expressions

Wayne State University
College of Fine, Performing and Communication Arts

and the Emmy goes to . . .

Award-winning Recruitment Video • 4

99 years and counting

Department of Music Centennial • 18

a Broadway first

Alumnus Lloyd Richards • 20

2016 Michigan Regional Emmy® Awards
Promotion - Program - Single Spot
CFPCA - Be Inspired
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Letter from the Dean

Dear CFPCA Alumni, Supporters and Friends,

The College of Fine, Performing and Communication Arts at Wayne State University is one of the most vibrant, creative and relevant colleges in the country. Our students and faculty take inspiration from the spirit of Detroit and the extraordinary renaissance of our community. The arts are alive in Detroit, and communicators are telling engaging stories about the spectacular opportunities in our community. CFPCA is literally and figuratively in the middle of an amazing transformation. We are reinventing our city and our academic fields.

Earlier this year, CFPCA won a Michigan National Academy of Television Arts and Sciences Emmy Award for a video we produced in collaboration with University Television. Our “Be Inspired” video was designed to encourage potential students to join us. The video, built around the theme “Detroit is our classroom,” captured so much of what makes Wayne State and CFPCA unique. You can read more about our Emmy on page 5.

WSU continues to build on a history of excellence and is planning for the future. The Hilberry Gateway Performance Complex and the Gretchen Valade Jazz Center will provide world-class performance venues for students in theatre, dance and music. You may look forward to more classic theatre, more breathtaking dance and more thrilling jazz in new, accessible and comfortable performance spaces. This complex will allow our students from various programs to interact, perform and create in new and exciting ways.

Our programs in the James Pearson Duffy Department of Art and Art History provide arts students opportunities to create, explore and be inspired. The department has extended its reach through the Mobile Arts summer program, bringing the visual arts to children in Detroit parks. Our summer programs in communication, music and theatre also provide important enrichment opportunities while acquainting students with our faculty, programs and campus.

Beyond our community engagement and service activities, CFPCA educates the next generation of artists, actors, designers, musicians, journalists and communication professionals. Our students are committed, hardworking and talented, and we take great pride in helping them toward their degrees and dreams.

Our success in doing so is only possible through the support of alumni and friends.

As we move toward the completion of our Pivotal Moments Comprehensive Campaign, I am reminded that the support of friends and alumni is central to making our college vibrant, creative and relevant.

I invite you to read about the accomplishments of our students and faculty in theatre, dance, communication, music, and art and art history. You will be inspired by these amazing students and by the commitment and hard work of the faculty and staff who support them.

Best wishes,

Matthew W. Seeger, Ph.D.
Professor and Dean
4. Detroit is our classroom...
CFPCA receives a Michigan National Academy of Television Arts and Sciences Emmy Award

8. The Thompson Opens to First Creative Warrior Residents
The Thompson reopens exclusively to fine and performing arts students

9. Jazz Program Celebrates Hispanic Culture Honoring Gretchen Valade
New York City’s Papo Vazquez and the Mighty Pirates Troubadours performed in honor of jazz benefactor Gretchen Valade

14. 12th and Clairmount
Students participate in Detroit Free Press-produced documentary about the events of July 1967

32. Alumnus Shows Character of Detroit with Comedy Central show
theatre alumnus co-creates Comedy Central hit Detroitors

34. CFPCA Faculty Spotlights
a look at a few of CFPCA’s very own talented faculty members
Detroit is our classroom...

The College of Fine, Performing and Communication Arts in collaboration with WSU’s University Television (UTV), received a Michigan National Academy of Television Arts and Sciences (NATAS) Emmy Award for the college’s Be Inspired recruitment video at the 39th Emmy Awards ceremony.
"I’m so proud of the College and alumni who worked to create this wonderful video. They clearly demonstrated the creativity that defines our College," said CFPQA Dean Matthew Seeger.

The Michigan Emmy represents the most experienced and talented television professionals from all disciplines of the industry and from all of Michigan’s 11 television markets. The Michigan chapter was charted by the National Academy in 1978 as the Detroit chapter, which expanded to include the entire state in 1989.

The award signifies the result of outstanding collaboration between WSU’s University Television and CFPQA. “The marketing team at Wayne State does a great job of telling stories about the university in an honest and compelling way — every time. So, it’s very gratifying to be recognized by our peers for taking that honest approach,” said WSU Marketing and Communications Director for Media Content Art Lionas.

Be Inspired was nominated in the category Promotion - Program-Single Spot, and was up against Michigan State University’s Your Tomorrow promotional video.

Detroit is our classroom...

“The idea behind the video was to showcase CFPQA’s creative programs and the cool Detroit connections that CFPQA students are afforded in this city. Our Detroit location gives our students a definite advantage,” explained Lezlie Hart, CFPQA associate director of student services.

A small team with big dreams!

Special effects used to capture key moments included a drone for aerial footage, Porta-jib slider for panning shots and DJI Osmos for steady walking shots. Lionas wrote the script, Hart and CFPQA Academic Services Officer III Kelly Driscoll were co-producers, and Dean Seeger served as script doctor. “We needed a new professional video to showcase our extremely talented and hardworking college, so we turned to Wayne State’s own University Television,” said Driscoll. “This piece was truly a labor of love. On our first day of shooting, the crew said ‘We’re all CFPQA students and alumni; we want to make this special.’” From the director down to the student voices, everything is CFPQA.

No outsourcing, no auditions, no stand-ins -- just pure, “creative” warrior pride. To a degree, every team member was involved using the various cameras and lights, running audio, and/or participating in meetings to discuss refinements of scripts and location ideas. “We wanted this piece to exude creativity while promoting the idea that inspiration can come from anywhere. In this case, our location here in Midtown Detroit,” said UTV Associate Director Darryl Shreve.

“WSU gave me the shot to follow my dreams”

Jeffrey Keene, a UTV videographer/editor, began his journey to CFPQA as a spoken-word poetry writer. He came to the university because of his love for the city and what it has to offer. He had no idea that six years, a master of arts and a full-time job later, he would be an Emmy-award winning videographer and editor.

“WSU gave me my shot to follow my dreams. I came here not knowing what was next and now I am an Emmy award-winning videographer/editor! I owe that to WSU and the experiences and opportunities within CFPQA.”
The Hilberry Theatre opened in 1963 as a “temporary” home for the nation’s first graduate repertory company. The theatre was originally built as a church in 1917 and later renovated to function as a theatre. Since its founding, over 2 million patrons have attended a show at the Hilberry. While the Hilberry has served well for generations of students, patrons and faculty, it’s about time for a permanent home.

Wayne State’s vision for the Hilberry Gateway Performance Complex is a new integrated performing arts complex that includes theatre, jazz, music and dance. This ambitious building project will enhance and expand the current Hilberry Theatre as a new, world-class space for the arts. This project will more closely reflect the caliber of Wayne State’s student talent, expertise and performances.

