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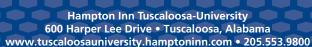
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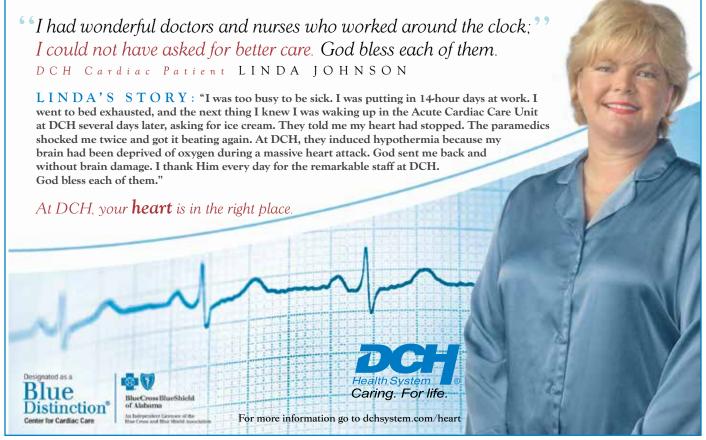


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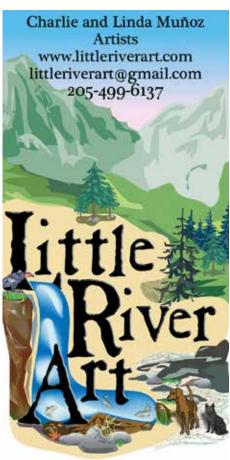












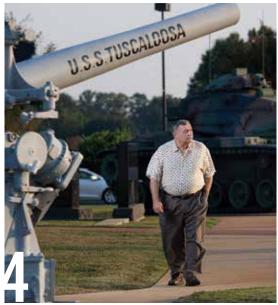


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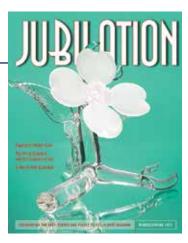
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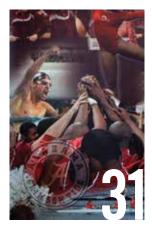
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Margaret Clevenger's work has appeared in many newspapers and magazines including Alabama Heritage, Mississippi Magazine, Pennsylvania Magazine, and Southern Lady. She has a story, Whistling Past the Graveyard in the anthology Tuskaloosa Tales: Stories of Tuscaloosa and its People. She is a regular contributor to Jubilation.

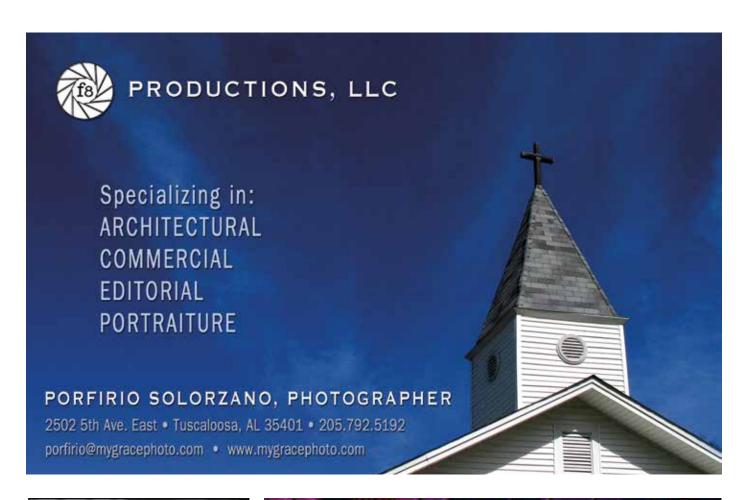
Aimee Karr earned a bachelor's degree in communication from The University of Alabama, where she majored in magazine journalism and minored in fine and applied arts. Her writing has appeared in several publications, including *Tuscaloosa Business Ink, Kids Life* and *American Style*.

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Crimson Tide VVal Heroes

by Margaret Clevenger Photography by Porfirio Solorzano or the last three years I've been fortunate enough to do nothing but interview World War II veterans and talk to them about what they went through, and what they've accomplished since," says Delbert Reed, author of two books on WWII veterans with ties to the University of Alabama. Reed's first book on the subject, When Winning Was Everything, was published in 2010 by the Paul W. Bryant Museum, and tells the stories of UA football players and coaches who served in WWII. His latest book, All of Us Fought the War, was released in the fall and covers other UA students who served during the war.

Eleven former University of Alabama students reached the rank of general during WWII, and three hundred and fifty former UA students were killed during the war.

"The University of Alabama was greatly involved in the war effort," Reed says. "This book relives that and has individual stories about others. These men and women are telling the stories of what they did in WWII."

Reed, himself an alumnus of UA, is an award-winning journalist who has worked at several newspapers covering sports, or serving as city editor or managing editor. He has taught at Shelton State Community College and Stillman College. Reed is also a retired Army Reserve lieutenant colonel who spent four years as a military historian. The combination of military and sports experience made Reed a natural for writing these two books. His connection to Paul Bryant, Jr. sealed the deal.

"I've known Paul, Jr. since he was in high school," Reed says. "I was a sports writer and sports editor for the Tuscaloosa News during Coach Bryant's era and knew Paul all during that time."

The two friends were chatting over the phone one Monday morning about three years ago when Bryant suggested that Reed write about University of Alabama football players in World War II. Reed mulled over the idea, did some research, and called Bryant back to tell him he believed a book was possible.

"I went by his office and he asked me how long I thought it would take to write the book," Reed says. "When I told him about three years, he said 'Oh, that's far too long. What if you quit your job and worked on it full time?' And I said about a year. But I'd starve."

The University of Alabama hired Reed to write the book and he soon left his job as manager and marketing director at McFarland Mall. He set up an office in the Bryant Museum and "None of us who left were heroes. The heroes were the ones who didn't make it." — John Staples

began his research.

Reed found that Alabama football players had been in

every major battle from Guadalcanal to Okinawa, from Omaha Beach to the Battle of the Bulge. "They were at the forefront, leading the way as officers in many cases, performing heroically in battle just as they had as players on the football field," Reed says.

Reed gathered many of the details of the soldiers' war efforts through personal interviews with the veterans and with family members and friends. The book is packed with images from the war as well as photos of the young men in their football jerseys.

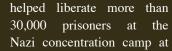
"There were only 27 alive of the 325 football players who served, and I was able to find and interview most of those," Reed says. "They are down to about 18 or 19 now (still alive). I just let them tell me their stories."

John Staples was recruited as a guard for Alabama after playing junior

college ball in Mississippi. He arrived in Tuscaloosa on Sunday afternoon, December 7, 1941. A year later, he was inducted into the Marines during halftime at Alabama's final home game of the 1942 season. Staples won a Bronze Star for heroism as part of the Marine force on Iwo Jima and witnessed the famous raising of the American flag on the island.

"I'm no hero; I just did a job and survived," Staples says in *When Winning Was Everything*. "None of us who left were heroes. The heroes were the ones who didn't make it. But I'd like to think we saved a lot of lives by clearing the mines and disposing of the bombs."

Ed Clark was a halfback for Alabama during the 1935-38 seasons before entering the Ar-my in 1940. Clark became a company commander with the 42nd Infantry Division, also known as the Rainbow Division. Clark's division



Dachau. Clark was awarded the Silver Star for "conspicuous gallantry in action" at Sussenheim, France, and the Bronze Star for his actions near Wurzburg, Germany.

Charley Boswell hustled down the field while carrying the football for Alabama and also ran track for the university. But the multi-talented Boswell yearned to play pro baseball. He left school in January, 1940, to prepare to play professional baseball, signing a contract later that year. But by early 1941, like so many other young men, Boswell was in the Army.

In October, 1944, Boswell was part of the landing at Omaha Beach. A month later Boswell's tank was hit by an antitank shell and three of the four crew members were killed. Boswell survived but his eyesight was gone. As part of his rehabilitation therapy he took up golf, and just two years later he won his first National Blind Golf championship. The gifted athlete had once again found a sport in which he could excel. Boswell hosted his own Celebrity Golf Classic for many years and became friends with entertainer and fellow golfer Bob Hope.

The book covers Charlie Compton who received the Distinguished Service Cross, as well as Hugh Barr Miller and Johnny Roberts who each received the Navy Cross.

Reed tells his readers of Paul 'Bear' Bryant's tenure in the Navy during the war, and follows his coaching career



John Staples in a bunker on Iwo Jima.



afterward. The book includes several photos of the legendary coach including a handsome Bryant in his military dress uniform. Bryant was 28 years old when the U.S. declared war on Japan, and he spent 14 months in North Africa as a physical fitness instructor and overseeing aircraft maintenance.

Interviewing the veterans was at times an emotional experience for both Reed and the veterans. "I've sat with people who cried about the difficulties they had and the horrors they faced," he

Bryant (left) with a Navy buddy during WWII.



says. "They had put it aside for 70 years almost."

But once the stories started flowing, the process released other memories. "One guy I went back to interview four times because he would call me and say I've thought of this or I've thought of that. Come back, I want to tell you this," Reed says.

After the success of the first book, Bryant and Reed decided another book was in order, one that told the stories of students who were not football players, but who had also served in the military during the war. All of Us Fought the War features the stories of approximately 100 men and women and their time during WWII. The book also takes a look at the University of Alabama's role in the war. The school housed and trained 12,888 servicemen on campus, trained 3,000 pilots from Great Britain, France, and Italy, and trained more than 50,000 defense workers at dozens of locations around the state.

Many of the names in All of Us Fought

Compton earned the Distinguished Service Cross in Europe.

Tuscaloosa World War II veterans Jimmy Wall, Al Romanello, Emmett Dendy, Aileen Henderson and James Henderson (left to right) discuss a display of World war II artifacts with author Delbert Reed (right).

the War are familiar to people living in Tuscaloosa: Al DuPont, former mayor of Tuscaloosa, served as a medic with the first troops ashore on D-Day, June 6, 1944; Beasor Walker, former sheriff of Tuscaloosa County, returned from the war as one of Alabama's most decorated heroes; and Stan Bloom, a Tuscaloosa businessman who survived the Battle of the Bulge where 19,236 U.S. servicemen died.

After graduating from Tuscaloosa High School, Dodd Sellers studied radio technology at UA. That training led to an assignment in communications with the Marines where he worked alongside the Navajo code talkers.

Sellers' 10th Marine Regiment was in the thick of some the bloodiest battles fought against Japan. In the book, Sellers recounts a particularly harrowing experience at Saipan. "It was pretty much





Aileen Henderson (left) and James Henderson (no relation) share their World War II experiences at a recent event at Capstone Village.

hand to hand combat all day long," Sellers recalls. His tent mate seriously wounded, Corporal Sellers and three other Marines hunkered behind sandbags as they fought wave after wave of enemy attackers.

"We were good shooters," Sellers says. "I had 127 rounds of ammunition and I used them all. Everybody used all they had. You had to kill them; they were on a suicide mission. That day—July 7,1944—was the worst day of my life. For twelve hours I thought we would never see another sunrise."

Nancy Batson was a UA student in

1939 when she took a free pilot training course at the university. Batson grew up in Birmingham admiring Amelia Earhart and longing to pilot a plane. Women had never



been allowed to fly military planes before, but with most of the male pilots overseas the women were brought into service on the domestic front. Batson belonged to the first group in the Women's Auxiliary Ferrying Squadron(WAFS, later known as WASP), and during the war she ferried planes from coast to coast.

"Tom Griffin, who is 95 and lives in Cincinnati, was on the Doolittle Raid," Reed says. "That was a one-way trip. Griffin went on that trip and when the plane ran out of fuel he bailed out over China after bombing Tokyo. He floated down into the dark jungle and it took him a month to get back to where they were supposed to meet to get help from the Chinese."

After a two-week leave, Griffin was sent to North Africa where once again

"I always thought I would make it, but I was worried about my buddies." — *Tom Griffin*



Tom Griffin, who is a survivor of the Doolittle Raid in WWII, signing the book.

his plane was shot down. The same thing happened when he flew in Tunisia.

"He was back in a plane for the invasion of Sicily where he was shot down and again bailed out," Reed says. "He spent the rest of the war in a prison camp. I asked him if he ever thought he wouldn't make it. Tom told me 'I always thought I would make it, but I was worried about my buddies.' It totally boggles my mind as they tell me these things," Reed says.

