

Music
Art
Dance
Drama
Musical
Theatre



On the cover

Charles Rushton, graduate student in photography at the School of Art, created the cover photograph, *Modern Icon No. 3*. Rushton, who had years of experience as a traditional photographer before coming to OU, learned to use the computer as a photographic tool. "My stay at OU," he says, "allowed me to do exciting new things that I otherwise would never have found time to do." The computer makes it possible to layer digital images and to control the ways in which different layers contribute to the finished photograph, a technique exemplified by the cover photograph. Shown on this page: examples of work—two digital, the rest on film—by students in the School of Art.



Dancer, in a platinum print by Cheryl Zeman '04



Montage by Lindsay Harkness '04



Digital photo from the series "The Mimicry of Masculinity" by Liz Johnson '04



Portrait by Keisha Register '04



View of the Eiffel Tower, digital photo by Casey Klebba '05

ou college of fine arts

Marvin L. Lamb
Dean

Christian von Rosenvinge
Editor and designer

Andrew L. Phelan
Director, School of Art

Mary Margaret Holt
Director, School of Dance

Tom Huston Orr
*Interim Director,
School of Drama*

Kenneth Fuchs
Director, School of Music

Gregory D. Kunesh
*Chair, A. Max Weitzenhoffer
Department
of Musical Theatre*

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University of Oklahoma
Weitzenhoffer Family
College of Fine Arts
540 Parrington Oval, Room 122
Norman OK 73019-3021
Phone (405) 325-7370
<http://www.ou.edu/finearts>

7,500 copies of this publication have been printed by OU Printing Services at a cost of \$5,585 to the taxpayers of the SState of Oklahoma.

Weitzenhoffer Family College of Fine Arts

This issue of *OUarts* is devoted to events in calendar 2003, but one event that occurred as this issue was going to press merits mention: In March 2004, the Board of Regents of the University of Oklahoma voted to name the College of Fine Arts in honor of the Weitzenhoffer family, which has given extraordinary support to the college and to every area of the university.

Aaron Weitzenhoffer, a cofounder in 1936 of the Davon Oil Company, was an important figure among independent oil producers as well as a leader in the philanthropic, cultural and educational life of Oklahoma. Clara Weitzenhoffer (1912–2000), a member OU's Fred Jones Jr. Museum of Art Board of Visitors and a founding member of the President's



Clara Weitzenhoffer



Aaron Weitzenhoffer

Associates, supported renovation of the A. Max Weitzenhoffer Theatre as well as scholarships and athletics programs at OU. At her bequest, the family gave OU the largest single gift in OU history and the most important collection of French Impressionist art ever given to a public university.

Max Weitzenhoffer, a 1962 graduate of the School of Drama, is a successful producer of New York and London theatre productions.

The Musical Theatre Department at OU is named in his honor. His financial contributions to the program include a \$5 million gift, which established faculty endowments, student scholarships and other support. He served in a voluntary role as the department's producing director

and was for many years an adjunct faculty member in the School of Drama. Max Weitzenhoffer has made major gifts to the Schools of Drama and Art and to the Athletics Department. He endowed the Frances R. Weitzenhoffer Memorial Fellowship in Art History in honor of his first wife, Frances R. Weitzenhoffer, an author and art historian who died in March 1991, and the Weitzenhoffer Scholarship for Technical Theatre. He also donated funding for the renovation of OU's Studio Theatre, which now bears his name. OU and the OU Board of Regents have recognized his contributions with a Regents' Alumni Award, a Distinguished Service Citation and an honorary doctorate. In 1994 he was inducted into the Oklahoma Hall of Fame and in 2003 he was appointed to a seven-year term on the OU Board of Regents.

For further information about the family, see <http://www.ou.edu/finearts/wfamily.htm>



Max Weitzenhoffer in a portrait by Nancy Harris



Elias Rivera, *The Other Side of the Street*, 2000

OU school of art

Russell Center symposium

The Charles M. Russell Center for the Study of Art of the American West and the School of Art on October 3 presented a third biennial symposium, *Drawn to the Light: The Artists of Taos*. The daylong symposium featured noted scholars and museum curators discussing the work and significance of the late 19th- and early 20th-century artists of Taos, New Mexico.