“The creation of the Hilberry Gateway Performance Complex is vital in continuing to create high-quality performances for Midtown Detroit as we provide exceptional theatre and dance education to our students,” said John Wolf, chair, Maggie Allessee Department of Theatre and Dance. “This facility will enhance the work of our students both on and off stage. We anxiously await the completion of this remarkable complex.”

The new Hilberry Theatre will be built on the corner of Cass and Forest avenues, creating a new southern entrance to campus. The current Hilberry facility will be converted into The Gretchen Valade Jazz Center. The complex will include adjoining scenery, costume and support areas, and two additional performance spaces — the Jazz Underground and the Experimental Theatre. Scene and costume shops, green rooms, box office facilities and patron spaces will be included in a comprehensive learning and performing complex.

As part of the project, the historic David Mackenzie House, currently located next to the Hilberry Theatre, will be relocated to Forest Avenue. Built in 1895, it was the home of David Mackenzie, principal of Central High School and founder of the College of the City of Detroit. Theatre alumna S. Epatha Merkerson has graciously offered her leadership support for the remainder of the Pivotal Moments campaign. Merkerson is a Broadway, film and TV actor, best known for her role as Lt. Anita Van Buren in the Law & Order television series. Merkerson began her acting career as a theatre major at Wayne State, where she earned a bachelor of fine arts. In 2001, she received an honorary doctor of humane letters in recognition of her profound contributions to the arts.
Her work in *Lockawanna Blues*, a TV movie, won her Golden Globe, Emmy and Screen Actors Guild awards. She also has been nominated twice for a Tony Award. Other honors include the Drama Desk Award, Gracie Allen Award, Obie Award for Best Performance by a Leading Actress in a Play, Helen Hayes Award for Outstanding Lead Actress and the NAACP Image Award for Outstanding Lead Actress.

**The Gretchen Valade Jazz Center**

Gretchen Valade has become synonymous with Detroit jazz. With her generous gift to Wayne State University, she is helping the college create a living and learning legacy that attests to the musical genre. Jazz is one of America’s greatest gifts, and the musicians of Detroit have played a significant part in shaping its history. But jazz is a living music that needs to be performed in front of appreciative audiences. Developing a jazz audience through teaching, learning and playing this music will ensure that the legacy of Detroit jazz continues.

The Gretchen Valade Jazz Center, a dedicated jazz performance center at Wayne State University in the cultural heart of the city, will insure that jazz is a vibrant part of Detroit’s revitalization. Wayne State boasts one of the oldest jazz studies programs in the country and has trained hundreds of jazz musicians. The Jazz Studies Program and its faculty continue to have a far-reaching impact on the field.

Director of Jazz Studies Christopher Collins also serves as the artistic director of the Detroit Jazz Festival, the largest free jazz festival in the world, and a cultural event in Detroit every Labor Day weekend.

“Gretchen Valade is recognized globally for her unending commitment to jazz artists, jazz education, and all things Detroit. Everything she creates exemplifies excellence and forward thinking,” said Collins. “Her vision to create a Midtown venue, specifically designed for the performance and presentation of jazz music, demonstrates her keen understanding of the need for an environment that fits between the intimacy of a jazz club and the capacity of a jazz festival — Like Valade herself, rare in all the world!”

The Gretchen Valade Jazz Center will be designed for jazz and will host an array of high-profile jazz performances, serve as an educational hub for Wayne State’s jazz students and faculty, and provide a home for Detroit Jazz Festival offices and activities. In addition, the 400- to 600-seat venue will have the flexibility to accommodate other performances, concerts and exhibitions. The reconstruction of the venue as a home for jazz will include advanced acoustics and recording capabilities that will allow jazz students and world-class talent to record at Wayne State, and collaborate on everything from the Jazz Infusion project with Detroit Public Schools Community District students to JazzWeek@Wayne and other events that expand the jazz audience.

“Combined with the hip jazz underground and her additional endowed gifts supporting the Gretchen Valade Endowed Chair in Jazz and Endowed Graduate Assistantship in Jazz, Valade has provided the tools to ensure the Gretchen Valade Jazz Center will be a world-class venue and gravity-center for all things jazz for generations to come,” said Collins.
The Thompson
Opens to First Creative Warrior Residents

Beginning in the fall of 2017, The Thompson Home reopened – this time as the university’s newest residence hall and the only one reserved exclusively for undergraduate students in the College of Fine, Performing and Communication Arts.

In 1874, Mrs. David Thompson donated $10,000 for its construction to provide a home for aged women. George Mason, one of the best-known architects of the period, designed the building. Originally known as “The Thompson Home for Old Ladies.” The Thompson Home first opened on October 22, 1884. Wayne State acquired the building in 1978 and it served as the home for the School of Social Work for nearly 30 years.

Not your average residence hall

The historic Thompson Home renovation is part of the University’s “Arts on Cass” vision. Plans to refurbish the building began in 2016 with the fine, performing and communication arts in mind. “This new residence hall will provide a unique student experience in this convenient Cass Avenue location, steps away from the Gretchen Valade Jazz Center; Hilberry and Studio theatres; the costume and scene shops; and classes, studios, editing suites and rehearsal spaces in Old Main” explained Lezlie Hart, associate director of student services for the college. “To mark the building’s fabulous transformation, the college refers to the building as The Thompson.”

Three features make The Thompson unique among the campus’ residence halls. First, in refurbishing The Thompson, the university has melded the historic character of the building with a contemporary look. This new look is based on student feedback about color palettes and finishes, furniture design, and even the kitchenette layout. Second, The Thompson is equipped with specialized spaces. Students may produce creative work in the video editing studio, the community room with sprung floor, the collaboratorium with its glass writing wall or a soundproof practice booth. A third unique feature is the programming that faculty and staff are currently planning around the theme of entrepreneurship. Interested students will be offered numerous resources and personalized faculty expertise.

“The Thompson has been designed with the perfect blend of facilities and programming to turn CFPCA ‘dreamers’ into ‘doers,’” explains Associate Professor Elizabeth Barton. “Think of the possibilities creative students are afforded by living together with supportive facilities and programming designed intentionally to assist in bringing their entrepreneurial visions to reality.”

One CFPCA student received a behind-the-scenes look at The Thompson in the midst of construction. Victoria Oldfield, who recently graduated with a major in interior design, was an intern on the project’s renovation construction team. “This is such an awesome opportunity for CFPCA students,” explains Oldfield. “Who wouldn’t want to be part of history and have a chance to claim being one of the first to be part of Arts on Cass at Wayne State?”

The Thompson

Image by Ana Hernandez, ’16

The Thompson
2017

Image by Ana Hernandez, ’16

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Latin jazz and Hispanic culture took center stage along with Wayne State University and local high school students, as New York City’s Papo Vazquez and the Mighty Pirates Troubadours performed its first concert in the future home of the Gretchen Valade Jazz Center.