Serving in the military brought opportunity to many veterans. "One man, Walter Bridges, was working in a steel mill in Birmingham and probably would have been working there all his life," Reed says. "But he went to war, came back, and with the GI Bill he went to college, became a lawyer and then a judge. His whole life changed."

Aileen Kilgore Henderson of Brookwood once thought she might become a nurse, but with the war raging she felt a

> need to serve her country, and perhaps a need for adventure outside the confines of Alabama. She joined the Women's Army Corp in 1944 and was sent to Ellington Air Force Base in Texas where she worked as a photo



"The project has been a life changing experience for me." — Delbert Reed

technician and as one of six female airplane mechanics. When she returned home she attended college, first Judson, then UA under the GI Bill. Henderson is the award-winning author of seven books and has had her work included in several anthologies. *Stateside Soldier*, published by the University of South Carolina Press, is her account of her military service.

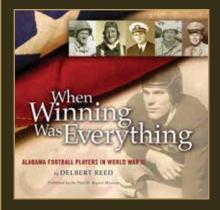
"These two books together have told these stories and the phenomenal things that these people have accomplished," Reed says. "This is the best work that anyone could have; recording history from war heroes. We almost lost the way of life as we know it until they went to war and preserved it for us. The guy on the street does not know that in 1942 the Germans had submarines in the Gulf of Mexico. They sank 54 allied ships. They wouldn't let anything leave the Gulf. We

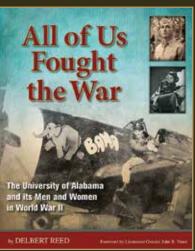
were trying to send fuel and supplies to England and they were sinking

everything. They sank over two hundred ships on the Atlantic so they owned the East Coast pretty well, too. The Japanese rolled submarines up to our West Coast and fired on two of our ports, one in Oregon and one in California. Most people don't know how close we came to not being who we are and where we are in life today. These guys made tremendous sacrifices.

"The project has been a life-changing experience for me and it all stemmed from a simple phone call from Paul to me. And he has a way like his father. If he tells you to do something, you want to do it, and you want to do a good job. That's why I did the first book. And I am hoping that after this book comes out and the history is recorded, that we can put a plaque up somewhere on campus with the 350 names on it of those killed in WWII."







When Winning Was Everything and All of Us Fought the War are available at the Bryant Museum, the Supe Store, and the Alabama Book Store.

Reed also wrote *Paul 'Bear' Bryant:* What Made Him a Winner and Delbert Reed & Friends and was a contributing author to *Twelve and Counting*.

Henderson (right) worked on airplane engines during the war.



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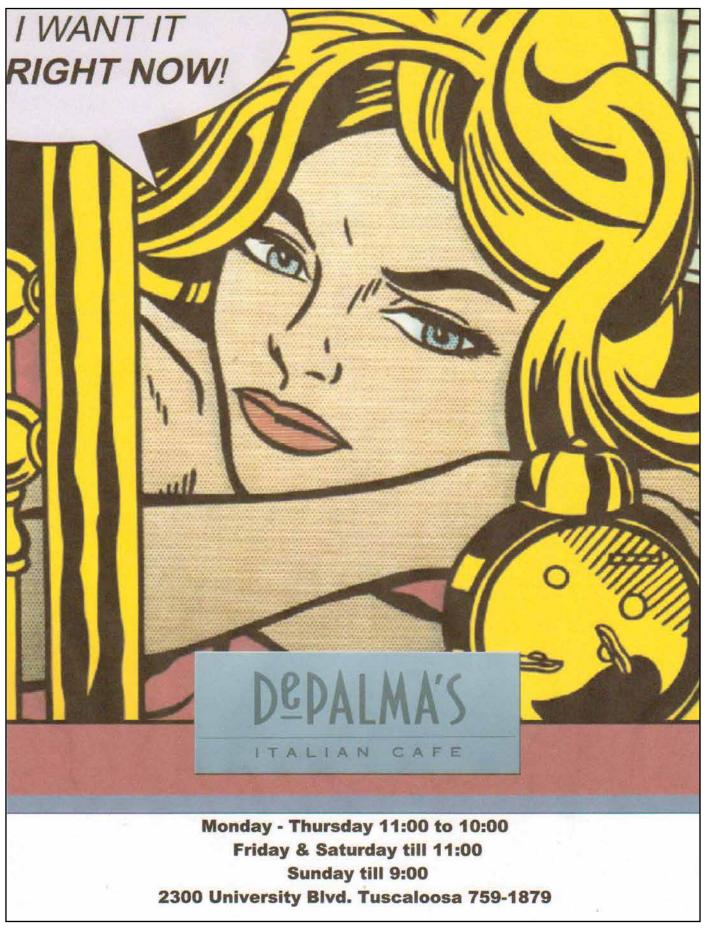
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ayette is a small town with a population slightly under 5000, but the art museum here rivals those found in much larger cities. In fact, the museum's art collection is so impressive it caught the attention of *National Geographic*, which in 1999 named the museum a regional attraction.

by Margaret Clevenger Photography by Porfirio Solorzano More than 4,000 pieces make up the permanent collection of folk and fine art, local and internationally known artists. Galleries feature the artwork of Jimmy Lee Sudduth, Benjamin Perkins, Marguerite Scruggs, Sybil Gibson, and Wanda Teel. A \$30,000 mixed media piece by Nall hangs upstairs.

"We are open to any good fine art," says museum director/curator Anne Perry-Uhlman. "We take donations and we purchase small pieces from estate sales. Mr. Black (the founder and first director) had a love of folk art before it was popular, so that collection is really big."



Jack Black was the editor of the Fayette County Broadcaster when he and Fayette native and artist, Lois Wilson, began corresponding by mail in 1969. Wilson was living in New York at the time. Poor almost all of her life, Wilson had still managed to amass a large collection of artwork, her own as well as that of other artists she admired.

As she grew older, Wilson was concerned about what would happen to her art collection after she died. She offered her art to her hometown with the stipulation that the almost 2600-piece-collection be kept intact. Black assured

her that it would be, and he set about to establish an art museum. Later that year, the museum opened through the efforts of the Fayette City Council and Black, who would serve as director for the next 35 years.

Originally set up in the Fayette City Hall, the museum now shares space with the civic center. "Both entities are housed in the historical Fayette Grammar School that was built in the 1930s and restored in 1982," says Perry-Uhlman, who took over as director when Black died in 2004, and has been at the helm since.

In August, the museum hosted the

Alabama premiere of "Treasures from the Rubble," a documentary about Lois Wilson and the creation of the Fayette Art Museum. Alexandra Branyon, who grew up in Fayette but now lives in Amagansett, New York, wrote and directed the film, as well as providing the voice-over for it. After eleven years of researching, filming, editing, and overcoming technological obstacles, Branyon says with amusement, "I was challenged by the making of the documentary."

Branyon first learned of Wilson's story in 2000 when the actress and filmmaker was in Tuscaloosa to receive the Distin-







guished Career Award from the Society for the Fine Arts at the University of Alabama. Jack Black, who had been Branyon's mentor when she was editor of her high school newspaper, introduced Branyon to the audience at the awards ceremony. The two caught up on old times, and Black told her of Wilson's art collection and of her life lived in poverty in Yonkers, where she died in 1980 at age 75.

"Being southern, I am interested in southern themes," Branyon says. "And I found myself identifying with Lois Wilson."

Both women left the security of smalltown life to seek their place in the bright lights of New York. "I have a great empathy for Lois Wilson because I know how hard it was for her to be an artist in New York because that is my same trajectory," Branyon says. "It's a classic impulse: a young person from small town America who early on sets her sights on New York. What people don't know is the suffering involved. She lived in that margin all her life and I know what that is like."

Wilson scrabbled amongst the debris of torn down slums to find scraps of old furniture to salvage the wood, sand it, and use it as her canvas, with black shoe polish as her paint. Found objects became the heart of her artwork. She struggled to earn a meager living, unwilling to sell her art saying, "The dealers in New Opposite top: A painting depicting the Fayette County Courthouse by Jimmy Lee Sudduth is seen in the foreground along a hallway with many other paintings by different artists.

Opposite bottom: A view of the Sybil Gibson Gallery with art by the same artist. She was known as the "Grocery Bag" artist.

Above: A view of the lobby of the museum is streaked by the afternoon light coming through the windows.

York buy paintings at starvation prices, shelve them till the artist dies, and then cleanup on the bones." Wilson managed to squeak by on an assortment of jobs including working in bookstores, as a sales clerk, in a factory, and as a cat sitter. She bought her clothes at the Salvation Army.

Wilson dedicated her life to her art. With her bountiful gift to her hometown, she left an indelible mark that will enrich

Wilson dedicated her life to her art. With her bountiful gift to her hometown, she left an indelible mark that will enrich generations for years to come.





Top: Paintings by Jimmy Lee Sudduth cover the wall in the basement.

Bottom left and right: Work by Lois Wilson shows the different mediums she used for her art work.



generations for years to come.

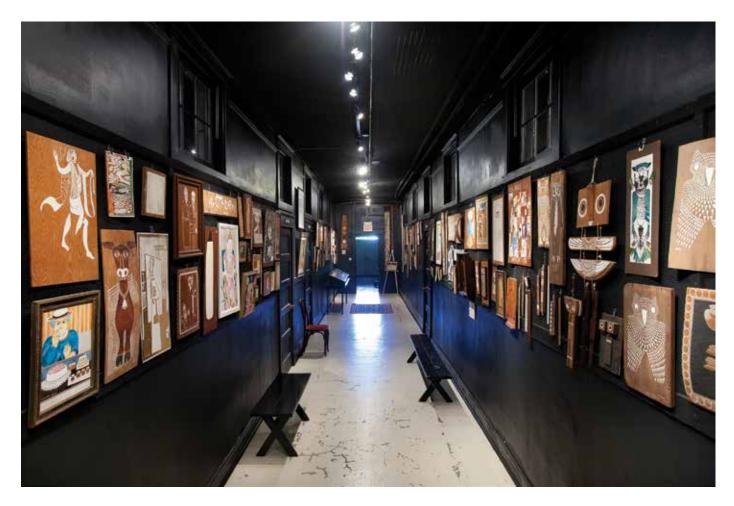
"In literature a classic is something you can go back to again and again and each time you find something new," Branyon says. "In that sense Lois Wilson's art is classic. Lois Wilson was an artist with an original mind, a profound philosophy, a deep spirituality. She will always deserve a second look."

"Treasures from the Rubble" has also been shown at the Lyric Theatre at the Tupelo Film Festival in Mississippi, and the movie made its international premier in June at the Female Eye Film Festival in Toronto, Canada, where it received a nomination for best documentary. In May, 2012, the House of Representatives of the Legislature of Alabama bestowed the highest commendation upon Branyon and her film.

When Branyon was asked if she thought Wilson would have attended the premiere of the film if she were still alive, Branyon replied, "She would not have come. She was very antisocial. But she would have been touched."

Wilson's art donation laid the framework for the museum to carry the work of other folk art masters such as Fayette native son Jimmy Lee Sudduth, who appeared in "Treasures from the Rubble," and Sybil Gibson of Walker County.

When Jimmy Lee Sudduth was four years old he would dip his finger in mud and paint on trees. He continued to use mud all his life, but also added house paint after someone suggested that paint might be more permanent and would give him a wider range of colors. Sudduth painted portraits, houses, animals, automobiles, and almost anything that crossed his path.



One of his favorite subjects for his art was his dog Toto, who he called "the smartest dog in the world." Toto was actually the name of a series of dogs that Sudduth owned after the original Toto died.

Sudduth's work is included in the permanent collections of the American Folk Art Museum in New York, the Smithsonian Institution, and the High Museum of Art in Atlanta. When he died in 2007 at the age of 97, Sudduth's obituary appeared in the New York Times.

"Sybil Gibson was known as the bag painter," Perry-Uhlman says. "She was a very typical folk artist in that she used brown paper bags, newspapers, anything that she could get her hands on. She once painted on the old cardboard backing

Above: The work by Lois Wilson is seen hanging along the long hallway in the basement. She longed for her work to be underground where it would be protected, appreciated and valued.