Dean A. Porter, art historian at the University of Notre Dame, gave the keynote address the previous evening. He recounted how in 1898 Bert Phillips and Ernest Blumenschein, who shared a studio in New York, were traveling the West in search of inspiration when a wheel of their buggy broke outside of Taos. Seeking repairs in the tiny Indian village, they realized that here was a place of inspiring vistas and interesting people to paint. In 1915, they and four other artists, including Eanger Irving Couse and W. Herbert Dunton, founded the Taos Society of Artists. The society was designed to promote and sell their work.

Elizabeth Cunningham, art historian from Taos, who has compiled Blumenschein's catalogue raisonné, spoke on the artist's development from illustrator to master of Modernism. Michael Grauer, curator of art at the Panhandle-Plains Historical Museum in Canyon, Texas, said that Dunton's reputation had suffered unjustly, because many of his major works are located in an underpublicized private museum in Texas. Dunton was a hunter and outdoorsman as well as a successful illustrator, which to some disqualified him as a serious artist, but he also was a virtuoso with a brush. Virginia Couse Leavitt, art historian from Taos and Tucson, spoke about her grandfather, Eanger Irving Couse, and his approach to painting light. Couse had encountered Impressionism as a student in Paris, but was more influenced, she said, by the Tonalism of Whistler. Tonalism, according to her, uses a dominant color harmonized with related colors and is

especially apt for rendering an introspective atmosphere. Ellen Landis, curator of art at the Museum of Albuquerque, spoke about some remarkable collections that include Taos works. The collection of the Albuquerque High School, for example, includes four works by members of the Taos Society of Artists. Sharyn Udall, art historian from Santa Fe, discussed the impulse toward anthropomorphism in landscape in the work of artists as disparate as Leonardo, Degas, Grant Wood, Marsden Hartley, Georgia O'Keeffe and the painters of Taos. The latter, she said, integrated figures into the landscape by repeating pattern, shape, color and shade in both. Michael Duty, executive director of the National Center for American Western Art in Kerrville, Texas, addressed the continuing influence of the Taos painters. The Taos artists, he said, expanded the range of Western art, established the artist as a resident in the West, and set a model for collective exhibitions to promote and sell their art.

Fred Jones Jr. Museum of Art, gift of William H. Thams in memory of Roxanne P. Thams, 2003



Irving K. Manoir (U.S., 1891–1982), *Aspens and Snow*, 1923, oil on canvas, 36 x 41 inches, Thams Collection, Fred Jones Jr. Museum of Art, University of Oklahoma. *The Thams Collection was an inspiration for the symposium on artists of Taos.*

Elias Rivera, visiting artist

Elias Rivera visited the School of Art as the Distinguished Artist in Residence from September 29 to October 31, 2003. An exhibition of Rivera's paintings ran from October 3 to January 4, 2004, at the Oklahoma City Museum of Art.

Rivera, a native New Yorker of Puerto Rican descent, moved in 1982 to Santa Fe, where the open air and life of the plaza inspired him. Subsequent trips to Oaxaca, Mexico, and Guatemala extended his subject matter: ordinary people painted in a realistic and yet simplified and majestic manner. His color is saturated, his drawing firm, and his compositions are natural yet carefully arranged. Although starting out as a painter in New York when DeKooning, Pollock and Rothko were establishing the New York School of Abstract Expressionism, Rivera works in a style that brings to mind the great Mexican painters Rivera, Siqueiros and Orozco.