The performance — created through a partnership with CFPCA and the Detroit Jazz Festival (DJF) Presented by Quicken Loans — paid tribute to Valade’s vision, jazz legacy and commitment to the university’s jazz program. As an added treat, aspiring musicians from the Detroit Public Schools Community District also performed for the special holiday showcase.

The event, held at the Hilberry Theatre, blended a unique version of Latin and jazz music. Adding to the blend was New York City’s Papo Vazquez. Vazquez has garnered a global reputation for fusing the musical elements of Latin traditional music and jazz improvisation.

Led by Christopher Collins, WSU director of jazz studies, professor, and Detroit Jazz Festival president and artistic director, the award-winning Big Band debuted new performance pieces that musically wove together Detroit’s jazz sound with unique Latin rhythms. The Big Band has performed at sold-out concerts with several jazz legends at the Detroit Symphony Orchestra’s Max M. Fisher Music Center and to enthusiastic audiences on the main stage of the Detroit International Jazz Festival.

“Together with Wayne State University, one of the oldest jazz studies programs in the country and an integral part of Detroit’s jazz history, Gretchen’s gifts will create a jazz center that celebrates and reflects the true essence of jazz music to jazz students, professional jazz artists and all who come to Midtown to explore new opportunities,” said Collins.

In December 2015, Valade, chair of the Detroit Jazz Festival Foundation, gifted Wayne State University $9.5 million to transform the university’s programming, teaching and scholarship in jazz performance and education.

“We are excited to kick off the Gretchen Valade Jazz Center, which will continue to build upon the rich tradition of Detroit jazz,” said Wayne State University College of Fine, Performing and Communication Arts Dean Matthew Seeger. “This gift provides an opportunity to further celebrate and educate our students, aspiring musicians and guests visiting the city about the cultural influences that jazz provides to our community.”

In honor of Valade’s gift and the future home of the Gretchen Valade Jazz Center, the musicians performed a “Parranda Navideña,” which is a deep-rooted Latin tradition that engages the community and included gift-giving, caroling, dancing and delicious Latin-style delicacies.

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“What an incredible evening to be a part of. The diversity of jazz was well captured by talented student musicians and Papo Vazquez and the Mighty Pirates Troubadours. I was honored to partake in this memorable event.”

- Gretchen Valade
Wayne State at the 2017 Detroit Jazz Festival

Photos: Detroit Jazz Festival & Jeffery Dunn
Kresge Artists

2016-17 served as a notable year for the College of Fine, Performing and Communication Arts. Kresge Arts Detroit named eight CFPCA alumni, faculty and staff members as Kresge Artist Fellows, and one received Kresge’s coveted Eminent Artist title. Wayne State has more alumni and faculty Kresge Artists Fellows than any other Michigan university.

2017 Kresge Eminent Artist

The Department of Music’s Patricia Terry-Ross, a long-time harp instructor and music education instructor, was honored as the foundation’s ninth Eminent Artist, joining a distinguished roster that includes artist Charles McGee and poet Bill Harris, ’77.

2017 Kresge Visual Arts Fellows

Jeanne Bieri, a 1993 alumnus of the James Pearson Duffy Department of Art and Art History

Robert Sestok’s work is included in numerous prestigious collections throughout the United States, including WSU’s University Art Collection

2016 Kresge Live Arts / Film & Music Fellows

Biba Bell, a member of the faculty in the Maggie Allesee Department of Theatre and Dance

Erika “Red” Stowall, a 2011 alumna of the College of Education with a teaching certification in dance

Christopher Jon Alexander, a 1994 alumnus of the Department of Communication

Gary Anderson, a 1986 and 1990 alumnus of Theatre and Dance

Chi Amen-Ra, a percussionist in the Maggie Allesee Department of Theatre and Dance for the To Sangana African Dance ensemble

Jessica Care Moore, former journalism student in the Department of Communication

2017 Kresge Eminent Artist Photo: Cybelle Codish   /  2017 Kresge Fellow Photos: Noah Stephens   /  2016 Kresge Fellow Photos: Corine Vermeulen
David DiChiera, founder and artistic director of the Michigan Opera Theatre (MOT) is an incredibly talented individual who continues to leave his musical stamp on the community.

In his honor, Ford Motor Company Fund and the MOT have established a $50,000 scholarship fund for aspiring music students at Wayne State University’s College of Fine, Performing and Communication Arts. The David DiChiera Scholarship Award grants a $10,000 annual scholarship to assist a student enrolled in the vocal performance programs or related music programs at CFPCA. The scholarship program will run for five years.

“Wayne State University is delighted to help preserve the legacy of David DiChiera through this scholarship program. We are thankful to the Ford Motor Company Fund and the Michigan Opera Theatre for making this opportunity available to our students. The DiChiera scholarship program will be an ongoing testimony to the impact of this visionary artist and will help launch the careers of future generations of performers,” said CFPCA Dean Matthew Seeger.

The scholarship award was created to honor DiChiera’s lengthy career and long-standing commitment to the Detroit community by recognizing scholastic achievement, encouraging continued progress, and helping students finance their education in vocal performance and related music programs in the College of Fine, Performing and Communication Arts.

“Ford Motor Company has long supported MOT and the arts in Southeast Michigan, and we encourage new generations of musicians and composers to carry on the work that David DiChiera started,” said Jim Vella, president of Ford Motor Company Fund, the philanthropic arm of Ford Motor Company.

As a composer, DiChiera’s music continues to receive critical acclaim. His work “Four Sonnets,” with verses by Edna St. Vincent Millay that he scored for soprano and piano, premiered at the Kennedy Center in Washington, D.C., and has been widely performed. In October 2007, his opera Cyrano received its world premiere at the Detroit Opera House and was later successfully presented by the Opera Company of Philadelphia and the Florida Grand Opera in 2011.

In October 2010, DiChiera was honored by the National Endowment for the Arts with its Opera Honors Award, the nation’s highest award for lifetime achievement in opera. More recently, DiChiera was named the 2013 Kresge Eminent Artist by The Kresge Foundation.

“...The DiChiera scholarship program will be an ongoing testimony to the impact of this visionary artist and will help launch the careers of future generations of performers.”

- Matthew Seeger, Dean
College of Fine, Performing and Communication Arts
12th and Clairmount

"...we need to look to the past"
Karen McDevitt is a Department of Communication lecturer and serves on the Executive Board of Directors for the Friends of the Detroit Film Theatre (DFT). In the Winter 2017 semester, she facilitated a directed study with three WSU students for the *12th and Clairmount* project, a Detroit Free Press-produced documentary about the events of July 1967. The film, which debuted at the 2017 Freep Film Festival in March, looks back at the 1967 Detroit rebellion, its causes and its aftermath. Vintage home movies from Detroiters provide a landscape for audience members.