The Fayette Art Museum has grown over the last four decades, not only in the tally of pieces making up the art collection, but also in the scope of the services it provides to the town.

of a guitar case. She got her start as an artist when she needed some gift wrap paper one year and she didn't have a lot of money. So she got out newspaper and watered down tempera paints and used that as her gift wrapping paper that Christmas. We have the headboard and the footboard of a baby bed she painted." Like Sudduth, Gibson's work can also be found in the American Folk Art Museum.

The Fayette Art Museum has grown over the last four decades, not only in the tally of pieces making up the art collection, but also in the scope of the services it provides to the town. The museum is intertwined with the everyday life of its community's citizens through art classes

offered free to school-age children, a yearly festival that showcases crafters and artists, and a Christmas tradition of locals decorating trees to brighten the rooms of the museum and civic center.

One of the newest exhibits at the museum is in honor of former Fayette Mayor Guthrie Smith who served from 1956 until 1988. Smith died two years ago. The exhibit officially opened in August in conjunction with the showing of "Treasures from the Rubble." The Smith exhibit includes shovels that the mayor used in groundbreaking ceremonies for local businesses, and a handmade chair given to him by Birmingham Southern College, his alma mater, in appreciation of





Top: The art storage room, also in the basement, holds the paintings and art work that are not on display.

Bottom: A mixed media piece by the famous artist Nall, one of many gifts given to the museum by the Blount family, hangs near the entrance.

Without Lois Wilson's generous gift and Jack Black's vision of how to use that gift, the Fayette Art Museum might never have come to fruition.

his support. Perry-Uhlman wove dozens of the mayor's trademark neckties into three large featured art pieces for the exhibit.

Without Lois Wilson's generous gift and Jack Black's vision of how to use that gift, the Fayette Art Museum might never have come to fruition.

"Ms. Wilson never came to the museum," Perry-Uhlman says. "I know it was her goal to come back, but she never got the money to do that. She started something so fantastic, but never got to see it flourish into what it is today.

"Mr. Black was a big supporter of the arts, in all aspects," Perry-Uhlman says. "He loved music and he loved creative

writing. He could write the most beautiful things, and he used an old typewriter. He was a well-rounded gentleman, a classy gentleman. He always told me that Fayette is very fortunate to have this museum, our best kept secret."

The Fayette Art Museum is located at 530 North Temple Avenue, Fayette, Alabama. Admission is free and hours are M-F, 9a.m.- noon; 1p.m. - 4p.m. or by appointment. Call 205-932-8727 for more information. ■

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JANUARY 3

University of Alabama Community Music School **ENROLLMENT OPENS FOR SPRING SEMESTER** LESSONS, CLASSES ENSEMBLES AND KINDERMUSIK

UA's Moody Music Building Prices vary 348-6741 or jweigel@music.ua.edu

JANUARY 3

Kentuck Museum Association, Inc. "ART NIGHT" AT KENTUCK ART CENTER

Downtown Northport 5 pm-9 pm • Free 758-1257 or kentuck.org

Local Galleries

"ART NIGHT"

Downtown Northport and Tuscaloosa Galleries 5 pm−9 pm • Free Tuscarts.org/artnight

JANUARY 8

Tuscaloosa Museum of Art: Home of the Westervelt Collection "ART WITH FRIENDS" 1400 Jack Warner Parkway 5:30 pm-7:30 pm • Free 562-5296

JANUARY 9-18

UA Department of Art and Art History **EXHIBIT FROM THE PERMANENT COLLECTION**

The Sarah Moody Gallery of Art Gallery Hours: Mon-Fri 9 am-4:30 pm and Thurs 5 pm-8 pm Opening reception December 6 • Free art.ua.edu/site/galleries

JANUARY 9-FEBRUARY 8

UA Department of Art and Art History

"2013 UNDERGRADUATE JURIED EXHIBITION"

UA's Sella-Granata Art Gallery, Woods Hall Gallery Hours: Monday 10 am-4 pm Reception TBA • free art.ua.edu/site/galleries/woods-hall-gallery

JAN 11-14

The ACT

"9 TO 5"

Bama Theatre Fri at 7:30 pm, Sat at 2 pm & 7:30 pm, Sun 2 pm, Mon at 7:30 pm Bama Theatre • \$15 Gen. \$20 Premium 393-2800 or theactonline.com

JANUARY 12

West Alabama Quilters Guild

JANUARY MONTHLY MEETING

Tuscaloosa Dept. of Transportation 8:45 am Basics and Beyond (demonstration) 9:30 Projects and Reports 10:30 Program: "Quilt Block Settings and Borders" waqg.com

JANUARY 12

CHOM

"MUSEUM MADNESS"

Children's Hands-On Museum 10 am-4 pm All activities included in Admission 349-4235 or chomonline.org

JANUARY 15

Shelton State Community College Dept. of Fine Arts

TERRIFIC TUESDAY CONCERT SERIES: **UA JAZZ ENSEMBLE**

Alabama Power Recital Hall 1:15 pm • Free sheltonstate.edu/fine arts/fine arts division.aspx

The Arts Council

BAMA ART HOUSE FILM SERIES

Bama Theatre Film TBA Tuesdays 7:30 pm \$7 gen / \$6 seniors & students / \$5 AC members 758-5195 or bamatheatre.org

UA School of Music

GUEST ARTIST RECITAL — LYNN RICE, PIANO

UA's Moody Music Building, Concert Hall 7:30 pm • Free 348-7111 or music.ua.edu

JANUARY 16

UA School of Music

TIM FEENEY, PERCUSSION RECITAL

UA's Moody Music Building, Concert Hall 7:30 pm Tickets \$10 adults / \$5 seniors / \$3 students 348-7111 or uamusic.tix.com

JANUARY 17-20

Theatre Tuscaloosa

"BUBBA" WRITTEN AND PERFORMED BY MICHAEL WALKER

Alabama Power Recital Hall, Shelton State Community College Thur, Fri, Sat at 7:30 pm / Sun at 2 pm Admission Charged 391-2277 or theatretusc.org

JANUARY 17

University of Alabama, School of Music STRIKE- PIANO AND PERCUSSION DUO Moody Music Building, Concert Hall 7:30 pm • Free 348-7111 or music.ua.edu

JANUARY 17 – FEBRUARY 17

The Arts Council

DOUBLE EXPOSURE EXHIBIT

Bama Theatre

Gallery Hours: Mon-Fri 9 am-noon and

1 pm -4pm

Closing Reception Feb 17 2 pm-3:30 pm

Free

758-5195 or tuscarts.org

JANUARY 18

University of Alabama, School of Music

GUEST ARTIST RECITAL — MIKE DUGAN, TROMBONE

Moody Music Building, Recital Hall 5:30 pm ● Free

348-7111 or music.ua.edu

JANUARY 19

Children's Hands-On Museum

"NATIONAL POPCORN DAY"

CHOM

10 am-4 pm • Museum Admission + \$1

349-4235

chomonline.org

Kentuck Museum Association, Inc. "KENTUCK FOR KIDS" & ART FAIR

KENIUGN FUR KIDS & ART I

503 Main Ave., Northport

Noon—3pm ● Free

758-1257 or kentuck.org

UA School of Music

24TH ANNUAL REALIZING THE DREAM CONCERT HONORING THE LIFE AND LEGACY OF DR. MARTIN LUTHER KING, JR.

Moody Music Building, Concert Hall 7:30 pm • Free

348-7111 or music.ua.edu

JANUARY 22

The Arts Council

BAMA ART HOUSE FILM SERIES

Bama Theatre

Film TBA

Tuesdays 7:30 pm

\$7 gen/\$6 seniors & students/\$5 AC members

758-5195 or bamatheatre.org

Shelton State Community College Dept. of Fine Arts

TERRIFIC TUESDAY CONCERT SERIES

Alabama Power Recital Hall

1:15 pm • Free

sheltonstate.edu/fine_arts/fine_arts_division.aspx

JANUARY 23-24

University of Alabama, School of Music

WORLD PREMIERE OF THE FREESE COLLECTION

Moody Music Building, Concert Hall 7:30 pm • Free

348-7111 or music.ua.edu

JANUARY 25

University of Alabama, School of Music

CHURCH MUSIC CONFERENCE CONCERT

Moody Music Building, Concert Hall 7:30 pm ● Free

348-7111 or music.ua.edu

JANUARY 26

University of Alabama, School of Music

CHURCH MUSIC CONFERENCE CONCERT

Moody Music Building, Concert Hall

4:30 pm • Free 348-7111 or music.ua.edu

JANUARY 27

University of Alabama, School of Music

MISS COROLLA PAGEANT

Moody Music Building, Concert Hall 8:00 am−11 am • Free

348-7111 or music.ua.edu

University of Alabama, School of Music

FACULTY RECITAL — STEVEN CARY, RAY CHENEZ,

MICHAEL JOHNSON & KEVIN CHANCE
Moody Music Building, Recital Hall

4:00 pm

Tickets \$10 adults, \$5 seniors & \$3 for students

348-7111 or uamusic.tix.com

JANUARY 28

University of Alabama, School of Music

GUEST RECITAL: VIRGINIA BROFFITT, FLUTE

Moody Music Building, Recital Hall

7:30 pm • Free

348-7111 or music.ua.edu

JANUARY 29

Shelton State Community College Dept. of Fine Arts

TERRIFIC TUESDAY CONCERT SERIES

Alabama Power Recital Hall

1:15 pm • Free

sheltonstate.edu/fine_arts/fine_arts_division.aspx

The Arts Council

BAMA ART HOUSE FILM SERIES

Bama Theatre

Film TBA

Tuesdays 7:30 pm

\$7 gen / \$6 seniors & students / \$5 AC members

758-5195 or bamatheatre.org

University of Alabama, School of Music

"SKIN & BONES"

Moody Music Building, Concert Hall 7:30 pm • Free

348-7111 or music.ua.edu

JANUARY 31

University of Alabama, School of Music

ALABAMA SYMPHONIC BAND

Moody Music Building, Concert Hall 7:30 pm

Tickets \$10 adults, \$5 seniors &

\$3 for students

348-7111 or uamusic.tix.com

JANUARY 31-MARCH 8

UA Department of Art and Art History

BEVERLY SEMMES: "STARCRAFT"

The Sarah Moody Gallery of Art
Gallery Hours: Mon—Fri 9 am—4:30 pm

and Thurs 5 pm-8 pm

Opening reception January 31 • Free

art.ua.edu/site/galleries

▶ FEBRUARY

FEBRUARY 1

University of Alabama, School of Music

HONOR SPECTRUM SHOWCASE

Moody Music Building, Concert Hall

7:30 pm • Free 348-7111 or music.ua.edu

FEBRUARY 2

Children's Hands-On Museum

"SUPER BOWL SATURDAY"

CHOM

10 am-4 pm

All activities included with admission 349-4235 or chomonline.org

Tuscaloosa County Preservation Society

"MARDI GRAS JAZZ BRUNCH"

Battle-Friedman House

Details to be announced

historictuscaloosa.org

University of Alabama, School of Music

ALABAMA WIND ENSEMBLE CONCERT

Moody Music Building, Concert Hall

8 nm

Tickets \$10 adults / \$5 seniors / \$3 students 348-7111 or uamusic.tix.com

FEBRUARY 3

University of Alabama, School of Music

HONOR BAND CONCERT

Moody Music Building, Concert Hall

1 pm • Free

348-7111 or music.ua.edu

FEBRUARY 4-10

The University of Alabama, Department of Theatre and Dance

"DESIGN FOR LIVING"

Allen Bales Theatre Mon-Sat 7:30 pm and Sun 2 pm \$10 Adults / Seniors / Children 348-3400 or theatre.ua.edu

FEBRUARY 5

University of Alabama, School of Music FACULTY RECITAL - SUSAN FLEMING, SOPRANO Moody Music Building, Concert Hall 7:30 pm Tickets \$10 adults / \$5 seniors / \$3 students.

348-7111 or uamusic.tix.com

Shelton State Community College Dept. of Fine Arts

NATS PREVIEW

Alabama Power Recital Hall 1:15 pm • Free sheltonstate.edu/fine_arts/fine_arts_division.aspx

FEBRUARY 7

Local Galleries

"ART NIGHT"

Downtown Northport and Tuscaloosa Galleries 5 pm-9 pm • Free tuscarts.org/artnight

Kentuck Museum Association, Inc.

