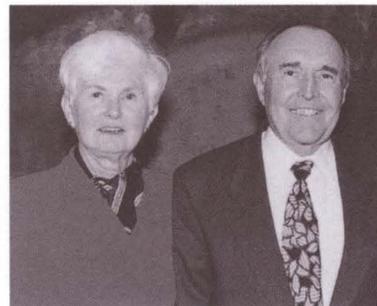
In 1949, an undergraduate student in the College of Agriculture helped organize the first Campus Carnival on the University of Minnesota campus. It raised \$3,600 to benefit Red Feather (now called the United Way). After that, you might think he would want to take a rest. Instead, Lee Sundet let his love of the University and his sense of what was needed guide his next steps. He put together a second event, Western Roundup, dedicated to raising funds for a student union on the St. Paul campus. Although Campus Carnival became a staple on the University calendar for decades, Western Roundup never needed repetition: legislators took note of Sundet's vision and designated state funds to build the student union.

The University of Minnesota has never been far from the thoughts of Lee and Louise Sundet. As students—she studied home economics—they actively participated in their respective fraternity and sorority and attended basketball, football, and hockey games together. In the ensuing years, as business prospered and their family grew, they continued to heed the needs of University students, providing major gifts in support of the men's athletic program and University sports facilities. Three of their four children graduated from the U, and earlier this year, the Sundet family guaranteed additional new opportunities for future students. Their \$1.5 million gift to the College of Liberal Arts endows a chair in New Testament and Christian Studies. An additional \$500,000 will build a new entrance to the Gibson-Nagurski Football Complex. The donation to the men's athletics program will also provide for creation of a Hall of Fame in the building's lobby.

John Roach, retired archbishop of St. Paul and Minneapolis, and Herbert Chilstrom, retired Lutheran presiding bishop, co-chaired the University's campaign to endow the chair in New Testament and Christian Studies. The Sundet Family Chair will complement the Berman Family Chair in Hebrew Bible and Jewish Studies created in 1996. Both chairs are based in the Department of Classical and Near Eastern Studies and will help build a premier interdisciplinary religious studies program in the College of Liberal Arts.

"We really love the University," says Lee Sundet, "and this gift is in appreciation for the place it holds in our lives, in two special ways. First, we know the Bible has such a significant impact in history. For one thing, it was the first textbook in this country's schools. We believe it's important the New Testament be viewed in context. We also know," he continues, "that when the University's sports teams win, people think even better of the University. When the University does better, nearby smaller colleges also do better. We support the athletic programs not only because we enjoy the teams but because we cherish what they can do for the community and the University as a whole."

Philanthropy, business success, and an abiding faith have been part of the Sundets' life together from their



Louise and Lee Sundet

early days at the University. Lee Sundet financed his college education selling welders door-to-door. He stayed with the same manufacturing company after graduation, eventually accepting the owners' offer to purchase the firm. Century Manufacturing built welders and battery chargers, creating private label products for 76 different companies. The Sundets subsequently purchased several other companies, including Goodall Manufacturing, which their son David now owns. In addition, son Scott works with Fountain Industries, daughter Mary Belford works with MDSC Real Estate, and daughter Carol Meeker works with the Sundet Foundation. The family sold the other firms in recent years.

The Sundets have a long history of community involvement, volunteering time to a wide variety of organizations. The Sundet Family Chair in New Testament and Christian Studies—expected to be filled by a scholar of international reputation by the fall of 1999—will be an enduring testament to their commitment to the University.

—Mary Gustafson

## For Love of a Piano

Though quiet in demeanor, Lloyd F. Gonyea touched people and made friends around the world through one compelling interest: his love of music.

This year Gonyea's sister, Lorraine Stewart, and his widow, Jeanne Gonyea, established a scholarship fund to honor the memory of a brother and a husband and who had a lifelong love affair with the piano. Scholarships from the Lloyd F. Gonyea Music Student Scholarship Fund are given annually to a music major with a preference for piano. This year, two students have been supported with \$1,000 scholarships.

Stewart, a St. Paul resident, had the idea first.