The three upper-level undergrads in the directed study were Samantha Mannino and Mason Holdwick (now graduates of the Media Arts and Studies program), and Monica Serwinek (current English major). Throughout the semester, Mannino, Holdwick and Serwinek spent time each week in the offices of the DFT at the Detroit Institute of Arts (DIA). Their job was to catalog and code incoming home movies donated by individuals for screenings at the DFT and, subsequently, for *12th and Clairmount*. Their immediate supervisor was Larry Baranski, director of public programs at the DIA. The students also learned how to operate the projectors and, with McDevitt’s guidance, they considered “home movies as visual memory” from a socio-cultural perspective.

In addition to weekly screenings of selected home movies at the DFT, specific clips were incorporated into *12th and Clairmount*. McDevitt, Mannino, Holdwick and Serwinek all received screen credit.

“It was so exciting to see their efforts on screen. I know the work of cataloging and coding can sometimes be very tedious, but it quickly became clear the project was worthy of the endeavor,” said McDevitt.

Mannino noted, that documenting the home movies gave her a more realistic perspective on the sixties and that they are not far from where we are today.

“The project is critical for current and future generations to be able to see that rebellion is what we face now,” she said. “We need to look to the past for answers about our future.”

“Sitting in on the weekly screenings of home movies at the DFT was incredibly rewarding,” said Mannino. “The audience would create a ‘soundtrack’ for the silent films. There would be audible reactions of visceral joy, gasps and whispers about family members.”

Serwinek explained that viewing multiple reels from a single family gave her a chance to get to know the family members even though she did not actually meet them.

Holdwick, who has since stayed on at the DIA to continue his work, added that he enjoyed working with a variety of equipment, including 8mm cameras.

Since the film’s premiere at the Fillmore Detroit, screenings have been held at Cinema Detroit, Detroit Film Theatre at the Detroit Institute of Arts, Traverse City Film Festival and Detroit Homecoming (a three-day event produced by Crain’s Detroit Business).
An in-depth series written by Sarah Ryley ’17 for the New York Daily News in collaboration with ProPublica has won the 2017 Pulitzer Prize for public service, the most prestigious award in journalism. Ryley, an investigative reporter, wrote a series exposing the New York Police Department’s widespread abuse of eviction rules to force hundreds of people — many of them poor minorities — from their homes over alleged criminal activities. The investigation, which detailed and analyzed more than 1,100 individual cases, ultimately led to the passage of 13 laws intended to create protections for the accused, an internal NYPD investigation and a class-action civil rights lawsuit.

Ryley, 36, a native of Toledo and a graduate of Northville High School, cites the importance of her time at Wayne State in her professional development. “Studying in Detroit helped prepare me as a reporter, I wanted to report on urban issues, urban development and social justice, and Wayne State provided a lot of opportunity to do so. I was lucky to have incredible mentors.”

Her mentors include M.L. Elrick, Darci McConnell, Ben Burns and Jack Lessenberry. As a student, Ryley interned at the Detroit News, Oakland Press and the Brooklyn Daily Eagle. “When your instructors and mentors are great journalists themselves, you’re taught very solid news values — straight, fair and factual journalism.” Ryley, who is now working as an investigative reporter for The Trace, a nonprofit organization reporting on gun violence and policy in the United States, studied journalism at Wayne State University and served as editor-in-chief of The South End, WSU’s student newspaper. As an investigative reporter, Ryley believes in the importance of research and data and is optimistic about the future of journalism. “You have to believe that there will always be an appetite for fair and factual information. There will always be people who want to make informed decisions,” she said. “I believe we’re seeing a resurgence toward investigative efforts and an emphasis toward data-based journalism.”

She encourages aspiring reporters to remain committed to honing and diversifying their skills. “It’s always important to keep your skills current — whether it’s coding, blogging, social media or video — but at the end of the day, what makes a reporter really competitive is having a really solid foundation,” she said. “The most important thing is to focus on being a good journalist — you’ve got to find stories, tell them well and make an impact.”

In addition to her work exposing the NYPD’s abuse of eviction rules, Ryley has also reported on racial disparity in summonses and a surge in fare-evasion arrests, police misconduct, sexual abuse trials, flaws within Homeland Security’s visa process, and more. Ryley’s work, which can be viewed in her online portfolio, has been recognized by the New York State Associated Press Association and the Newswomen’s Club of New York, among others. “Sarah was and is one of the best and most driven young investigative reporters I have known,” said Jack Lessenberry, head of WSU’s journalism program. “I am delighted by her...”

Pulitzer — but not really surprised.”

Ryley was not the only Warrior with a 2017 Pulitzer presence. Terry Parris, Jr., who earned a B.A. in journalism in 2008, was nominated as a finalist for the explanatory reporting award. Parris Jr., along with a team of colleagues from ProPublica, was recognized for a series titled “Machine Bias,” which outlines Facebook’s algorithms, use of personal data and the platform’s system that allows advertisers to exclude specific groups based on race, gender and other sensitive factors that are prohibited by federal law in housing and employment.
As Wayne State prepares to celebrate the university’s 150th anniversary in 2018, the college also moves closer to reaching its $750 million fundraising goal for the Pivotal Moments campaign. Detroit is experiencing a revitalization not seen in generations. Wayne State is also experiencing growth in its enrollment, graduation rates and research funding. Every gift to CFPCA counts toward the Pivotal Moments campaign goal—whether it’s a monthly gift toward scholarships, a gift to establish a special program like the Danialle Karmanos Public Issues Journalism Project, or the multi-million dollar gift to create the Gretchen Valade Jazz Center. No matter which program you support within the college, your generosity makes more pivotal moments possible for students and faculty members.

To learn more about the Pivotal Moments campaign and how you can support life-changing moments in CFPCA, visit pivotalmoments.wayne.edu.

“My scholarship has been a tremendous blessing. It allows me to focus on my education and art.”

—Shanacee Shreve, master of arts student in media arts and studies
The conversation between David Mackenzie, the first head of the Detroit Junior College and Louise Conklin, a recent college graduate with some teaching experience in 1918 must have been fascinating.

President Mackenzie asked Conklin to become the first “head” of a soon-to-be-created music department. The junior college offered a two-year program in education in Detroit’s Central High School at Cass and Warren in what would later become Old Main.

Their conversation resulted in the creation of a music department that has influenced not only metropolitan Detroit but also the nation. During the 2018-19 academic year, the Wayne State Department of Music Mackenzie and Conklin laid a solid foundation for academic success and artistic excellence, which has been sustained by dedicated faculty, talented students and committed alumni.

School anniversaries give reason to reflect and celebrate as well as evaluate and plan. The accomplishments of our alumni and faculty, our contributions to the local and professional communities, and our national accreditations indicate that the department is strong and relevant. Our alumni have earned positions in major American symphony and opera orchestras, composed music for television and film, and even received an Emmy award for Outstanding Music Composition. We graduated George Shirley, the first African American tenor to perform in a leading role with the New York Metropolitan Opera. President Barack Obama later bestowed on Shirley the National Medal of Arts. The Detroit Symphony Orchestra’s Classical Roots concert series was co-founded by an alumnus who was nationally recognized for championing both traditional and classical music of African Americans. Some of our jazz studies graduates have recorded with today’s greatest jazz artists, and have composed concertos and symphonies for orchestra. The department was among the first in the country to develop degree programs in jazz studies and music technology.