"ART NIGHT" AT KENTUCK ART CENTER

503 Main Ave., Northport 5 pm−9 pm • Free 758-1257 or kentuck.org

University of Alabama, School of Music

HUXFORD SYMPHONY ORCHESTRA WITH CONCERTO AND ARIA WINNER

Moody Music Building, Concert Hall 7:30 pm \$10 adults / \$5 seniors / \$3 students 348-7111 or uamusic.tix.com

FEBRUARY 8-17

Theatre Tuscaloosa

"AIN'T MISBEHAVIN: THE FATS WALLER MUSICAL SHOW"

391-2277 or theatretusc.com

Bean-Brown Theatre, Shelton State Martin Campus 7:30 pm Thurs-Sat; 2pm Wed & Sun Adults \$22 / Seniors (60+) \$18 / Students, Children \$14 Pay-What-You-Can Preview: Thurs, Feb. 7

FEBRUARY 8

University of Alabama, School of Music "MEET THE COMPOSER"

Moody Music Building 5 pm • Free 348-7111 or music.ua.edu

FEBRUARY 9

West Alabama Quilters Guild MONTHLY GUILD MEETING

Tuscaloosa Dept. of Transportation 8:45 am: Basics and Beyond Demonstration 9:30 am: Projects and Committee reports 10:30 am: Program Presentation: Pat Lovelady from Birmingham

Free with visitors welcome

wagg.com

Children's Hands-On Museum

MARDI GRAS "CHOM STYLE"

CHOM 10 am-4 pm

All activities included in admission 349-4235 or chomonline.org

FEBRUARY 10

University of Alabama, School of Music

ALL-STATE ORCHESTRA CONCERT

Moody Music Building, Recital Hall 1 pm • Free

348-7111 or music.ua.edu

FEBRUARY 12

Tuscaloosa Museum of Art: Home of the Westervelt Collection

"ART WITH FRIENDS"

1400 Jack Warner Parkway 5:30 pm-7:30 pm • Free 562-5296

Shelton State Community College Dept. of Fine Arts

TERRIFIC TUESDAY CONCERT SERIES: MARDI GRAS CONCERT

Alabama Power Recital Hall 1:15 pm • Free sheltonstate.edu/fine arts/fine arts division.aspx

University of Alabama, School of Music

CHAMBER JAZZ

Moody Music Building, Concert Hall 7:30 pm • Free 348-7111 or music.ua.edu

FEBRUARY 14

University of Alabama, School of Music FACULTY RECITAL — NOEL ENGEBRETSON, PIANO Moody Music Building, Concert Hall

7:30 pm \$10 adults / \$5 seniors / \$3 students 348-7111 or uamusic.tix.com

FEBRUARY 16

Kentuck Art Center

"KENTUCK FOR KIDS" & ART FAIR

503 Main Ave., Northport Noon-3 pm • Free 758-1257 or kentuck.org

FEBRUARY 17

University of Alabama, School of Music TROMBONE CHOIR CONCERT

Moody Music Building, Concert Hall 7:30 pm • Free 348-7111 or music.ua.edu

FEBRUARY 18-24

The University of Alabama Department of Theatre and Dance "OTHELLO"

Marian Gallaway Theatre Mon-Sat 7:30 pm & Sun 2 pm \$18 Adults / \$15 Sen / \$12 Children 348-3400 or theatre.ua.edu

FEBRUARY 19

Shelton State Community College Dept. of Fine Arts

TERRIFIC TUESDAY CONCERT SERIES

Alabama Power Recital Hall 1:15 pm • Free sheltonstate.edu/fine arts/fine arts division.aspx

University of Alabama, School of Music

MASTER'S SERIES — JAMES MARKEY, TROMBONE

Moody Music Building, Concert Hall 7:30 pm • Free 348-7111 or music.ua.edu

FEBRUARY 19-23

The University of Alabama. Department of Theatre and Dance

ALABAMA REPERTORY DANCE THEATRE SPRING CONCERT

Morgan Auditorium Tue-Thu 7:30 pm / Fri 5:30 pm / Sat 2 pm \$18 Adults / \$15 Sen / \$12 Children 348-3400 and theatre.ua.edu

FEBRUARY 20-MARCH 18

The Arts Council

VISUAL ART ACHIEVEMENT AWARDS EXHIBIT

Bama Theatre

Gallery Hours: Mon-Fri 9 am-noon and 1 pm-4pm Closing reception Mar 18 at 5 pm

758-5195 or tuscarts.org

FEBRUARY 22-MARCH 15

UA Department of Art and Art History KELLY PARVIN AND MIRIAM NORRIS — TWO-PERSON EXHIBITION

UA's Sella-Granata Art Gallery, Woods Hall Gallery Hours: Mon-Fri, 10 am-4 pm Opening reception TBA • Free art.ua.edu/site/galleries/woods-hall-gallery

FEBRUARY 24

String Quartet Society of Tuscaloosa PACIFICA STRING QUARTET

Moody Music Building, Concert Hall 4 pm \$15 adults / 18 years and under free stringquartetsocietyoftuscaloosa.org

FEBRUARY 26

Shelton State Community College Dept. of Fine Arts

TERRIFIC TUESDAY CONCERT SERIES: SSCC SSCC INSTRUMENTALISTS AND ENSEMBLES

SSCC Alabama Power Recital Hall
1:15 pm ● Free
sheltonstate.edu/fine_arts/fine_arts_division.aspx

Shelton State Community College Dept. of Fine Arts

SSCC JAZZ ENSEMBLE

Bean Brown Theatre
7:30 pm • Free

sheltonstate.edu/fine_arts/fine_arts_division.aspx

University of Alabama, School of Music FACULTY RECITAL: KEVIN CHANCE, PIANO Moody Music Building, Recital Hall 7:30 pm \$10 adults / \$5 seniors / \$3 students 348-7111 or uamusic.tix.com

▶ MARCH

MARCH 1

The Arts Council

DEADLINE FOR DRUID ARTS AWARDS NOMINATIONS

— FORM/GUIDELINES ON WEBSITE

The Arts Council Offices 5 pm 758-5195 or tuscarts.org

University of Alabama, School of Music OPERA: "THE MIKADO"

Moody Music Building, Choral/Opera Room Fri 7:30 pm / Sun 3 pm \$20 for adults and seniors / \$5 students 348-7111 or uamusic.tix.com

MARCH 1-30

Children's Hands-On Museum

SAKURA FESTIVAL

CHOM
Mon / Wed / Fri 10 am
All activities included in museum admission
349-4235 or chomonline.org

MARCH 2 & 3

Northwest Alabama Arts Council

ELEVENTH ANNUAL JERRY BROWN ARTS FESTIVAL

Marion County-Rankin Fite Airport, 465 Airport Road, Hamilton, AL Sat 9 am—5 pm / Sun 10 am—4 pm ● Free JBAF.org or (205) 921-9483

MARCH 2

Children's Hands-On Museum "DR. SEUSS BIRTHDAY PARTY"

CHOM

10 am-4 pm All activities included in admission 349-4235 or chomonline.org

MARCH 4

University of Alabama, School of Music

ALABAMA SYMPHONIC BAND AND CONCERT BAND

Moody Music Building, Concert Hall
7:30 pm
\$10 adults / \$5 seniors / \$3 for students
348-7111 or uamusic.tix.com

MARCH 5

Shelton State Community College
Dept. of Fine Arts
HYESOOK JUNG, PIANO, STILLMAN COLLEGE

FACULTY

SSCC, Alabama Power Recital Hall

1:15 pm • Free sheltonstate.edu/fine_arts/fine_arts_division.aspx

MARCH 5-APRIL 19

Paul R. Jones Collection of American Art, UA College of Arts and Sciences

"MIGRATION"

Paul R. Jones Gallery

2308 6th Street, Tuscaloosa
Free
345-3038 or art.ua.edu/site/galleries
/paul-r-jones-collection

MARCH 5

University of Alabama, School of Music CHAMBER WINDS CONCERT

Moody Music Building, Concert Hall 7:30 pm ● Free 348-7111 or music.ua.edu

MARCH 6

University of Alabama, School of Music RUSSIAN NATIONAL ORCHESTRA

Moody Music Building, Concert Hall
7:30 pm • Free
348-7111 or music.ua.edu

MARCH 7

Local Galleries

"ART NIGHT"

Downtown Northport and Tuscaloosa Galleries 5 pm−9 pm • Free tuscarts.org/artnight

Kentuck Museum Association, Inc.
"ART NIGHT" AT KENTUCK ART CENTER

503 Main Ave., Northport 5 pm−9 pm • Free 758-1257 or kentuck.org

MARCH 8

UA Department of Art and Art History

18TH ANNUAL GRADUATE STUDENT SYMPOSIUM
IN ART HISTORY

205 Gorgas Library
All day event; registration required
348-1893 or art.ua.edu/site/resources
/grad-symposium-arh

Tuscaloosa Symphony Orchestra

"COWBOY JAMBOREE" FAMILY DISCOVERY CONCERT

Moody Music Building, Concert Hall 6 pm Instrument Petting Zoo 5 pm Admission Charged 752-5515 or tsoonline.org

MARCH 8-APRIL 5

The Tuscaloosa Public Library

"MANIFOLD GREATNESS: THE CREATION AND AFTERLIFE OF THE KING JAMES BIBLE"

Main Branch
Hours: Mon-Thurs 9 am-9 pm /
Fri noon-5 pm
Sat 9 am-5pm / Sun 2 pm - 6 pm

Sat 9 am—5pm / Sun 2 pm — 6 pm 345-5820 or tuscaloosa-library.org

MARCH 9

West Alabama Quilters Guild
MONTHLY GUILD MEETING

Tuscaloosa Dept. of Transportation
8:45 am Basics and Beyond Demonstration
9:30 am Projects and Committee reports
10:30 Program Presentation
Free with visitors welcome
waqg.com

Chi<mark>ldr</mark>en's Hands-On Museum

"MUSEUM MADNESS"
CHOM
10 am—4 pm
All activities included in admission
349-4235 or chomonline.org

University of Alabama, School of Music

MASTER'S SERIES: MELISSA SHIPPEN BURROWS, MEZZO SOPRANO

Moody Music Building, Concert Hall 7:30 pm \$10 gen / \$5 sen / \$3 child 348-7111 or uamusic.tix.com

MARCH 10

Shelton State Community College Dept. of Fine Arts SHELTON SINGERS SACRED CONCERT

Covenant Presbyterian Church
3 pm • Free
sheltonstate.edu/fine_arts/fine_arts_division.aspx

MARCH 11

University of Alabama, School of Music

ALABAMA WIND ENSEMBLE

Moody Music Building, Concert Hall 7:30 pm \$10 adults / \$5 seniors / \$3 students 348-7111 or uamusic.tix.com

MARCH 12

Shelton State Community College Dept. of Fine Arts

TERRIFIC TUESDAY CONCERT SERIES

SSCC, Alabama Power Recital Hall
1:15 pm • Free
sheltonstate.edu/fine_arts/fine_arts_division.aspx

Tuscaloosa Museum of Art: Home of the Westervelt Collection "ART WITH FRIENDS"

1400 Jack Warner Parkway 5:30 pm−7:30 pm • free 562-5296

University of Alabama, School of Music U.S. COAST GUARD BAND Moody Music Building, Concert Hall

7:30 pm • Free 348-7111 or music.ua.edu

MARCH 12-16

The University of Alabama Department of Theatre and Dance

"DANCE ALABAMA!" SPRING CONCERT

UA's Morgan Auditorium
Tue—Thu 7:30 pm / Fri 5:30 pm / Sat 2 pm
\$18 adults / \$15 seniors / \$12 children
348-3400 or theatre.ua.edu

MARCH 16

Children's Hands-On Museum
"SEARCH FOR SHAMROCKS"
CHOM
10 am-4 pm
All activities included in admission
349-4235 or chomonline.org

Kentuck Museum Association, Inc.