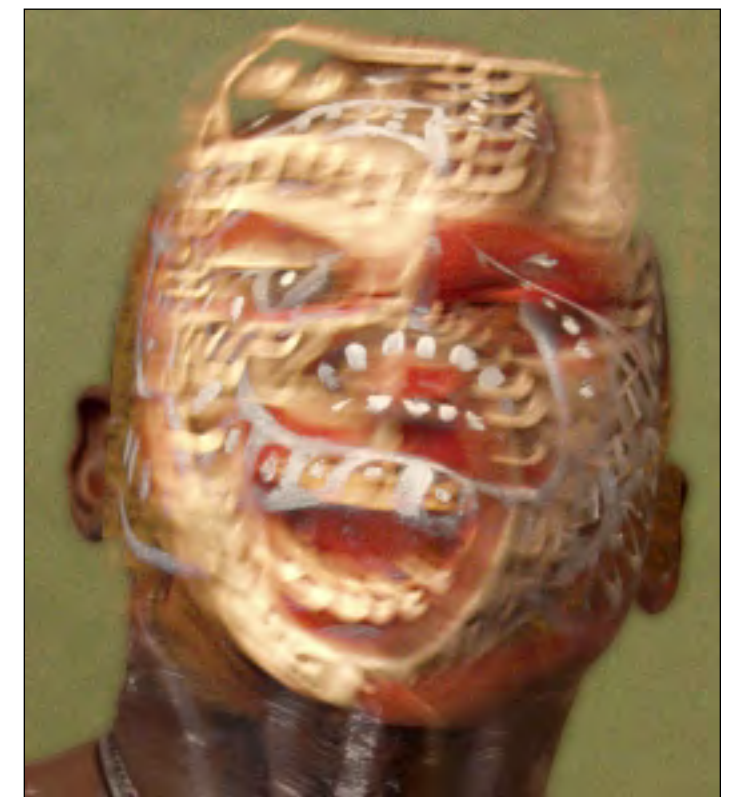
The dramatic centerpiece of the exhibition was the monumental painting *The Other Side of the Street*, which measures 7 feet by 40 feet. Executed in the style of a frieze, the painting portrays Guatemalan peasants—men, women and children—in colorful traditional dress and brightly lit with a dramatic chiaroscuro in front of a wall. As the title suggests, the subjects are at a remove from the viewer, a remove that preserves their dignity and humanity even as they are on display.

The Distinguished Artist Series brings outstanding practitioners to the School of Art and promotes a better understanding of the creative process for students while presenting cultural enrichment to the community. Rivera's visit was made possible by the support of Jerry and Wanda Westheimer and the Office of President David L. Boren.

Self-portrait, mixed media

George Hughes, assistant professor of painting, has painted many self-portraits, but only recently has taken to painting himself literally. During a solo exhibition of his work in his native Ghana in

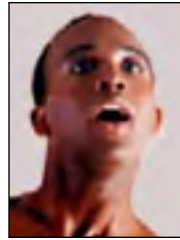
November, Hughes created a performance piece he calls "Jungle Shoot," which has inspired a series of choreographed pieces digitally recorded as stills and videos. These staged works require meticulous face painting, specific props and mock actions that mimic combat scenes or tribal rituals. Charles Rushton, a graduate student in photography and a friend of Hughes, is responsible for the two stills shown here. The one at the right, which recalls the unnerving works of English artist Francis Bacon, was created by digitally layering two photographs of Hughes. "The art is not necessarily in the end photograph," says Hughes, "but in the whole experience of conception, premeditation and process."





The Nutcracker

Laurie Guerra '04 as the Sugar Plum Fairy, Caitlin Click '05 as Clara, and Joshua Scott '06 as the Nutcracker Prince performed in the Oklahoma Festival Ballet production of Tchaikovsky's The Nutcracker. The OU Symphony performed the score.



Corey Brady



Justin Flores



Daniel Santos

Dancing in San Francisco

Three dancers from the School of Dance are members of the Oberlin Dance Collective, known as the ODC, in San Francisco. **Corey Brady** '02 was a member of the Modern Repertory Dance Theatre at OU. **Justin Flores** '97 and **Daniel Santos** were members of the Oklahoma Festival Ballet. "Coming from a small company at OU," says Brady, "was good preparation for ODC," which is an intimate company of nine dancers and three choreographers. Being a small company means that dancers have responsibilities that they might not have in a larger company, such as leading exercise groups in community outreach programs, but they also work closely with the choreographers and are involved in the creative process to an unusual degree. "The ODC gives us an opportunity to use our own imaginations to create movement," says Brady. Mary Margaret Holt, director of the School of Dance, says, "The School of Dance is extremely proud to have three former students in a company as respected and successful as ODC. Their talent, dedication and professionalism are inspiring to current students."