In 1963, the Wayne State Band, directed by Angelo Cucci, was invited to participate at the inauguration of John F. Kennedy. In both 1968 and 1985, the Men’s Glee Club, directed by Harry Langford, took first place in the male choir competition at the Musical Eisteddfod in Llangollen, North Wales. Matt Michaels, co-founder of the Jazz Studies, played with Rosemary Clooney, Peggy Lee, and helped launch the career of Barbra Streisand. Director of Jazz Studies Christopher Collins serves as the Artistic Director of the Detroit Jazz Festival, the largest free jazz festival in the world and cultural event in Detroit every
Labor Day weekend. **Joshua Duchan** is a noted scholar of popular music. Today’s faculty members are active in professional musical organizations as officers and members, and frequently present at regional, national and international conferences.

Based on contemporary trends, anticipated changes in music education include the need for entrepreneurial skill development as part of the music curriculum and a growing dependence on music technology.

**Music Education**

In order to succeed in the profession, music educators must be able to meet the challenges of a pluralistic and ethnically diverse work environment. In addition to a training in traditional modes of instructional delivery, they must become knowledgeable of the music of various non-Western cultures. Once a challenge in urban areas, this has become a developing reality in suburban and rural communities. The ability to advocate for the arts and to fundraise have become essential competencies for the music educator.

Music education will survive the next 100 years, as it has the last 2,000. With society’s growing need for science and technology, however, educators will continue to struggle with finding time for the arts in the school day. Perhaps this is why we have seen a growth in community music schools throughout metropolitan Detroit. Perhaps this is indicative of a societal need to preserve music education and protect it from eradication from society.

**Entrepreneurship**

While preparing to conduct a **Nicholas Payton** show for the Detroit Jazz Festival a few years ago, I met a young trombonist who had recently relocated to the Detroit area with his new wife. He had recently earned a master’s in performance from The University of Southern California’s Thornton School of Music in Los Angeles. To my surprise, he had come to Detroit because of the entrepreneurial opportunities it offered musicians. Students who pursue degrees in music want to earn a living in the music profession. The reality is that they will become **portfolio musicians**. Portfolio musicians work in a number of roles in the music industry, including private teaching, composing and arranging music, performing, and advocating. Their financial success is dependent on their success as entrepreneurs. In addition to music competence, they must have knowledge of the principles of business — including accounting, organization, management, public relations and finance — in order to be successful in the music profession.

**Music Technology**

Our ears demand the sophistication of quality that music technology brings to a recording. It is part of the industrial world and is on an unbounded track, fueled by our pursuit of perfection. As part of the present and future of music education, music technology will remain as an important part of the music curriculum. Fundamental to survival in the music industry is knowledge of music software, music synthesis and sampling, a basic skill in music notation and digital recording. The evolution of techno music — which originated in Detroit — and other computer-generated music will continue to have a profound impact in the field of popular music.

**What do the next 100 years hold?**

During this academic year, the Department of Music will plan programs to mark the centennial of a fine music program. They will include student performances, faculty programs and alumni concerts. If you have not connected with the music department for years, take this centennial as a reason to do so. You will see that the WSU music student today is connected with the WSU student of past decades. With an ineffable love for music and a thirst to express themselves through it, they are on a mission to keep this world a humane place for future generations.
A Broadway
Lloyd Richards ’43 had modest expectations for the success of his 1959 Broadway directorial debut, Lorraine Hansberry’s A Raisin in The Sun. Given the play’s focus on a black, working-class family from Chicago, Richards and his team were unsure how the public would respond. The uncertainty was heightened by this being the first Broadway production written by an African American woman and the first helmed by an African American director. But theatregoers were enthralled. For more than 530 performances, audiences offered long ovations, and critics praised the drama for its realistic depiction of life for black Americans at that time. It garnered four Tony Award nominations, including Best Direction of a Play for Richards. About the production, author James Baldwin wrote, “Never in the history of the American theatre had so much of the truth of black people’s lives been seen on the stage.”

Richards was born in Toronto in 1919. Four years later, his family moved to Detroit, where his father began working at Ford Motor Company. His father died when Richards was 9 years old, leaving his mother to raise five children in the midst of the Great Depression. She then became blind, compounding the family’s challenges. Although his family struggled, Richards was determined to pursue an education. He enrolled at Wayne State to study pre-law but quickly shifted his focus to theater and radio drama, where enrollment was low due to World War II. After graduation, he had a brief training stint with the Tuskegee Airmen but never saw active duty. He returned to Detroit in 1945, where he worked as a social worker and spent nights and weekends honing his dramatic skills with his theater group, These Twenty People. By 1947, Richards felt he had acquired enough skill and talent to move to New York and work toward a career in the theatre. He would return to Detroit throughout the 1950s, however, to direct summer theatre at Northland Playhouse. Metro Detroiters may remember the geodesic dome located across from Northland Mall in Southfield that served as the theatre; it was there that Richards strengthened his directing skills.

Following the success of A Raisin in the Sun, Richards’ career reached beyond the stage. He became dean of the Yale School of Drama, as well as artistic director of the Yale Repertory Theatre and of the National Playwrights Conference at the Eugene O’Neill Theater Center. In 1993, he received the National Medal of Arts for his achievements. He died on June 29, 2006, his 87th birthday.

Richards’ career has left an impactful legacy on American theatre that still resonates at the Maggie Allesee Department of Theatre and Dance. The department recently staged A Raisin in the Sun, and it is home to the Black Theatre Program, which uses theatre to engage with the Detroit community on issues of race, class and culture. With so many talented artists traveling the path forged by Richards, theatre at Wayne State — and across the country — continues to reflect and express African American life.
Helping more Detroiter become artists

Passionate about sharing their talents with others, our students are enriching communities and fostering artistic expression in a variety of ways.
The Mobile Arts Workshop is an annual collaboration between the James Pearson Duffy Department of Art and Art History, The Carr Center, and Detroit Parks and Recreation. At each workshop, College of Fine, Performing and Communication Arts students like Shelbie Wright guide participants between the ages of 12 and 18 as they learn about abstract art and 3-D design fundamentals through sculptural and digital processes. “A lot of the students we reach out to do not have regular art programs at their schools,” observes Wright. Using reclaimed materials provided by the Department of Art and Art History, the pieces created at each of the workshops becomes part of a formal exhibition in the Art Department Gallery.

Although each workshop is different, Wright sees a shared excitement among student participants. “Many are in awe over their creations as well as their ability to make something,” she says. “We often encounter students who are shy about the arts and don’t know how to approach the process of making — some even believe that they are not creative at all — but by the end of our session, they are very excited to share what they have made.”