"KENTUCK FOR KIDS" & ART FAIR

Kentuck Art Center 503 Main Ave., Northport Noon-3pm • Free 758-1257 or kentuck.org

MARCH 18

University of Alabama, School of Music

TUBA/EUPHONIUM ENSEMBLE CONCERT

Moody Music Building, Concert Hall 7:30 pm ● Free

348-7111 or music.ua.edu

MARCH 19

Shelton State Community College

Dept. of Fine Arts

TERRIFIC TUESDAY CONCERT SERIES: UA CONTEMPORARY CHAMBER ENSEMBLE

SSCC, Alabama Power Recital Hall
1:15 pm • Free
sheltonstate.edu/fine arts/fine arts division.aspx

University of Alabama, School of Music

ALABAMA JAZZ BAND

Moody Music Building, Concert Hall
7:30 pm
\$10 for adults / \$5 seniors / \$3 for students
348-7111 or uamusic.tix.com

MARCH 20

University of Alabama, School of Music

TRUMPET CHOIR

Moody Music Building, Concert Hall 7:30 pm ● Free 348-7111 or uamusic.tix.com

MARCH 21

University of Alabama, School of Music

MASTER'S SERIES — THE ASPEN TRIO

Moody Music Building, Concert Hall
7:30 pm
\$10 adults / \$5 seniors / \$3 students
348-7111 or uamusic.tix.com

MARCH 22-25

ACT

"SPAMALOT"

Bama Theatre
Fri 7:30 / Sat 2 pm & 7:30 pm / Sun 2 pm /
Mon 7:30 pm ● \$20 premium / \$15 gen
393-2800 or theactonline.com

MARCH 24

Tuscaloosa Preservation Society

ANNUAL EASTER EGG HUNT

Battle-Friedman House and Gardens historictusaloosa.org

MARCH 25-APRIL 5

UA Department of Art and Art History
DEPARTMENT SCHOLARSHIP WINNERS EXHIBITION

UA's Sella-Granata Art Gallery, Woods Hall Gallery Hours: Mon—Fri 10 am—4 pm Opening reception TBA ● Free art.ua.edu/site/galleries/woods-hall-gallery

MARCH 25-29

Children's Hands-On Museum

"SPRING BREAK FEVER!"

CHON

All activities included in admission 349-4235 or chomonline.org

Children's Hands-On Museum "SPRING BREAK LEGO CAMP!"

CHOM

Pre-Registration required — 2 age groups 349-4235 or chomonline.org

APRIL

APRIL 2

University of Alabama, School of Music

BRASS ENSEMBLE CONCERT

Moody Music Building, Concert Hall 7:30 pm ● Free 348-7111 or music.ua.edu

Shelton State Community College

Dept. of Fine Arts

TERRIFIC TUESDAY CONCERT SERIES: CAPSTONE QUARTET

SSCC, Alabama Power Recital Hall
1:15 pm ● Free
sheltonstate.edu/fine_arts/fine_arts_division.aspx

University of Alabama, School of Music

UA OPERA THEATER PRESENTS:
"ONE NIGHT ONLY"

Moody Music Building, Choral Opera Room 7:30 pm • Free 348-7111 or music.ua.edu

APRIL 4

Local Galleries

"ART NIGHT"

Downtown Northport and Tuscaloosa Galleries
5 pm−9 pm • Free
tuscarts.org/artnight

Kentuck Museum Association, Inc.

ART NIGHT AT KENTUCK ART CENTER

503 Main Ave, Northport 5 pm−9 pm • Free 758-1257 or kentuck.org University of Alabama, School of Music STUDENT CHAMBER ENSEMBLES

Moody Music Building, Concert Hall 7:30 pm • Free 348-7111 or music.ua.edu

APRIL 4-30

The Arts Council

ULRIKE FRANZ EXHIBIT

Bama Theatre's Greensboro Room Gallery Hours: Mon-Fri 9 am-noon and 1 pm-4pm

758-5195 or tuscarts.org

Tuscaloosa University Painters

SPRING EXHIBIT

Bama Theatre's Junior League Gallery Gallery Hours: Mon-Fri 9 am-noon and 1 pm-4pm

758-5195 or tuscarts.org

APRIL 4-20

UA Department of Art and Art History

"A VERSION OF EVENTS": VIRGINIA ECKINGER AND MARK BARRY MA EXHIBITION

Harrison Galleries, 2315 University Blvd., Tuscaloosa Hours by appt: (205) 464-0054 • Free art.ua.edu/site/galleries/woods-hall-gallery

APRIL 4-MAY 4

UA Department of Art and Art History

WINDGATE FELLOWS EXHIBITION

UA's Sarah Moody Gallery of Art Mon 9 am-4:30 pm / Thurs 5 pm-8 pm Opening reception: April 4 • Free art.ua.edu/site/galleries/sarah-moody-gallery-of-art

APRIL 5-14

Theatre Tuscaloosa

"I HATE HAMLET"

Bean-Brown Theatre, Shelton State Martin Campus Thurs-Sat 7:30 pm / Wed & Sun 2 pm \$17 adults / seniors (60+) \$15 / students-children \$12 Pay-What-You-Can Preview: Thurs, April 4 391-2277 or theatretusc.com

APRIL 6

DRUID CITY ARTS FESTIVAL (DCAF)

Government Plaza, Downtown Tuscaloosa Free

APRIL 7

Tuscaloos County Preservation Society

EARTH DAY GARDEN SHOW

Battle-Friedman House 2 pm-4 pm Details to be announced historictuscaloosa.org

University of Alabama, School of Music

FACULTY RECITAL FEATURING PAUL HOGHTALING, BASS-BARITONE AND STEVEN CARY, TENOR

Moody Music Building, Recital Hall 4 pm • \$10 adults / \$5 seniors / \$3 students 348-7111 or uamusic.tix.com

University of Alabama, School of Music

PERCUSSION/MALLET ENSEMBLES CONCERT

Moody Music Building, Concert Hall 6 pm • Free

348-7111 or music.ua.edu

"TUSCALOOSA'S GOT TALENT" TALENT SHOW

Bama Theatre

4 pm

drishti4humanity.com

APRIL 8

University of Alabama, School of Music

25TH ANNIVERSARY OF THE HOLTKAMP ORGAN **COMPOSITION WINNER**

Moody Music Building, Recital Hall 7:30 pm • Free 348-7111 or music.ua.edu

APRIL 8-14

The University of Alabama Department of Theatre and Dance

"THE CLEARING"

Allen Bales Theatre Mon-Sat 7:30 pm / Sun 2 pm \$10 adults / seniors/ children 348-3400 or theatre.ua.edu

APRIL 9

Tuscaloosa Museum of Art: Home of the Westervelt Collection

"ART WITH FRIENDS"

1400 Jack Warner Parkway 5:30 pm−7:30 pm • Free 562-5296

Shelton State Community College

Dept. of Fine Arts

TERRIFIC TUESDAY CONCERT SERIES: SSCC VOCAL **FACULTY CONCERT**

SSCC, Alabama Power Recital Hall 1:15 pm • Free sheltonstate.edu/fine arts/fine arts_division.aspx

University of Alabama, School of Music

ALABAMA JAZZ ENSEMBLE

Moody Music Building, Concert Hall 7:30 pm • Free

348-7111 or music.ua.edu

APRIL 10

University of Alabama, School of Music

EQUILATERAL QUARTET

Moody Music Building, Concert Hall 7:30 pm • Free 348-7111 or music.ua.edu

APRIL 11

University of Alabama, School of Music

ALABAMA WIND ENSEMBLE

Moody Music Building, Concert Hall 7:30 pm \$10 adults / \$5 seniors / \$3 students 348-7111 or uamusic.tix.com

APRIL 12 & 13

"THE FACE IN THE COURTHOUSE WINDOW" PLAY

Historic Pickens County Courthouse, Carrollton, AL

7 pm • Admission Charged courthousewindow.com

APRIL 12-14

Tuscaloosa Community Dancers

"COPPÉLIA" SPRING REPERTORY BALLET

Bama Theatre

Fri 7pm / Sat 2pm & 7pm / Sun 2pm Adults \$21 / Seniors 60+ \$17 / Child-Students \$12 752-4220 or tuscaloosacommunitydancers.com

APRIL 12

University of Alabama, School of Music

CONCERT BAND

Moody Music Building, Concert Hall 7:30 pm • Free 348-7111 or music.ua.edu

APRIL 13

West Alabama Quilters Guild

MONTHLY GUILD MEETING

Tuscaloosa Dept. of Transportation, 1000 28th Ave. 8:45 am Basics and Beyond Demonstration 9:30 am Projects and Committee reports 10:30 am Program Presentation Free

Visitors Welcome waqg.com

Children's Hands-On Museum

"MUSEUM MADNESS"

CHOM

10 am-4 pm All activities included in admission 349-4235 or chomonline.org

APRIL 14

University of Alabama, School of Music

TROMBONE CHOIR CONCERT

Moody Music Building, Concert Hall 4 pm • Free

348-7111 or music.ua.edu

APRIL 15

University of Alabama, School of Music

ALABAMA SYMPHONIC BAND AND CONCERT BAND

Moody Music Building, Concert Hall 7:30 pm \$10 adults / \$5 seniors / \$3 students

348-7111 or uamusic.tix.com

APRIL 15-21

The University of Alabama Department of Theatre and Dance "SHOWBOAT"

Marian Gallaway Theatre Mon-Sat 7:30 pm / Sun 2 pm \$18 Adults / \$15 Seniors / \$12 Children 348-3400 or theatre.ua.edu

APRIL 15-MAY 10

UA Department of Art and Art History SUZANNE SAWYER: MFA IN BOOK ARTS EXHIBITION UA's Sella-Granata Art Gallery, Woods Hall Gallery Hours: Mon-Fri 10 am-4 pm

art.ua.edu/site/galleries/woods-hall-gallery

APRIL 16

Shelton State Community College Dept. of Fine Arts TERRIFIC TUESDAY CONCERT SERIES

SSCC, Alabama Power Recital Hall 1:15 pm • Free

sheltonstate.edu/fine_arts/fine_arts_division.aspx

University of Alabama, School of Music **BASSOON STUDIO RECITAL**

Moody Music Building, Recital Hall 5:30 pm • Free 348-7111 or music.ua.edu

University of Alabama, School of Music

CONTEMPORARY ENSEMBLE/ELECTRONIC MUSIC CONCERT

Moody Music Building, Concert Hall 7:30 pm \$10 adults / \$5 seniors / \$3 students 348-7111 or uamusic.tix.com.

APRIL 17

University of Alabama, School of Music JAZZ STANDARDS COMBO WITH CRIMSON SLIDES Moody Music Building, Concert Hall

7:30 pm • Free 348-7111 or music.ua.edu

APRIL 18

The Arts Council

DRUID ARTS AWARDS RECEPTION AND CEREMONY

Bama Theatre 6 pm with Reservations Required (Deadline TBA) 758-5195 or tuscarts.org

Shelton State Community College Dept. of Fine Arts

SSCC JAZZ ENSEMBLE

Bean Brown Theatre

7:30 pm • Free

sheltonstate.edu/fine_arts/fine_arts_division.aspx

University of Alabama, School of Music UNIVERSITY SINGERS AND THE HUXFORD

SYMPHONY ORCHESTRA

Moody Music Building, Concert Hall 7:30 pm

\$10 adults / \$5 seniors / \$3 students 348-7111 or uamusic.tix.com

APRIL 19

University of Alabama, School of Music

MASTER'S SERIES - NICOLE ESPOSITO, FLUTE

Moody Music Building, Recital Hall 7:30 pm

\$10 adults / \$5 seniors / \$3 students 348-7111 or uamusic.tix.com

APRIL 20

Kentuck Art Center

"KENTUCK FOR KIDS" & ART FAIR

503 Main Ave., Northport Noon-3pm • Free 758-1257 or kentuck.org

University of Alabama, School of Music

DOUBLE REED DAY CONCERT FEATURING JEFF KEESECKER, BASSOON AND ERIC OHLSSON, OBOE

Moody Music Building, Concert Hall 7:30 pm Concert \$10 adults / \$5 seniors / \$3 students 348-7111 or uamusic.tix.com

APRIL 21

University of Alabama, School of Music

EARLY CHAMBER ENSEMBLES CONCERT

Moody Music Building, Recital Hall 4 pm • Free 348-7111 or music.ua.edu

APRIL 22

Tuscaloosa Symphony Orchestra

"TOUR D 'EUROPE" CONCERT

Moody Music Building, Concert Hall

"Cheers and Chat" begins at 6 pm Admission Charged 752-5515 or tsoonline.org

APRIL 23

Shelton State Community College Dept. of Fine Arts

TERRIFIC TUESDAY CONCERT SERIES

Alabama Power Recital Hall 7:30 pm • Free

sheltonstate.edu/fine_arts/fine_arts_division.aspx

APRIL 26–28

Tuscaloosa County Preservation Society

HERITAGE WEEKEND CELEBRATION: "TURN OF THE CENTURY TUSCALOOSA, 1890 - 1910"

Battle-Friedman House and Historic Tuscaloosa Locations Details TBA www.historictuscaloosa.org

Tuscaloosa Children's Theatre

DISNEY'S "THE LITTLE MERMAID JUNIOR"

Bama Theatre

Fri at 7 pm; Sat at 2 pm and 7 pm; Sun at 2 pm

\$7-\$20

462-0100 or tuscaloosachildrenstheatre.com

APRIL 30

Shelton State Community College Dept. of Fine Arts

TERRIFIC TUESDAY CONCERT SERIES

Alabama Power Recital Hall

1:15 pm • Free

sheltonstate.edu/fine_arts/fine_arts_division.aspx

Shelton State Community College Dept. of Fine Arts

SHELTON SINGERS SHOWCASE

Bean Brown Theatre

7:30 pm • Free

sheltonstate.edu/fine_arts/fine_arts_division.aspx

University of Alabama, School of Music

DRUID CITY OPERA WORKSHOP

Moody Music Building, Choral Opera Room Time TBA • Free 348-7111 or music.ua.edu

MAY 1-17

The Arts Council

WESTWOOD ART MONTH AT THE BAMA

Bama Theatre

Gallery Hours: Mon-Fri 9 am-noon and 1 pm-4pm Westwood Singers Performance May 2 at 7 pm 758-5195 or tuscarts.org

MAY 2

Kentuck Museum Association, Inc.