photos: Bob McCormack, Tulsa



Guest artists

The School of Dance welcomed five guest artists in 2003. Choreographer and modern dance teacher **Sonia Dawkins**, artistic director of SD Prism Dance Theatre and faculty member at Pacific Northwest Ballet, for two weeks in early 2003, taught master classes and staged her high-energy piece "O Rive" for the resident Modern Repertory Dance Theatre. **Kathleen Tracy**, former soloist with New York City Ballet, visited OU for the third time as a guest artist in June. **Derrick Minter** '87, rehearsal director for Alvin Ailey II in New York City, returned to OU as a guest instructor and choreographer in September 2003 and staged his duet, "Peace and Tranquility," with music of Henryk Górecki. Guest artist **Priscilla Nathan-Murphy** taught modern dance technique for four days in September. Since 1985, she has been on the faculty of the Houston Ballet Academy. A Singaporean who trained at the Singapore Royal Academy of Dance, Nathan-Murphy won the 2000 National Choreographers Competition. Guest artist **Gail Gilbert** visited OU for two weeks in October 2003 as an instructor and choreographer. Gilbert created for OU's Modern Repertory Dance Theatre an original dance that she described as "an extremely physical work, celebrating the joy of moving." In 1996 she founded the Gail Gilbert Dance Ensemble, which presents concerts incorporating dancers, musicians, gymnasts, singers and intricate prop manipulation. She has choreographed for the Big Apple Circus and is artistic director of the Taos Dance Festival in New Mexico.

2003 in Review

Valse Fantaisie

Left: Courtney Leon '04, Sarah Pautz '05 (kneeling), and Christopher Swaim '04 performed in the Balanchine classic with music by Mikhail Glinka.

O Rive

George Salinas '04 and Lauren Perrone '04 performed in "O Rive," by Sonia Dawkins, who staged the work during a two-week residency at OU.



A universal language

In May 2003, two dancers from the Oklahoma Festival Ballet, resident company at the University of Oklahoma School of Dance, participated in the International Festival of Dance in Cancún, Mexico. Laura Guerra '04 and Corey Brady '03 presented the pas de deux "Apassionata," with music by Alberto Ginastera and choreography by Mary Margaret Holt, director of the School of Dance. The two-day festival, which included classic, modern and folk dance, brought together participants from Mexico, Venezuela, Cuba, the Dominican Republic and Russia as well as the United States.