The Saturday Art Therapy Workshop, an annual program that was originally created and facilitated by Art Therapy Program Associate Professor and Coordinator Holly Feen-Calligan.

The Saturday art therapy workshop is a practicum class for graduate art therapy students who design and facilitate weekly art therapy sessions for adults and children. The 90-minute workshop runs for 10 consecutive weeks during the fall semester, with a goal of enhancing creativity, self-expression and personal growth among participants based on individual strengths, needs and goals.

For art therapy and counseling graduate student Corryn Jackson, the Saturday workshop offered invaluable hands-on experience. “I conducted one session working in the Awesome Autism group and the next nine sessions working along with three other classmates with a group of 11 adults,” she recalls. “We had an amazing group that encouraged each other to speak about the artwork they were creating and feelings in response to their artistic process. There was an intense connection between our adult group members and also to each of the student art therapists.”

Indeed, it’s a win-win for all parties, according to Elsie Sofia Aquino, a Ph.D. candidate in curriculum and instruction. “My experience in the workshops has been healing my inner-child,” she says. “It’s been a very, very, very important journey for me. I’ve facilitated one-on-one therapy with the students, and through this work I have really taken a big leap in not only my personal self, but my career and relationships.”

The gift of growth

This fall also marks the 25th anniversary of the Saturday Art Therapy Workshop, an annual program that was originally created and facilitated by Art Therapy Program...
Light as a Feather
Light as a Feather sets its gaze on the suffering and losses of displaced populations.

**Light as a Feather**

Thousands of white feathers approximately four to six inches long, each dipped in pine tar and wiped dry, were suspended in the open, light-filled space at the McGregor Memorial Conference Center. The tarred feathers cascaded downward, capturing the natural light in a meandering flow — hills and valleys, bends and clusters. This stark black-and-white composition by Beili Liu expresses an uneasy lightness. The installation and performance project, *Light as a Feather*, sets its gaze on the traumatic experiences of the growing numbers of displaced populations, their losses and sufferings. The ephemeral quality of feathers connotes impermanence, an underlying truth in all things in life. Combining feathers and tar directly to the practice of “tarring and feathering”, a barbaric and cruel act seen both in Europe during the early modern period as well as the American frontier, the act intends to publicly punish and humiliate. The material conglomeration of the installation speaks to the unfathomable numbers of lives lost; the magnitude of humiliation and pain endured in exile; and our silence, numbness and inaction to counter the tides of loss and sorrow.

**Beili Liu**

Beili Liu is a visual artist who creates material-and-process-driven, site-responsive installations. Through her exploratory methods of making, Liu navigates the territory between culturally specific narratives and universal human desires. Often embodying transience, fragility and the passage of time, Liu’s immersive installations are engaged with multifaceted dichotomies: lightness contrasted with heft, fierceness countered by resilience, and chaos balanced by quiet order. Working with common materials and elements such as thread, scissors, paper, stone, fire and water, Liu manipulates their intrinsic qualities to extrapolate complex cultural narratives.

**McGregor Memorial Conference Center**

Completed in 1958, the McGregor Memorial Conference Center was the masterpiece of world-renowned architect Minoru Yamasaki. The two-story center is a highly sculptured building with meeting rooms and reception spaces that overlook a lobby accented by free-standing marble columns and partitions highlighted with teakwood. The atrium is designed to provide abundant natural light. The conference center overlooks a refurbished reflecting pond and sculpture garden that has recently been designated a national historic landmark.

Beili Liu is the second installation artist to utilize the conference center, working aesthetically to create a site-specific installation concurrent with Minoru Yamasaki’s vision and architectural design initiative.
It’s the dream of art collectors to have their collections — which they have passionately assembled over many years and deeply love — remain together in perpetuity. The Wayne State University Art Collection has made that dream come true for John Hilberry and his late wife, Andronike “Nicky” Tsagaris, ’78 by displaying all 60 gifted works of art from their beloved collection into the beautiful setting of the historic Tierney Alumni House.

The strong, clear visions of Hillberry and Tsagaris can be felt when viewing this collection in its entirety, rather than as singular art objects. The collection clearly reflects the couple’s “radically original and critical eye,” according to Hilberry, as well as their adventurous spirits.

An event celebrating the return of this important collection to Detroit and Wayne State University was hosted by one of the college’s prestigious art alumna, Ruth Rattner, in June. Hilberry family and friends, members of the WSU community, and some of the artists whose works are featured in this collection came together to pay tribute to Hilberry and Tsagaris.

“As the new art collection curator, I am honored to be the steward of this important collection and to have the opportunity to use it as a tool to inspire and engage our students and the community as a whole,” said Grace Serra, Wayne State University Art Collection curator and coordinator. The Tsagaris/Hilberry collection represent some of the finest pieces created by Detroit’s Cass Corridor artists, a group often referred to as Detroit’s first avant-garde. As Hilberry explains, “this important movement took place largely because of Wayne State and the art department there.” This significant gift expands the collection to more than 1,500 works by artists of the Cass Corridor movement, and will add to the rich and extensive resource materials for scholars pursuing research on the Cass Corridor movement and its influence on contemporary American art.

It is John Hilberry’s hope that art students will look at the work and say “this was done by someone in a position that is not that much different from my own.” This hope is best realized with this beautiful permanent display of artwork. Not only will it inspire art students, it will also inspire all who visit the Tierney House and serve as an enduring legacy of two great visionaries who touched the lives of so many in Detroit.
In 1942, Elaine L. Jacob represented a new generation of women in design. Her career spanned the early history of plastics development and she broke new ground by becoming the first woman president of the National Association of Container Distributors. Jacob received her bachelor in fine arts in industrial design from Wayne State University and went on to have an illustrious career in technical illustration, animation, jewelry design, publishing, college teaching, business systems and industrial design. She also made a commitment to prepare young women to be successful in business by teaching courses at Wayne State’s School of Business Administration, now the Mike Ilitch School of Business. It is fitting that the Elaine L. Jacob Gallery is named to honor such an amazing woman. The gallery’s mission and programming captures her ambitious spirit through its exhibitions, which highlight some of the most innovative art done by nationally and internationally recognized contemporary artists.

In May 2017, the Elaine L. Jacob Gallery was rededicated to honor her legacy and acknowledge her family’s long-standing relationship with the James Pearson Duffy Department of Art and Art History and Wayne State University. The Jacob family’s generous support includes an Endowed Scholarship in Industrial Design, Endowed Chair in the Visual Arts, the Endowed Elaine L. Jacob Gallery Fund and the Max Jacob Endowed Fund for maintenance of the Jacob House.