"ART NIGHT" AT KENTUCK ART CENTER

503 Main Ave., Northport 5 pm−9 pm • Free 758-1257 or kentuck.org

Local Galleries

"ART NIGHT"

Downtown Northport and Tuscaloosa Galleries 5 pm−9 pm • Free tuscarts.org/artnight

MAY 3-4

Alabama Choir School

ALABAMA CHOIR SCHOOL SPRING CONCERTS

Moody Music Building, Concert Hall 7 pm • Admission Charged 758-0927

MAY 4

Children's Hands-On Museum

"KID'S KENTUCKY DERBY DAY"

CHOM

10 am-4 pm

All activities included in admission 349-4235 or chomonline.org

MAY 11

West Alabama Quilters Guild MONTHLY GUILD MEETING

Tuscaloosa Dept. of Transportation, 1000 28th Ave 8.45 am Basics and Revend Demon

8:45 am Basics and Beyond Demonstration 9:30 am Projects and Committee reports 10:30 Program Presentation Free with Visitors Welcome

waqg.com

Children's Hands-On Museum

"MUSEUM MADNESS"

CHOM

10 am-4 pm All activities included in admission

349-4235 or chomonline.org

MAY 12

Tuscaloosa County Preservation Society

TUSCALOOSA BELLES PRESENTATION AND 30TH ANNIVERSARY CELEBRATION

First Presbyterian Church

6 pm

Details TBA

historictuscaloosa.org

MAY 14

Tuscaloosa Museum of Art: Home of the Westervelt Collection

"ART WITH FRIENDS"

1400 Jack Warner Parkway 5:30 pm—7:30 pm ● Free 562-5296

MAY 18

Kentuck Art Center

"KENTUCK FOR KIDS" & ART FAIR

503 Main Ave., Northport Noon—3 pm • Free

758-1257 or kentuck.org

MAY 19

Tuscaloosa County Preservation Society

"YOU AND ME PORTRAIT AND TEA"

Battle-Friedman House

Photos and Refreshments

2 pm

Details TBA

historictuscaloosa.org

MAY 31-JUNE 2

ACT

THE ACT PRESENTS: "IN THE HEIGHTS"

Bama Theatre

Fri 7:30 pm / Sat 2 pm & 7:30 pm / Sun 2 pm /

Mon 7:30 pm

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393-2800 or theactonline.com

JUNE

JUNE

University of Alabama, School of Music

JAZZ CAVALIERS REUNION

Moody Music Building, Concert Hall

Time TBA • Free

348-7111 or music.ua.edu

Children's Hands-On Museum

"WATER SAFETY FUN DAY"

CHOM

10 am-4 pm

All activities included in admission

349-4235 or chomonline.org

JUNE 3–28

Linda Bell and Tony Brock

ROCK AND ROLL EXHIBIT

Bama Theatre

Gallery Hours: Mon-Fri 9 am-noon and 1 pm-4pm

Free

758-5195 or tuscarts.org

JUNE 3-AUGUST 2

Children's Hands-On Museum

"WILD & CRAZY SUMMER BEGINS!: 9 WEEKS OF

COOL SUMMER FUN!"

CHOM

9 am-5 pm weekdays

All activities included in admission

349-4235 or chomonline.org

JUNE 6

Local Galleries

"ART NIGHT"

Downtown Northport and Tuscaloosa Galleries

5 pm−9 pm • Free

tuscarts.org/artnight

Kentuck Museum Association, Inc.

ART NIGHT AT KENTUCK ART CENTER

503 Main Ave., Northport

5 pm−9 pm • Free 758-1257 or kentuck.org

JUNE 8

West Alabama Quilters Guild

MONTHLY GUILD MEETING

Tuscaloosa Dept. of Transportation, 1000 28th Ave.

8:45 am Basics and Beyond Demonstration

9:30 am Projects and Committee reports 10:30 Program Presentation

10:30 Program Presentati

Free • Visitors Welcome

waqg.com

Children's Hands-On Museum

"MUSEUM MADNESS"

CHOM

10 am-4 pm

All activities included in admission

349-4235 or chomonline.org

JUNE 11

Tuscaloosa Museum of Art:

Home of the Westervelt Collection

"ART WITH FRIENDS"

1400 Jack Warner Parkway

5:30 pm−7:30 pm • Free

562-5296

JUNE 13

Tuscaloosa County Preservation Society

SUNDOWN LECTURE SERIES

Battle-Friedman House

Refreshments 5:15 pm

Lecture 5:45-6:30 pm

Free to society members / \$5 non-members

historictuscaloosa.org

JUNE 15

Children's Hands-On Museum

ANNUAL "SUPERHEROES, VILLAINS AND FAIRYTALES BREAKFAST"

СНОМ

Pre-Paid, Pre-Registration Required

Call for time and details

349-4235 or chomonline.org

Kentuck Art Center

"KENTUCK FOR KIDS" & ART FAIR

503 Main Ave., Northport

Noon-3pm • Free

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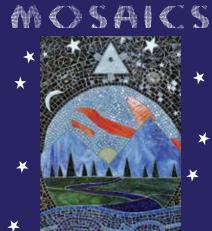
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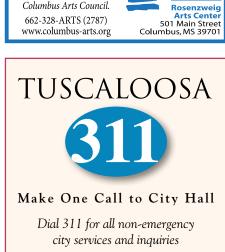
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The ART of SCIENCE The SCIENCE of ART

RICK SMITH and KENT GIDLEY

by Bebe Barefoot Photography by Porfirio Solorzano

hat do Thomas Edison's light bulbs, a Galileo thermometer, and Dale Chihuly's exquisite chandeliers have in common? The University of Alabama's Rick Smith will be happy to tell you in great detail, but he would rather show you. Pay him a visit in Shelby Hall on the University of Alabama campus, and you will meet a man who exemplifies Auguste Rodin's observation that "true artists are almost the only men who do their work for pleasure." Smith calls his workspace a "shop," but it feels and looks more like a studio. His official job is directing scientific glassblowing for the University, and for the past 21 years, he has done that and more with both precision and passion.

Although Smith does "not really" consider

Although Smith does "not really" consider himself to be an artist, he says that his favorite part of his job is making things he has never made before. He not only creates custom glassware for the scientists on campus, but also makes many of his own fixtures and tools and loves the creativity and challenge involved.

"It's always fun to figure it out," he says.



Smith repairs a recovery flask with the glass-blowing lathe in the university glass shop situated in Shelby Hall at the University of Alabama.

He does most of the preliminary drawings himself, although some people bring their own designs. Smith often adapts those so that what the scientists want will actually work in glass. With a background in glass sculpture, he did 70% sculpture and 30% scientific glass in his previous position. At the University, it's the reverse.

"What's neat is that I've adapted many

"WHAT'S NEAT IS THAT I'VE ADAPTED MANY ARTISTIC TECHNIQUES TO THE SCIENTIFIC GLASS."

artistic techniques to the scientific glass. I have to be careful to not get too artsy with scientific pieces, though it's tempting," he admits. "I want all of my pieces to be seamless. That isn't as important in scientific glassware, but I can't help it."

His fascination with glassblowing began more than forty years ago in Under-

ground Atlanta, where Smyrna-based Lillie Glassblowers had a retail shop. They sold novelty handblown glass pieces and each Saturday night featured live demonstrations, which Smith would watch.

"I was hooked. Lillie hired me as an apprentice and I started out making glass swizzle sticks," he recalls.

The grueling apprenticeship under Lillie's master glassblowers from Germany changed his life, and Smith expresses gratitude for the discipline he developed.

"They were regimented and focused on form and process. We were not even allowed to have our elbows on the table," he says. "You learn by doing it over and over and over. Many times I would work on a piece and they would sweep it into the garbage."

Most glassblowing apprenticeships can take up to five years. Smith completed his in three, eventually teaching Lil-



Smith makes a glass vase using a bench burner. The silver sleeves reflect the heat coming from the glass.

lie's apprentices during the eighteen years he worked for the company.

He continues doing his part to keep the art alive by teaching a class each interim term at the University. Offered by the chemistry department since 1993, the course attracts people from a range of disciplines. It isn't unusual for him to have fine arts and even math students among the chemistry and biology majors

"Teaching is definitely the most challenging part of my job, but I absolutely love it," he says, adding that the ideal enrollment would be six or seven so that each person can have a torch, but he usually has 12.

"Imagine that many students with torches and hot glass! I feel I'm on a treadmill, going from student to student," he says.

Smith feels that interim term is perfect for a glassblowing class because meeting all day, every day helps build momentum and that's best for teaching the craft. He is especially proud that no one has ever failed his class.

"I would see that as a poor reflection of myself. I won't allow failure. The coolest thing you ever see is the constant work over days and days. They're frustrated and upset and then it clicks and they get it."

Smith works in a state-of-the art facility that he designed himself. The architectural firm actually kept his drawings and they have used them to design two other facilities.

He also creates artistic pieces for the University, including the elephants that the College of Arts and Sciences presents as gifts. Smith does those freehand, so no two are alike. Ironically, his specialty before coming to the University was glass eagles.

"Needless to say, I don't make many of those here," he laughs.

Among many other items, he made a duplicate replacement globe and spare for one of the Waterford chandeliers in the President's mansion, as well as etched plaques for various departments, and a glass replica of the Shelby dome for the building's dedication.

Smith has a fully equipped shop at home and does some commissioned work. His impressive portfolio includes a wide range of pieces—everything from creations for major companies such as Corning and large cities like Atlanta to wedding cake toppers for local clients. In addition, he restores chandeliers. Surprisingly, he and his wife, Lorraine, do

not have much of his work in their home, although he makes all of their holiday ornaments.

"Our tree is all glass," he says.

Since 1980, Smith has been on the publications committee for The American Scientific Glassblowers Society. In his spare time, he plays guitar and has a small collection of acoustics, his favorites being Martins. He also collects stained glass, carved birds, and is an accomplished sailor.

Across campus from Smith's "shop" in Shelby Hall is an "office" in Coleman Coliseum that should also be called a studio. Like Rick Smith, director of athletic photography Kent Gidley insists that he is not an artist, but his work also belies that claim and, like Smith, he makes a marriage of art and science as he captures images for 20 sports.

A 26-year veteran, Gidley evolved with the paradigm shift that the digital age imposed on his craft. His very workspace represents that evolution.

"It was the darkroom. That's a relic of the past," he says.

Gidley points out that now photographers have to be librarians and researchers, but he also thinks that his earlier experience transfers.

"Back in the day, we shot slide film. Then, you had to be dead on because you can't correct slides," he says. "Digital is sort of like that. You may be able to use a shot artistically but you can't use it to make a printable picture. So, when you get down to it, photography is photography, digital or not."

Gidley emphasizes the discipline involved in his job and says that he does not feel that he is an artist

because the shots he takes are not about him.