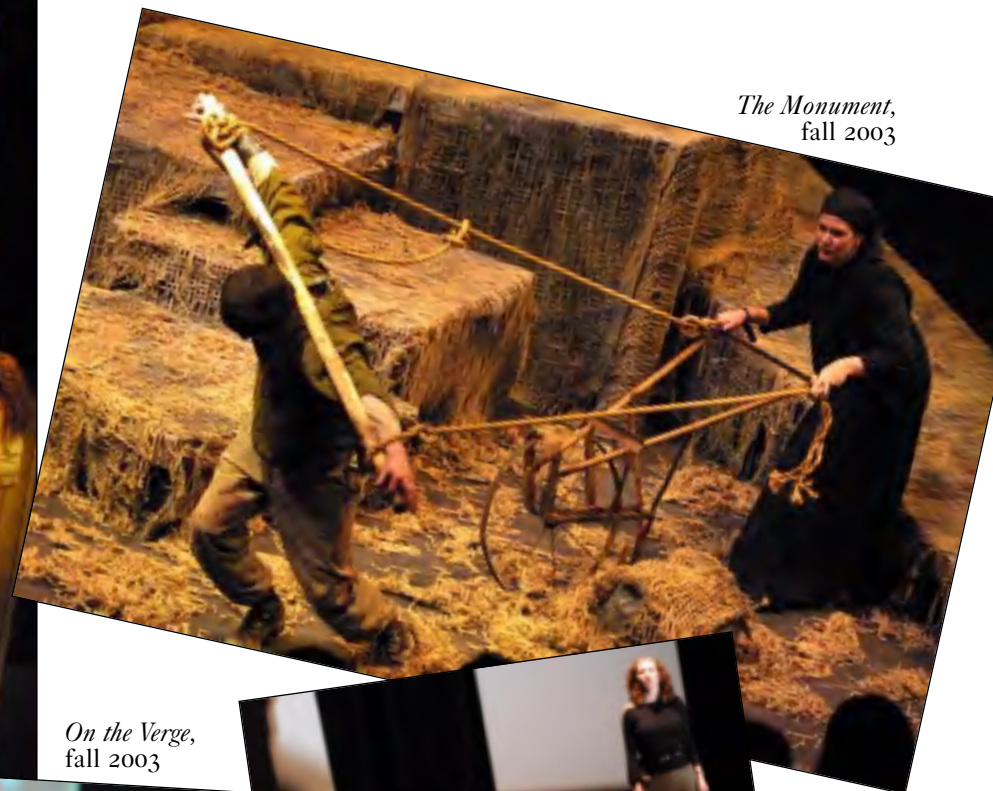
Tenth annual Once Upon a Dream

The Once Upon a Dream gala on November 13 featured a live auction, elegant buffet and student dance performances. The gala, which supports scholarships and international tours, honored the 15 members of the original 1993 committee: Ann Alspaugh, Laura Boyd, Shawnee Brittan, Joanna Champlin, Greg Davis, Riley Fitzhugh, Sarah Hogan, Ann Hoover, Sue Ann Hyde, Jill King, Brenda Monroe, David Ooley, Chuck Thompson, Carol Troy and Carolyn Wright.

The Philadelphia Story, spring 2003



The Monument, fall 2003



A Streetcar Named Desire, spring 2003

On the Verge, fall 2003



Crave, fall 2003



Every Good Boy Deserves Favor, fall 2003

Orr named interim director



Tom Huston Orr was appointed interim director of the School of Drama in December 2003 and assumed his duties in January 2004. Orr, who holds a master of fine arts degree in theatre from the University of Texas, has worked as an actor and director for the stage as well as in film and television. He has taught at the Professional Performing Arts School

and The Actors Institute, both in New York City. Now an assistant professor of acting, Orr came to OU in 2003.

Playing opposite his wife, Robin Huston, Orr won the Austin, Texas, Critic's Table Award for Best Actor for his portrayal of Jim in *110 in the Shade*. In New York City, Orr played Petruchio in *The Taming of the Shrew*, Stanley in *The Glass Menagerie*, Silvio in *Pet. Wars*, Horatio in *Hamlet*, the

Narrator in Kafka's *The Trial* and Jonathan Harker in *Dracula*, *The Journals of Jonathan Harker*. Orr has performed at such venues as the Caldwell Theatre in Boca Raton, Fla.; Cape Cod Playhouse and North Shore Music Theatre in Massachusetts; Shakespeare festivals in Orlando, Fla., Fort Worth, Texas, and Fairfield, Conn.; and Casa Mañana Theatre in Fort Worth, where he appeared in over 25 productions.

Orr's specialty is stage combat (a background in swash-buckling will no doubt be an asset in his new role). His directing and fight choreography credits include *The Crucible*, *Pippin*, *Macbeth*, *Henry IV (part I)*, *Le Bourgeois Gentilhomme*, *Hamlet*, *Two Booths and a Lincoln*, *Man of La Mancha*, *My Favorite Year*, *The Pirates of Penzance*, *A Midsummer Night's Dream*, *West Side Story*, five productions of *Romeo and Juliet*, *Our Town*, *Joseph and the Amazing Technicolor Dreamcoat*, *The Dining Room*, *The Odd Couple* and *Crimes of the Heart*.

Buchwald heads design area

In July 2003, Michael Buchwald, professor of costume design, became head of the design area, which includes the study of costumes, scenery, lighting, properties, sound and technical direction. Buchwald not only has been a member of the faculty for 35 years, but also earned his bachelor and master of fine arts degrees from OU. He started acting at age 5 and has directed a dozen shows at OU. As a costume designer, he keeps his eye on the drama. "A costume isn't a costume," he says, "until it's on the actor, onstage, under the lights, in motion and expressing a character."

All students in the School of Drama are assigned to production crews and therefore must learn technical skills, and all study costume construction, stagecraft and beginning lighting in the first year. In this way, the design area functions as a force for cohesion among drama students. Advanced students may pursue two technical tracks in the design area: scenery and costumes. The curriculum focuses on technical

skills: in the case of costumes, on such matters as materials, draping, where to put seams and darts, and how to make a costume breathe and move for dancers.

Buchwald presides over a studio with rows of sewing machines, dress forms and racks of costumes. Cabinets and drawers overflow with silks and laces; bobbins of bright thread and reels of fringes and tassels give the studio a festive air. Buchwald, who always has a twinkle in his eye, says that teaching is "a mentoring process and a matter of sharing passions." He is a magician who takes delight in creating illusions for the stage.

Buchwald aims to advance national recognition of design education at the School of Drama, and to do so he has encouraged faculty members in his area to participate in recruitment. Incoming design students in the fall of 2003 already were double the number in the previous year and will constitute up to 20 percent of new students in fall 2004.