“The Department of Art and Art History is grateful for the longstanding commitment of Elaine L. Jacob, the Jacob Family, and MJS Packaging to our students,” said Art and Art History Department Chair John Richardson. “Together they have provided very significant educational opportunities and offered major contributions to the art communities of Detroit. The re-dedication of the Elaine L. Jacob Gallery acknowledges facility improvements, supported by the Jacob Estate, that meet the highest national standards for museums and will allow Wayne State University to display noteworthy, historical works of art in addition to continuing our program of contemporary works of art and design not seen elsewhere in the region.”

The Jacob Family
a new twist to a holiday classic
A Christmas Carol, Charles Dickens’ classic tale of ghostly inspiration and service to others, came to life through the magic and skill of the Maggie Allessee Department of Theatre and Dance students, staff and faculty during the 2016 holiday season. The technical elements were, in themselves, major characters in this original production. With spinning houses, chimneys that turn into staircases and spirits appearing out of thin air, Victorian London filled the stage to the delight of large audiences at the historic Bonstelle Theatre.

This inventive set was meticulously designed by faculty member Fred Florkowski and engineered by Technical Director Brian Dambacher. Layered on top of the set’s delicately painted surfaces, faculty member Sarah Pearline created eye-popping projections. Ancient brick turned into spidery chalk drawings, a doorknocker transformed into the huge and frightening face of Jacob Marley. As the final layer, the sound design topped off the production. Designed by guest artist Beth Lake, A Christmas Carol was punctuated with holiday party music, ghostly undertones, and the sounds of the season, all transporting the audience into the complex dazzling world of Charles Dickens.

“It’s my job to make a sonic world for the play and support what is happening on stage,” said Lake. “I work with all the designers to make sure that the play is cohesive and aesthetically pleasing to its audience members.” Lake spent the past five years as a freelance theatre specialist with a professional portfolio that landed her on Broadway. She has worked sets including The Great Comet starring Josh Groban and Denée Benton and as a sound manager on Misery starring Bruce Willis. Lake’s off Broadway productions include Freud’s Last Session starring Josh Groban and Denée Benton and other hit NYC shows such as Strictly Dishonorable, The Fabulous Lipitones (an NYC Premiere), Tough Titty (NYC Premiere), Some Girls, Blue Window, Eurydice, Bring a Weasel and A Pint of Your Own Blood among others.

According to Lake, theatre students are at a unique advantage during their collegiate training. She sees many similarities in working on academic productions that parallel on/off Broadway productions. “Typically, theatre and dance guest artists are directors and choreographers. The opportunity for a designer of Beth’s ability to join us on set not only enhances the experience for all of the students, she enriches our production of A Christmas Carol as well,” said CFPCA Theatre and Dance Chair John Wolf.

Audiences can again enjoy A Christmas Carol as it returns to the Bonstelle December 1-17, 2017. Guests can also enjoy Tennessee Williams’ A Streetcar Named Desire and Diana Son’s Stop Kiss and Sister Act during the 2017-18 season. Visit theatreanddancewayne.com for details.
The Journalism Institute for Media Diversity was founded over 30 years ago by the Department of Communication and editors of The Detroit News and the Detroit Free Press. Each year, the institute hosts an award ceremony called the Spirit of Diversity to honor students and professionals.

The featured award of the night, the Spirit of Diversity Award, is bestowed “on a journalist whose professional contributions have been national in scope and have advanced the cause of diversifying the issues covered in America’s news media,” said Alicia Nails, journalism instructor and director of the institute.

This year Dean Baquet, the executive editor of the New York Times, received the award. Baquet is the first black executive editor of the New York Times, a position he has held since 2014.

Prior to being honored at the ceremony, Baquet met with students in Wayne State’s Alex Manoogian Hall for an informal conversation. Past award winners include Curt Guyette in 2016 for his work on the Flint water crisis with the ACLU of Michigan and Wesley Lowery in 2015 for his work on the “Fatal Force” project with the Washington Post.

Local journalists are also honored for their work in diversifying the industry. This year, Chastity Pratt-Dawsey of Bridge Magazine received the prestigious “Working in the Spirit of Diversity Award” for reporting on issues including education and the Flint water crisis.

In 2015, Detroit Free Press reporter Cassandra Spratling was honored, along with Alyssa Martina and Pulitzer Prize winner Angelo Henderson.

More than 250 WSU journalism students have graduated from the program and launched careers locally, nationally and internationally. Funds from the celebration go toward institute members’ scholarships.

“The Journalism Institute for Media Diversity is proud to host Dean Baquet, the highest ranking African American in print journalism, and to be able to expose Wayne State students to a man whose job puts him in the eye of the storm while the very integrity of the profession and of the ‘paper of record’ are being questioned by the president of the United States,” Nails said.
When Joshua Duchan decided three years ago to write a book about Billy Joel, he hoped to score a brief phone interview with the Piano Man. Never in Duchan’s wildest dreams did he expect to have lunch in the singer-songwriter’s home near Oyster Bay, New York. Yet, there he was, enjoying a Caesar salad and receiving a lesson from Joel on the correct way to eat oysters.

“When I started the project, I told myself that I would try and get in touch with him. I did not expect to succeed,” says Duchan, 37, associate professor of music history at Wayne State University and interim graduate officer for music. “It was a really wonderful meeting and he was super nice. He was eager to talk about everything. He even remarked to me, at one point, that he’s at the point in his life and career where he is ready to talk about his songs, what they mean and why they were written when they were written.”

The book delves into Joel’s endeavors as a musician, lyricist and commentator on questions of geography and regionalism, politics, working- and middle-class culture, human relationships, and the history of music itself. Duchan draws on key songs from Joel’s career to explore each theme, from his folk-like lament for Long Island’s changing industry and lifestyle in “The Downeaster ‘Alexa’” to his emotional ode to Vietnam veterans in “Goodnight Saigon.”

“This is not a Billy Joel biography,” Duchan is quick to point out. “What I set out to do in the book is to discuss groups of his songs that speak to particular themes.”

For example, there is a chapter about places. In it, Duchan discusses tunes such as “Los Angelenos” and the relation to Los Angeles, “New York State of Mind” and the Big Apple, and several songs about suburbia.

On the back cover of the book, Joel gives Duchan’s work his blessing and a ringing endorsement: “This is the most comprehensive and accurate analysis of my work that I have ever read. Joshua S. Duchan has done a brilliant job explaining the many intricacies involved in the construction of the music I have composed and [providing] an insightful interpretation of my lyrics as well.”

Before joining Wayne State’s faculty in 2011, Duchan taught at Kalamazoo College and Bowling Green State University. He earned his Ph.D. in ethnomusicology — the study of music in its cultural context — from the University of Michigan with a dissertation on collegiate a cappella groups.

At WSU, Duchan teaches undergraduate and graduate courses in music history, world music, popular music and ethnomusicology. Outside of teaching, he remains an active participant in the regional and national a cappella scene as an adjudicator, arranger, clinician and producer. One of the things Duchan says he loves the most about teaching at Wayne State is the diversity of the students.