"Lloyd was very involved in music and was a very fine pianist," she explains. "It was a big part of his life, and I wanted to find an endowment he would appreciate and which would be a fitting way to honor his memory."

Stewart knew about various foundations at the University from her former work as faculty member of the Division of Medical Technology. She shared the idea for a memorial with her sister-in-law, Jeanne Gonyea, who became an enthusiastic partner in building the fund.

"Lloyd loved the piano and wherever we lived he accompanied choral and other musical groups," says Gonyea. "I knew this gift would keep his love of the piano alive. That's something he would have wanted."

Lloyd Gonyea's interest in music began at St. Bridget's Catholic School in North Minneapolis, where he learned piano from a nun and played organ for the church. He graduated from deLaSalle High School and worked for two years at the Minneapolis Grain Exchange before attending and graduating from the University's Institute of Technology.

"Lloyd had a scholarship to attend a music school in Minneapolis, but at that time it was tough for a musician to make a living," Gonyea remembers. "He thought he should prepare for a career that was more stable and allowed him to pursue music in his free time."

While Lloyd Gonyea didn't choose music as a vocation, as an avocation it opened many doors.

He worked as an engineer for companies in Maryland, Pennsylvania, and Oklahoma, and spent more than 20 years with consulting engineering company Arthur D. Little, headquartered in Cambridge, Massachusetts. During his tenure with the company, the Gonyeas lived in Brazil, Saudi Arabia, and Bangladesh, among other places.

"In every place we lived, music was our introduction to the people," Jeanne Gonyea says. She particularly remembers Saudi Arabia. "It was hard to acquire instruments there. Lloyd had a harpsichord kit sent to him in Riyadh, and we eventually got a piano. But it wasn't easy."

The couple also spent two years in Bangladesh, returning to the United States in 1985 to settle in Wolfesboro, New Hampshire, where Lloyd was an active accompanist for a choral group. "Up until his death, Lloyd played piano every day," says Gonyea. "Eventually, it was just 20 minutes at a time, but he played as long as his strength allowed him to do so." On February 7, 1996, leukemia claimed Lloyd Gonyea's life, but not the memory of his love for music.

Stewart and Gonyea have found additional ways to share their philanthropic spirit with others. Volunteer work with the Minnesota Historical Society occupies much of Stewart's time. Gonyea volunteers at a small hospital in Wolfesboro, where her work includes Hospital Aid, an annual fundraising event.

"Setting up a scholarship fund to honor Lloyd was one of the most exciting things I've ever done," Stewart says. "It feels gratifying to help someone who needs it."

Jeanne Gonyea adds, "I can't think of a better way to honor Lloyd's memory."

—Ann Roehl

# The Dance of Jean Dain Waters

Jean Dain Waters once worked for the Federal Bureau of Investigation in Washington, D.C. for two weeks. The hours (11 p.m. to 7 a.m.) didn't suit her. She left to write articles for publications of the American Red Cross, then got married and returned to her home state of Minnesota, settling in Rochester with her husband, George. They raised three children and actively participated in civic affairs and functions.

The rest of Waters' resumé fits more predictably with her decision to donate \$10,000 in support of the University's new dance building. Very active in Rochester's area theatre, she has starred as Kate in "Kiss Me Kate," Katherine in "The Taming of the Shrew," Eleanor in "A Lion in Winter," the crazy aunt in "Gigi," and, as she puts it, in "other Shakespeare stuff." She founded Fitnastics, a dance and exercise studio, in 1975. The philosophy of the studio, she says, is "to incorporate ballet and jazz into dance exercise. The idea is not to exhaust yourself, but to move in a lyrical type of exercise that brings in wonderful music." Fitnastics offerings also include ballet, jazz, yoga, line dancing, and t'ai chi, a form of Eastern meditative movement.

Waters is not a graduate of Minnesota, but she is a fan of the professionalism and performances of the University's dance program. She often makes the trip from Rochester to view performances at Northrop Auditorium. One particular on-campus experience sticks in her mind. "They brought me in to teach t'ai chi to the dancers," she says. "I looked out over a crowded room, absolutely chock full of these young performers. T'ai chi isn't difficult, but it is precise, and it encourages tremendous focus. Here were these 100 or so young people who picked it up so easily, and moved with it so beautifully, all in synchrony with each other and with themselves. It was an amazing thing to see."