"I don't focus on me. I focus on the University and its needs. This is an awesome job and I feel lucky to be here," he says.

He admits to receiving a great deal of positive feedback but downplays his part in it and emphasizes his subject matter.

"I think the praise has more to do with what I'm shooting than with the quality of my work," he says.

Although he does not remember taking his first photo, his grandmother always told him that it was of clouds in the sky and she gave him the picture. He believes that his lifelong struggle with dyslexia is probably why he was attracted to the camera because it presented a way for him to interpret his surroundings and

DIAMEDS MINUSCO

Kent Gidley on the sidelines of a Crimson Tide football game.

communicate with others.

Gidley did sports photography in high school, but says he would take shots of whatever he could—everything from "fourth of July fireworks to pictures in the woods." By his senior year, his principal thought he could become a professional. He introduced him to Bill Miller, who had a photography business and contracts with high schools.

"Mr. Miller asked me my dream," says Gidley. "I told him I wanted to be a photographer on the sidelines at the University of Alabama. He happened to have some connections here and I came to Tuscaloosa a year later and enrolled as a New College student."

He originally applied to be a football team manager but a series of introductions and other events helped him to

> eventually realize his dream. Gidley also credits New College with his success.

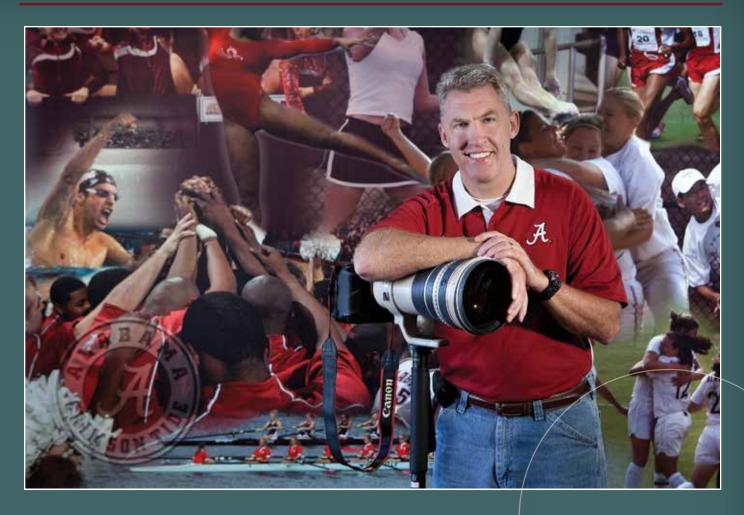
> "Without New College, I wouldn't have made it. I think everyone at the University of Alabama should have to take a class from Jerry Rosenberg," he says.

In New College, he focused on sports journalism and earned his degree in 1991.

Although he is certain that what happened when he got his job could never occur now because no one can get on the sidelines and create a portfolio, Gidley still does his part to help aspiring photographers by teaching courses in the College of Communications. He started by teaching a 200-level photography course and then team-taught a 400-level class with Professor Kim Bissell. He currently teaches Photojournalism 361,

which is intermediate photography.

"Photography is about doing the job.



Kent Gidley stands in one of the VIP rooms in Coleman Coliseum on the University of Alabama campus. The mural on the wall behind him are all his work.

It's about showing up," he says. "I want these kids to have the same excitement I have. I want them to know photography is more than just pushing a button. I want them to take it seriously."

Gidley also has what might be called apprentices—student assistants who work with him in all phases of the process, including the intensive, behind-thescenes computer work. He lives by one of Coach Paul "Bear" Bryant's philosophies—"Hire people who are better than you are"—and always keeps it in mind when choosing his student colleagues.

"If one of them gets a great shot, I am as proud as if I made it myself. On game day, I'm not thinking about a job or even the game. I'm focusing on capturing everything," he says.

Gidley enjoys shooting basketball photos and says those are all about timing. He points out that in football, you can hold the button down and use the motordrive, but in basketball you have to choose. He also finds gymnastics photos to be especially challenging because you

"I'M ON A MISSION. I WANT UNSTAGED PHOTOS. I WANT TO DO THAT EVERY DAY."

cannot use strobes and have to think about things you would not otherwise consider. There are some shots you cannot take.

Gidley defines a great photo as one that has never been seen and that is his goal.

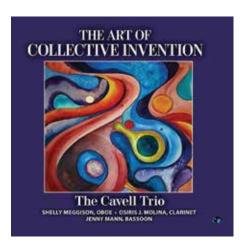
"I'm on a mission. I want unstaged photos. I want to do that every day."

Like a man who does his work for pleasure. Like a true artist. ■

Questions by Margaret Clevenger

for The Cavell Trio

he Cavell Trio released its debut CD, The Art of Collective Invention, on the Blue Griffin label in April, 2012, with the electronic version made available in June. The Cavell Trio members are Osiris Molina (clarinet), Jenny Mann(bassoon), and Shelly Meggison(oboe). All three musicians are on the faculty in the music department of the University of Alabama, and are principal players for the Tuscaloosa Symphony. Carving out time between busy teaching schedules, the trio has been touring throughout the country and performing songs from the studio disc. The Art of Collective Invention presents well-known as well as never before recorded pieces by Villa-Lobos, Hetu, Feld, Francaix, Szalowski, and Ibert. The CD is available on iTunes, Amazon.com and bluegriffinrecords.com.



Where did you grow up and when did you become interested in playing music?

Osiris Molina: Elizabeth, New Jersey. In the third grade when I joined the band at school. I played the clarinet in the band all through school and was drum major in high school.

Jenny Mann: Half in Minneapolis and half in Austin, Texas. It was a real North meets South. I didn't start playing until the sixth grade. In Texas, music is a big process of testing, and looking at your grades and aptitude.

Shelly Meggison: I grew up in Jasper, in Alberta, Canada. Cavell is a mountain very close to the town where I grew up. For me, it is the most beautiful, picturesque mountain in the area. My first instrument was piano. My town was very small, so if you wanted to study an instrument that was the only choice. There was one piano teacher in town and I started taking piano lessons at age four. I never took oboe lessons until I went to college.

What do you teach at UA?

Molina: I teach clarinet and chamber music. I also teach Woodwind Methods courses for Music Education majors.

Mann: Bassoon and chamber music. I administrate and coordinate the chamber music program for the entire school

Meggison: I am professor of oboe and assistant director for the school of music. I also wrote, with McGraw Hill Publishing Co., the Introduction to Listening course that we use now.

How did you choose the songs or the composers for your CD?

Molina: We went through piles of music. There are six pieces on there and we wanted to have some new pieces along with the old standards

Mann: For me, Ibert and Françaix were certainly favorites. Villa-Lobos was the piece that brought us together, so we had to record it. We had done it at a conference in Virginia when we first got together.

Meggison: This CD was a pretty easy selection for us. The Villa-Lobos is a piece that is near and dear to all three of our hearts. And we wanted to record some pieces that had never been recorded before, so that was a big factor in choosing the Feld and the Szalowski

Any surprises when you recorded the CD?

Molina: It was easy. We had been practicing a good bit and we didn't want to do all six pieces at one time, so we split it up and went up there (Michigan) twice.

Mann: It was a lot more stressful than I thought it would be. We have a wonderful relationship and work ethic, but boy, all of your frustrations come out when you are in such a high pressure situation.

Meggison: I think we all learned a lot. It takes a tremendous amount of focus, more than I realized going in. I think one of the challenges was being able to compromise, being able to give and take a little bit on what each of us felt were the best takes. And you feel a real sense of responsibility to your colleagues and the recording engineer.



Who are some of your musical influences or groups you like to listen to?

Molina: My parents are from Cuba, originally, so in our house it was a lot of salsa and merengue. I've always been a Springsteen fan, of course, since I'm from New Jersey. And I listen to classical music, too.

Mann: My tastes are eclectic. One classical singer I like is Jan DeGaetani. I like Katy Perry for working out because her music has a perfect pace.

Meggison: Bach definitely speaks to my soul. There is something about his music that draws something very special and unique, emotionally, from me. I'm kind of obsessed with Gypsy Kings right now. They are such incredible musicians. I really enjoy some of the old jazz standards like Miles Davis, John Coltrane, and Thelonious Monk. Another one of my current favorites is the composer Prokofiev.

What do you do for fun away from music?

Molina: I have two very young kids and that keeps me busy. So I play with my kids and I like to go to the movies as much as I can.

Mann: I have a nine-year-old daughter and we do a lot of reading and cooking. We also talk a lot about superheroes.

Meggison: I love kayaking and road cycling. We did a lot of skiing growing up, downhill and cross-country. But I only get to ski a couple of times a year now when I go see family over the Christmas holidays.

Any last thoughts?

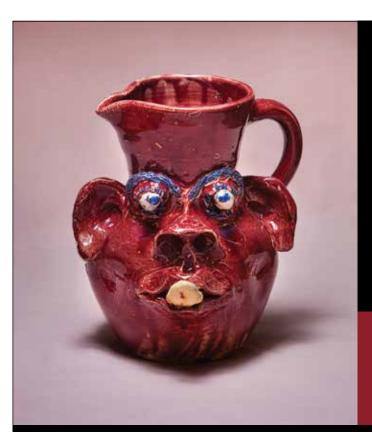
Molina: I enjoy playing with my trio quite a bit. They're very sweet. I have a great time with them and I hope the next CD comes out really soon.

Mann: We had only known each other a semester when we started the trio, so

I think the dynamic we have with each other is what makes our group unique.
We are such good friends.

our friendship grew out of this. Shelly is like my sister and Ozzy is like my brother. We will continue this no matter where we are or what we are doing. Cavell will always go on. We've all agreed to that.

Meggison: I think the dynamic we have with each other is what makes our group unique. We are such good friends. We don't have to tiptoe around each other; we can tell it like it is and no one is going to get offended or hurt. We are very lucky in that regard.



≝ Jerry Brown ARTS FESTIVAL

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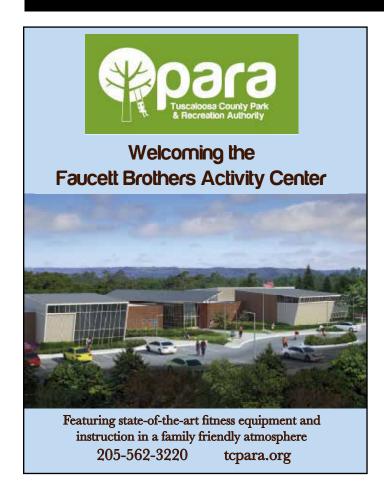


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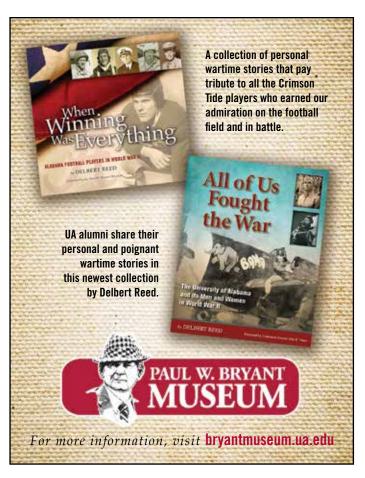
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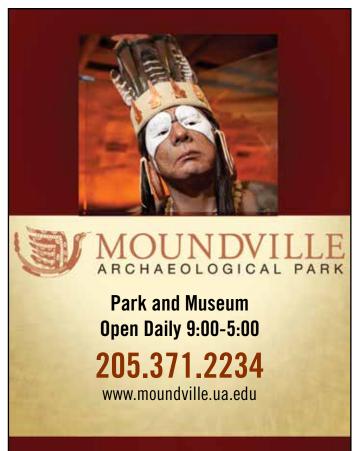
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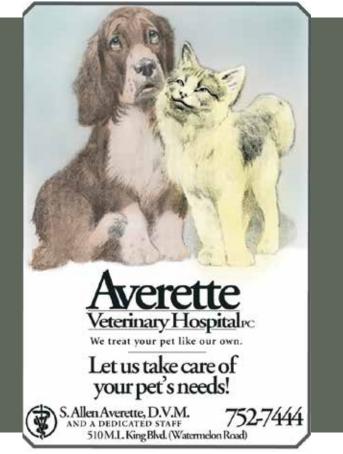
















orking almost exclusively with hand tools, craftsman Randy J. Arnold hand makes banjos, his own tools, book binding tools, furniture, and bicycle racks. "With power tools, often things are very straight: you have a lot of straight lines; you have a lot of 90 degree angles. With hand tools, you can really shape the wood in these nice, soft, rounded shapes and really sculpt the wood. I just really enjoy these nice organic shapes. In some ways, I don't think that I'm a sculptor, but I see what I do as sculpting wood."