“I remember teaching a class and playing a particular piece of music from Africa,” he says. “One of the students raised her hand and said, ‘My grandmother used to sing me that song.’ You’re not going to find that at many other places. I really appreciate that this diversity doesn’t just enrich my class, but probably enriches every class at the university. That was amazing to me and is one of the many reasons I truly enjoy teaching at Wayne State.”

Being an ethnomusicologist also helped Duchan take a different approach to Joel’s work. Whereas other writers, biographers and journalists were more concerned with the ups and downs of the singer’s personal life, he focused solely on Joel’s music.

Alumnus Sam Richardson is always looking for opportunities to say nice things about Detroit. So he decided to make a TV show about it.
The show is *Detroiters*, a sitcom about minor league ad men Sam Duvet and Tim Cramblin, whose goofy friendship thwarts their career success. Sam and Tim, played by Richardson and co-creator Tim Robinson, aspire to big advertising accounts but inevitably wind up producing low-budget TV spots for local mattress retailers and hot tub salesmen. Regardless of their success—or lack of it—every scene of Detroiters includes its namesake city.

“When we pitched it, we were like, ‘It takes place in Detroit. We want to shoot it in Detroit.’ The whole time it was, ‘It needs to be in Detroit,’” Richardson told the Detroit Free Press in 2016. Comedy Central agreed, and the show uses Detroit locations such as Temple Bar, the S. S. Kresge World Headquarters Building and the Woodbridge neighborhood for filming, while Richardson and Robinson make sure to cast local actors.

Born and raised in Detroit, Richardson performed improv comedy at The Second City Detroit and Hamtramck’s Planet Ant while studying theatre at Wayne State. Joe Kvoriak, former director of promotion and outreach for the Maggie Alleeoe Department of Theatre and Dance, noticed Richardson’s talent immediately.

“Sam always had a very strong presence onstage. He kind of radiated, I think,” Kvoriak told the Free Press. After honing their skills in Detroit, Richardson and Robinson went on to the original Second City in Chicago. It was there that the idea for *Detroiters* began to develop.

Richardson says the show offers an honest look at the people of the region, actively working against stereotypes of the city as “full of parolees and cons walking the streets looking to steal stuff,” he told Vice last February. Instead, Richardson knows metro Detroit is home to “sweet, kind, Midwestern people,” and makes sure this comes through in the show.

Viewers and critics agree that the charm of Detroiters comes from the way it plays off Detroit culture. Threaded through the episodes are parodies of vintage Dittrich Furs and D.O.C. Sexy Specs commercials, friendly Red Wings fans venturing into the city for games and the Woodward Dream Cruise. There also have been recurring cameos from local TV anchor Mort Crim.

In addition to Detroiters, Richardson appears as Richard Splett in HBO’s critically acclaimed political comedy *Veep*. For his acting success and entrepreneurial drive, Richardson received an Arts Achievement Award from the College of Fine, Performing and Communication Arts in 2016.

Comedy Central recently renewed *Detroiters* for a second season after its early 2017 debut received strong ratings and positive reviews. Filming is currently underway, with the season premiere scheduled for early 2018.
**Billicia Hines, Assistant Professor**
Maggie Allesee Department of Theatre & Dance

Billicia Hines began her formal training at a high school drama program at the North Carolina School of the Arts. She attended NC Agricultural & Technical State University in Greensboro, NC (BFA, professional theatre) and University of Missouri at Kansas City (MFA, acting). Hines is a certified teacher of the Michael Chekhov Technique from the Great Lakes Michael Chekhov Consortium. She has presented Michael Chekhov Acting Technique workshops at various universities and theatre conferences. Hines has performed in one-woman shows, voice-over work, independent films and many other promotional videos. Hines joined the faculty of the Maggie Allesee Department of Theatre and Dance in 2014, where she serves as the director of the department’s Black Theatre Program (BTP), an integral part of the undergraduate curriculum. Through the presentation of theatrical productions of new and established works, complemented by social and cultural programming and outreach, the BTP endeavors to challenge and engage students and the community about the black experience and its intersection with the theatre arts.

“The Black Theatre Program has provided more diversity and inclusivity within our department. I am excited to continue to grow the department in this way,” expressed Hines.

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**Dora Apel, Professor**
James Pearson Duffy Department of Art and Art History


Apel is equally committed to teaching, with courses on art, photography and visual culture. “Teaching and learning is a mutual process of dialogue and engagement with ideas whose goal is the development of critical thinking and more conscious citizenship,” explains Apel. Apel’s articles appear in journals such as *Jacobin*, *Art Bulletin*, and *Art Journal*. She is currently working on imagery of the global water crisis.

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*Faculty Spotlights*

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expressions | 2016-17
WSU Quartet Pays Tribute to Late Mike Ilitch

Department of Music faculty members Dr. Noah Horn, Dr. Arianne Abela, and students Katharine Connolly and Timothy Higle took center field to sing the National Anthem at the 2017 Detroit Tigers home opener. The Tigers called Horn to ask if Wayne State would provide a high-quality national anthem performance on Opening Day, due to the special ceremony honoring the late Mike Ilitch and his association with WSU. The quartet rehearsed several times to make sure their performance lasted exactly 90 seconds, in order to line up the final sung phrase with a flyover by four A-10 Thunderbolt II aircraft from Selfridge. “I’ll always remember this once-in-a-lifetime experience to perform on Opening Day,” Horn said. Abela currently directs the Women’s Chorale and Choral Union, while Horn directs the choral program, conducting Concert Chorale and Men’s Glee Club. He also supervises the master’s program in choral conducting and teaches music theory. Horn received his doctorate in conducting from Yale University, and Abela received hers from the University of Michigan. Katharine Connolly and Timothy Higle were selected from a small pool of students that had previously sung the National Anthem at a Tigers game on Wayne State Night, and further distinguished themselves via solo work with the WSU choral ensembles. They are both enrolled in the vocal music education program and intend to pursue a career in music.

University’s First Giving Day Raises Funds for CFPCA

On Tuesday, April 4, 2017, Wayne State University hosted its first official Giving Day. A 24-hour fundraising event, Wayne State Giving Day aimed to inspire and engage alumni, donors, faculty, staff, students and friends. The College of Fine, Performing and Communication Arts raised the most money of all WSU units. Gifts made on that day will continue to inspire current and future students to achieve their academic goals.

The theme, Inspire Opportunity, encompassed the entire university community—on campus, in Detroit and around the globe. Led by the Wayne State University Office of Alumni Affairs and Annual Giving, the campaign resulted in a direct impact on Wayne State’s Annual Fund and its 13 schools, colleges and units. Giving Day 2017 raised a grand total of $227,669 from over 650 donors. More than 103 donors contributed $49,872 to the College of Fine, Performing and Communication Arts, with a majority of gifts going to the new Hilberry Gateway Performance Complex.

The next Giving Day is April 12, 2018. Please mark your calendars for your chance to Inspire Opportunity and support CFPCA.