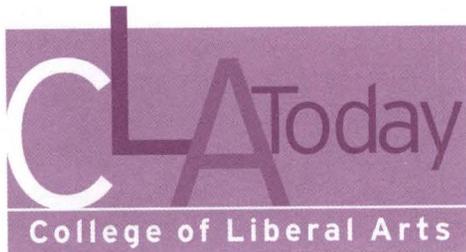
Waters helped create the Southeastern Minnesota Traveling Company, a performing group that focuses on ballet. She is also one of three founders of Seraphim III, a sacred dance group that performs to psalms and hymns in churches throughout the state of Minnesota. She has a deep interest in the issues surrounding mental health, and has served on the Olmstead County Association for Mental Health and the Minnesota Board of Mental Health, among others. Always, though, her interests come back to ballet.

"I wanted to support the new building," says Waters. "America is America. It's right for the government to support the arts, but it's also right that people who can chip in a fair share."

The new dance center will be a significant addition to the University's West Bank Arts District. It is positioned to be a welcoming gateway to the performance and exhibition halls for theatre, dance, music, and art. The dance building is intended as a forum for University performers as well as community dance groups. It is scheduled to open in January 1999, with a large community-wide celebration anticipated to include new works from students, faculty, and community choreographers.

Jean Dain Waters will be there.

—Mary Gustafson



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## Donating to a **Land Grant University**

**Helpful Hints**

In the past few months, the staff of CLA's Office of External Relations have worked with several people interested in making gifts of land to the college to establish scholarship or research funds. How can a land gift create a scholarship or research opportunity? The process may seem complicated, but growing educational opportunities from donated land is easier than you might think.

Perhaps the first question on your mind is, "Why would anyone want to give a gift of land?" There are numerous reasons. Someone may have a piece of farm property that is no longer tilled but is still taxed annually. Another piece of property may have been intended as the site of a dream vacation home but now the owners' enthusiasm or situation has changed. In the first case, the owner of the idle farm land would simply like to stop sending money to the government. In the other, the prospect of paying capital gains on the vacation land is fairly daunting. These are just two circumstances in which a land gift could relieve your tax burden while benefiting the College of Liberal Arts.

Let's assume making a gift is what you'd like to do. What's the next step?

The list of questions requiring answers is fairly straightforward:

Do you have a clear title to the land? Are there any outstanding liens or debts against the property? Have the taxes been paid? Has the land been appraised and do you have a copy of the appraisal? When did you buy the land? What did it cost at the time of purchase? Do you have or can you get a legal description of the land? Has the land been exposed to any toxic or hazardous material?

Once you have the answers to these questions, we can work with you to assemble the materials, assess the tax benefits of the gift to you, determine the appropriateness of the University's acceptance of the gift, and finalize the details of the transfer.

What happens after you give the property to the University of Minnesota Foundation (the official branch of the U with responsibility for accepting all gifts)? No, we won't put a University building on the donated land. But we will sell the property and deposit the proceeds in a fund to benefit the program of your choice.

As an example, suppose 50 acres of farm land are given to the University to benefit the Department of Psychology. The sale of the land provides \$50,000 for the department. As the donor has an interest in helping students and faculty, that \$50,000 is deposited into an endowment fund managed by the University of Minnesota Foundation. The Department of Psychology now can spend up to 5½ percent of interest earned on the investment annually. In this way, an endowment provides a resource to the program in perpetuity. The alternative, based on the preferences of the donor, is to spend the money all at one time, perhaps for equipment, fellowships, research projects, guest lecturers, or other needs of the particular department. In either case, the staff in the Office of External Relations will introduce you to the department chair so that he or she can explain the areas of greatest need. This collaboration helps ensure that we fulfill each donor's intentions.

Donating to the college can seem an involved process, but our staff experts can help smooth the way no matter what your questions. Please feel free to contact us—Bruce Forstein, Pam Endean, Clay Tenquist, or Mary Hicks—at 612-625-5031.

—Mary Hicks