Hennagin Prize

The 2003 Michael Hennagin Memorial Composition Competition, in honor of a distinguished former professor of composition at OU, was for a choral work of mixed voices with piano accompaniment. The winning composition, *Lesbia Catulli*, which won a \$5,000 prize, was composed by Christopher W. Palestrant, assistant professor of music theory and composition at Elizabeth City State University, North Carolina. The Santa Fe Desert Chorale, conducted by Dennis Shrock, Samuel Roberts Noble Presidential Professor of Music at OU, performed the premiere at the historic Cathedral Church of San Francisco de Assis on August 8 in Santa Fe, New Mexico. The performance also celebrated the 100th anniversary of the cathedral and the 40th anniversary of the premiere of Stravinsky's *Mass*—also on the program—at the cathedral. The fourth biennial competition, which will be for wind ensemble, will take place in 2005.

Daniel Kiacz,
professor of
printmaking
in the OU
School of Art,
designed
the poster for
the Michael
Hennagin
Memorial
Composition
Competition.



Composition contest

The \$1,000 prize for a composition contest sponsored by OU's Mu Chapter of Phi Mu Alpha was given for brass quintet. The winning composition, *Quintet for Brass*, was composed by Jonathan Hurrell, a candidate for the master of music degree at Boston University. The OU Brass Quintet, whose members assisted in judging the entries, gave the premiere at the School of Music on November 17. The contest will be repeated in 2004.



The OU Symphony Orchestra performed *Every Good Boy Deserves Favor* along with actors from the School of Drama.

Notable performances

The School of Music sponsored an astonishing range of performances and presentations during 2003.

- International opera star Marilyn Horne presented four master classes in March and October. She addressed such matters as tone production and diction as well as more elusive questions of interpretation and style.
- The Wind Symphony performed at the Oklahoma Music Educators Association conference in Tulsa on January 24. The program included works by Shostakovich, Persichetti and Donald Grantham '70.
- Kent Tritle, organist of the New York Philharmonic; Daniel Roth, organist of St. Sulpice in Paris; Joan Lippincott, longtime organist of Princeton University; and Paul Jacobs, faculty member of the Juilliard School, all played recitals on the Mildred Andrews Boggess Memorial Organ.
- The Masala Series of World Music presented Native American flutist Mary Youngblood on February 14 and the Australian Ash Dargon, didgeridoo, on November 13.
- The Accademia Filarmonica presented a concert of music by Italian Baroque masters in February and in November joined with the OU Opera and the University Chorale to perform Monteverdi's *Orfeo*.
- For the Arts! Arts! Arts! gala on April 3, 2003, the OU Symphony Orchestra performed Gershwin's *Rhapsody in Blue*, with Duilio Dobrin as conductor and piano soloist, and several Latin pops numbers arranged by Dobrin.
- The Symphony Orchestra closed the 2002–2003 season with a radiant performance of Mahler's *Symphony No. 2 in C Minor*, known as the "Resurrection" Symphony, on April 27. OU's combined choirs, under the direction of professors of music Steven Curtis and Dennis Shrock, joined the orchestra for the standing-room-only performance. Diane Coloton, a member of the voice faculty, was the mezzo-soprano soloist, and graduate student Carrie Allen was the soprano.

Photos by Zach Seel

- An Evening with the School of Music on October 22 displayed the diversity of the school, beginning with a fanfare by the joint Trumpet Ensemble, Hornsemble, Trombone Choir and Tuba Ensemble. The University Choir, Red River String Quartet, Harp Ensemble and pianist Junghye Shin all performed. Members of the OU Opera, accompanied by the OU Symphony Orchestra, presented the trio from Offenbach's *Les Contes d'Hoffmann*, and the orchestra concluded the formal part of the program with the overture to Verdi's *La Forza del Destino*. Afterwards, the Clarinet Ensemble and Jazz Combo performed in Gothic Hall.

- In November, along with actors from the School of Drama, the Symphony Orchestra presented *Every Good Boy Deserves Favor*, by Tom Stoppard and Andre Previn. This 1977 farce ridicules the old Soviet policy of silencing dissidents—discordant notes, as Stoppard suggests, in an orchestrated society—by confining them to insane asylums.

- In December, the Symphony Orchestra accompanied the Oklahoma Festival Ballet, resident company of the School of Dance, in four performances of Tchaikovsky's *The Nutcracker*.