Randy lives and works in Northport, Alabama. After inheriting his maternal grandparents' home, he began renovating his grandfather's wood shop. "I guess I was looking for a sense of family and getting to know my granddad," he said. "His wood shop had been sitting up since 1979 or '80, and it had been taken over by raccoons. It was my mission to get that shop going again. I put new floors in; I patched the roof. I was totally self-taught; I wasn't going to make anything worse." His grandfather's tools were also in need of repair. "So, I spent time cleaning the tools and getting them going again. A great way to learn how to use tools is to take them apart and get them going."

At that time, Randy had been playing the banjo for about 3 years. "The first banjo I got was the cheapest banjo you could possibly buy, because I might not like it. I've always played guitar," he said. "After a few years, I really liked it, so I thought it's time to get a better banjo." This just happened to coincide with the completion of the shop renovation. "Most people start with a bread box; I did, for some reason, a banjo."



"I broke the whole thing down," he explained. "It was just like 'Okay, I need to bend wood and make it round for the pot.' I'd just research that and experiment and try to figure out how to make a steam box and how to make the jigs and everything to do that. It was a lot of trial and error, and then I'd finally get it. Then it was 'Okay, now I need to make a fretboard. How do you put frets on a fretboard?' I just broke it down into pieces like that. At the end of a year, I had a very playable, but really funky looking, banjo." He estimates that he has made a few dozen since then. One of his banjos was in Music Makers: A Celebration of the "Year of Alabama Music" Exhibit during the summer of 2011 in Montgomery, Alabama.

Randy's grandfather, Sam Maxwell, had used the wood shop for carpentry, so

the tools he had were for larger projects, like building the garage apartment Randy's shop is in today. "Banjos are very intricate, very tiny work, tiny joints," Randy said. "A lot of people don't use hand tools anymore so quality ones aren't really available. So, I started making my own tools to work with. When I started making my own tools is when I started getting really deep into the work. I started really connecting with the work. That's when it started feeling like it was a part of me, and I was a part of it, too."

Many of the tools Randy makes for his work have a deeper meaning. For example, he crafted a turning saw from limbs off a walnut tree that had to be cut down at his paternal grandparents' home in Scottsboro, Alabama. "Every single time I use this, I think about my grandparents Artist Randy Arnold sits in his studio surrounded by many of his handmade tools that he uses to make music instruments and furniture.

who have passed away. I remember going to their house; I remember the tree," he said. "It's nice to work with tools that have a deeper meaning, and it puts a deeper meaning in your work, too." He also made some marking knives out of some branches from local book binder and friend Larry Lou Foster's camellia bush that died. "Every time I use them I think about Larry Lou," he said. Randy also made his own hand planes based on a design by woodworker James Krenov, who Randy said he considers one of his mentors. "It's like he's a part of me now, because I think of him every time I use this, and it's an inspiration. I think there's a lot of symbolism in the tools that I use in my work."

There is also symbolism in the work itself. When Randy made a banjo for a customer who was interested in Moundville Archaeological Park, he

"I started really connecting with the work. That's when it started feeling like it was a part of me, and I was a part of it, too."



"I don't do even two of the same thing; every one is completely different."

incorporated imagery from Moundville artifacts. He embellished another banjo with a pearl inlay lotus flower for a customer who is a Buddhist.

Randy was inspired by book artist Amy LeePard, his partner of eleven years, to make book binding tools. "When she was starting out, I wanted to make her some really special tools that were really nice and more furniture-grade," he said. "When she would go to workshops, people would see them and ask where she got them, and she

Finished items created by Randy, including bamboo flutes, a lamp, a podium and a banjo.

would be sure to tell them. So I, totally by accident, got into that." He now sells them via his website, the Morgan Art of Papermaking Conservatory in Cleveland, Ohio, Colophon Book Arts Supply in Washington, and the Kentuck Art Center.

Randy also has an interest in furniture design. "With the furniture, I got to play around with designs and do things that were quite a bit, I don't know if you'd call it modern exactly, but just new designs," he said. Amy referred to it as "modern designs with very traditional techniques." Randy agreed. He uses traditional joinery, not nails or screws. "The joints that I use are the same joints that Romans used," he

said. He will occasionally use glue if the piece is going somewhere the humidity changes a lot just to be safe, because wood naturally expands and shrinks. "I also see the furniture kind of like sculpture. Each piece is made individually," he said. "If there's one piece, I can make other pieces that might go along with it if you want to have a room done in the same type of piece. But, I don't do even two of the same thing; every one is completely different."

Randy designed a table inspired by a particular type of Japanese temples. "I'm fascinated by all things Japan," he said. Early Shinto Japanese temples were made with joinery like this, huge wooden temples. And they were built to be taken apart. This is the same way. You can take the whole thing apart and put it in a closet if you want to."

"It's kind of deceiving when you see it like that," Amy said. "Because it comes apart so easily, it made me think it's not





going to be as solid. But, it's really solid. It's interesting."

"It's a system that works together," Randy said. "All of the parts work together to make it very, very solid. But, it also comes completely apart. Every single joint is matched. It only goes together one way."

Randy also designed a podium for the 40th anniversary of the University of Alabama's New College program. He used through mortise and tenon joints to connect the wood. "This is super traditional and incredibly strong; this will never come apart," he said. "It's a very traditional way of working. But, I don't think the podium is a very traditional style. The reason I did it this way is because New College does things a little bit differently, and no matter how different they are, they always achieve a balance, so I was playing with the balance."

Randy is now balancing work and school. He returned to school this semester as a student in New College. He was inspired to go back to school by the recent movements that have emerged around the world, such as The Change Makers in England, and the Makers movement and the Occupy movement in the U.S. "One thing that I've learned is that you don't have to go out and buy everything," he said. "You can build your own stuff, and you can also sell your own stuff. And if you start building and selling your own stuff, you'll probably start purchasing things from people who also build and sell their own stuff. I just see this community, and I see this move into a deeper way of understanding

A family photo: from left, Fela, Amy LeePard, Rusky, Randy Arnold, Simon and 20 year old Corkey.

living or the economy. It just seems like the world is right on the edge of getting better, which sounds funny because we're in such weird and turbulent times, but I'm really hopeful for the future." However, he's not completely sure where this is leading him. "It's just that I've just been so excited about what I've been doing that I just want to go out into the world with it or something. I'm not sure," he said. "I don't know how to verbalize it, but I just feel like there's an opportunity to relate and for people to connect with this in a way, and I just want to explore how to do that."





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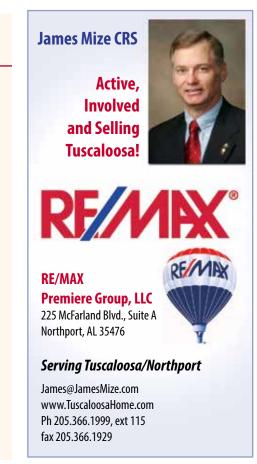
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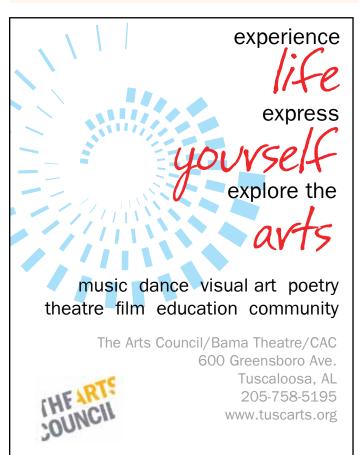
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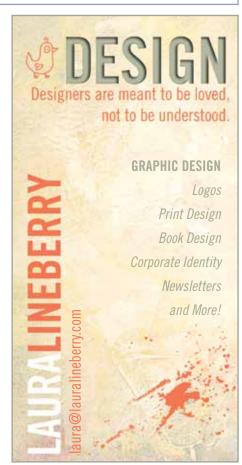
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The Last Page | by MARGARET CLEVENGER

ew Year's Eve is a time of contemplating the previous 365 days and planning to make the next 365 better.

We promise ourselves that we will be kinder to others, eat healthier foods, drop that stubborn ten(or 25) pounds that we've been fighting since our college-age kids were still in kindergarten. All noble goals, for sure.

But let's be honest. New Year's Eve is really about partying.

At my house people are in and out all day. We are a group of close friends and family. Some of us will hit whatever shops are open that day, usually of the antique/thrift store variety. The out-of-towners navigate over to the University of Alabama to drive by the old dorm, breathe a sigh of relief that it hasn't been torn down, and play "do you remember when."

For the last few years making note of the many changes on the ever expanding campus has become a favorite game.

When evening falls, we always grill outside, no matter the weather, cold or not, rainy or dry. It's traditional and we are sticklers for tradition. I have balanced a wobbling umbrella over my head as I flipped steaks and salmon fillets, with my jacket zipped up tight against the cold night air.

The heartier souls gather outside around the fire pit, while the thinner-skinned are happy settled inside in front of the fireplace. We swap stories, talk of future plans, good-naturedly tease each other over things done, or left undone. It is a companionable group, thankful to be together one more year.

New Year's Eve is a time to enjoy a glass(or two or three)of champagne, wear funny hats and glow-in-the-dark bracelets of red or yellow or green. When midnight rolls around we toast each other and snack on goat cheese, rich chocolate,

and seedless grapes. We snap open European party crackers with a satisfying POP, and read aloud the all-purpose fortune found inside.

A couple of years ago, after an extended end-of-the-year celebration, I tumbled into bed in the wee morning hours, exhausted from a full day of activity. I was awakened by a creak of the floorboard in the hall. Amazingly, I was immediately alert. There is something about a bump in the night that will do



that for you, no matter how sound asleep you are, or how many glasses of bubbly you have knocked back.

My eyes strained to adjust to the darkness as I realized there was someone in my house. In my hall. Right outside my bedroom door. My mind raced as I searched for a plan of action, yet I felt frozen in place. The best I could come up with at that moment

was to try to frighten this person into leaving.

In a deep, scary voice I summoned "HEY," then waited in silence. The only sound was my heart pounding in my ears. I expected, I think, footsteps retreating down the hall, down the stairs, and out the door. Away from me and my house.

But there was complete quiet.

So, in my even deeper, and more menacing voice, I once more brought forth "HEY!" Again, no

as I realized there was someone in my house. In the hall. Right outside by bedroom door."

"My eyes strained to

adjust to the darkness

retreating footsteps.

But an apologetic, familiar voice whispered, "It's me. I just got up to go to the bathroom."

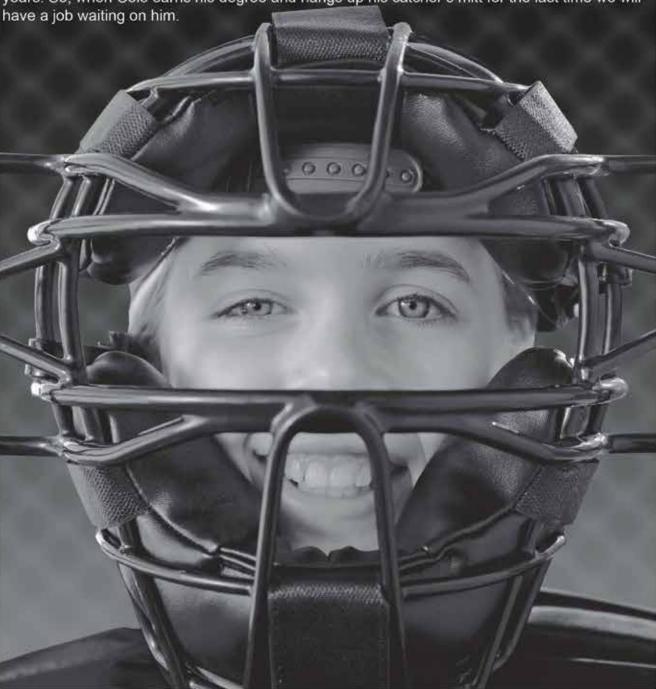
It was my sister. I had forgotten she was spending the night. So, I'll add a couple more New Year's Eve resolutions to my list: never forget that guests are staying overnight, and always

leave a nightlight burning.

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