Summer programs

Summer 2003 programs at the School of Music included Kodaly Workshops, directed by Professor Joy Nelson; the Music, Movement and MIDI Workshop, directed by Professor James Faulconer; the Honors Wind Ensemble and Choir Camps, directed by professors Steven Curtis and William Wakefield; the Clarinet Symposium, directed by Professor David Etheridge; and the Seminar for Piano Teachers, directed by Professor Jane Magrath.

A+ for the arts

The School of Music has been a leading participant in the A+ Schools Program adopted in 19 Oklahoma public schools. In 1998, the Kirkpatrick Foundation of Oklahoma City invited educators from Oklahoma colleges and universities to discuss ways of improving public education in the state. A joint research team from the OU School of Music and Oklahoma State University identified the North Carolina A+ Schools Program as the most appropriate model for implementation in Oklahoma. The A+ approach emphasizes strong arts instruction and the use of arts throughout the curriculum to bring about comprehensive school reform. The premise is that the arts foster creativity, that creativity taps the multiple ways that children learn, and that students thereby gain deeper understanding of the broader curriculum. The program also includes professional development for teachers and administrators and helps members of the A+ network of schools support one another. A six-year longitudinal study, headed by Nancy H. Barry, professor of music education at OU, will track the effectiveness of the A+ program. Results at the end of year two suggest that the program has improved learning at participating schools, particularly among students performing poorly. The study provides an exceptional opportunity for OU graduate students in music education to participate in a field study vital to improving public education in Oklahoma.



Pied piper: Doc Tate performs in London in 1970.

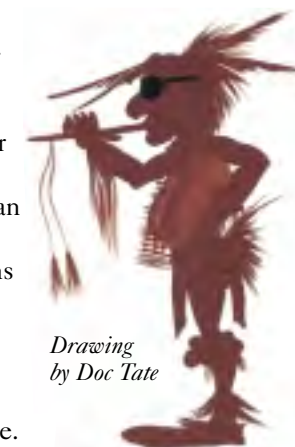
Doc Tate remembered

Assistant Professor Paula Conlon and Eugene Enrico, Reaugh Professor of Music, both completed tributes to the legendary Oklahoman Doc Tate Nevaquaya in 2003. The University of Oklahoma Press will publish Conlon's book, *Doc Tate Nevaquaya: Master Comanche Artist and Flute Player*, and the Center for Music Television will distribute Enrico's video, *Doc Tate Nevaquaya: Portrait of an Oklahoma Treasure*.

A self-taught artist, Nevaquaya presented his first solo art exhibit at the age of 22 at the Southern Plains Indian Museum in Anadarko. He showed his art regularly at the annual American Indian Exposition in Anadarko, where in 1968 Dr. Richard Payne, a distinguished collector and flute maker, noticed a painting with a flute player. Asked if he could play, Nevaquaya demonstrated, impressing Payne with his strong and masculine style. Payne offered him one of his flutes and Nevaquaya gave him the painting in return. Payne taught Nevaquaya to make his own flutes, now highly prized.

Nevaquaya sought out Comanche elders who knew the traditional songs and visited the Smithsonian Institution and Library of Congress to examine flute collections and listen to tapes of flute melodies. A 1976 recording by Nevaquaya is widely regarded as beginning the revival of Native American flute music. In 1990 he was the first Native American to perform a recital in Carnegie Hall and in 1995 the governor named him an Oklahoma Treasure.

Nevaquaya co-founded the American Indian Cultural Society to preserve and transmit Native American traditions and was a founding member of the College of Fine Arts Board of Visitors. The college and the society sponsor annual scholarships in his name for American Indian students in the college.



Drawing by Doc Tate

OU musical theatre

Kicking up their heels

All May 2003 graduates of the Weitzenhoffer Department of Musical Theatre were working professionally within three months of graduation. Alumni in musical theatre performed far from OU during 2003. **Amanda Butcher** '03 performed in *The Rocky Horror Show*, *Some Enchanted Evening* and *Honk!* at Independence Park Theatre in Baton Rouge, La. **Sarah (Minard) Glass** '01 performed with the national tour of *Kiss*

Cabaret, performed spring 2003.

Below: Brian Emerson '04 (center) as the Emcee performs "Willkommen" with the Kit Kat Girls.



Photo by Prof. Michael Fain

Sweet Charity, performed fall 2003. Khnemu Menu-Ra '04 (below center) as Daddy Brubeck performs "The Rhythm of Life."



Above: Stuart Landon '04 as Clifford Bradshaw

Left: Esther Stilwell '03 as Sally Bowles

Below: Geoffrey Voss '04 as Vittorio Vidal and Stephanie Van Duynhoven '03 as Charity



Photos by Zach Seat

OU arts

Me Kate. **Lindsay Gee** '02 performed with the national tours of *Singin' in the Rain* and *George M!* **Blythe Howard** '03 performed aboard the Radisson Cruise Liner "Song of Flowers" sailing to the Caribbean, Mediterranean, Europe and South America. **Luke Longacre** '02 performed in *The Radio City Christmas Spectacular* (Branson/Milwaukee), *Funny Girl* in Massachusetts and *A Chorus Line* in New Hampshire. **Dana Maddox** '01 and **Bert Rodriguez** '03 performed with the national tour of *The Music Man*; **Hollis Scarborough** '03 performed in *Summer of '42* with Casa Mañana Theatre (Texas) and in *Footloose* with Lyric Theatre of Oklahoma. **Esther Stilwell** '03 sailed with Disney Cruise Lines, performing on the Disney Magic in *Hercules the Muse-ical*, *The Golden Mickeys* and *Disney Dreams*. **Jet Thomason** '01 performed in productions of *And The World Goes Round* in Massachusetts and *Joseph and the Amazing Technicolor Dreamcoat* in Ohio.

OU special events

Arts! Arts! Arts!

The Arts! Arts! Arts! gala on April 3, 2003, honored Molly and Jim Crawley, longtime residents of Norman and strong supporters of the arts at the University of Oklahoma. The evening featured an "Evening of Pops" with a performance of George Gershwin's *Rhapsody in Blue* by the OU Symphony Orchestra. The gala and a silent auction raised funds to support interdisciplinary arts projects as well as student and faculty attendance at events outside of Oklahoma.

A man should hear a little music, read a little poetry and see a fine picture every day of his life in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul.

— Johann Wolfgang von Goethe

So reads the Crawleys' motto. Jim is the founder and chairman of Crawley Petroleum Corporation and Molly is an active volunteer. She is a former member of the college's Board of Visitors, a member of the Arts! Arts! Arts! Committee and past president and a board member of the OU Music Theatre/Opera Guild. She works with the guild to present a matinee performance annually for Oklahoma high school students. For several years, Molly has served as chair of the guild's Birkhead Professional Performance Grants and Awards Committee. She personally provides accommodations for a guest artist for an annual benefit concert to raise funds for opera at OU. In 1995, Molly received the OU Regents' Award. The Crawleys also support Dance Partners and the Theatre Guild at OU, among many other organizations. The Crawleys provided a recording studio for the OU School of Music and gave the first gift toward the Donald W. Reynolds Performing Arts Center. Among other

Sugar Bowl

The Pride of Oklahoma Marching Band finished a strong 2003 season at the Sugar Bowl on January 4, 2004, in New Orleans. The Pride's halftime performance featured "Music of the Cinema," including arrangements by Roland Barrett, former assistant director of bands and current assistant professor of music theory. The 320-member 2003 Pride of Oklahoma is pictured at the conclusion of its pre-game show at the Sugar Bowl.

2003 in Review



things, their gift provided audio-visual equipment for the center and funded a new sound system for the Rupel J. Jones Theatre, enabling it to carry the load of productions during construction. In 1992, the Crawleys created the Hoving Fellowships for graduate students in music, history, math and natural history. They also contributed to the 1996 acquisition of the Fleischaker Collection at the Fred Jones Jr. Museum of Art.

Doc Tate Southwestern Gala

The College of Fine Arts and the American Indian Cultural Society sponsored the sixth Doc Tate Southwestern Gala on February 8, 2003, to benefit the Doc Tate Nevaquaya Scholarship Fund. Juliana Alexandra McClain and Gerald M. Cournoyer, Native American students in the College of Fine Arts, each were awarded \$1,000 scholarships for the 2003–2004 academic year. McClain, enrolled with the Muscogee (Creek) Nation, is combining a major in violin performance and a pre-med curriculum. Cournoyer, enrolled with the Pine Ridge (Oglala Lakota) Indian Reservation, is a graduate student in painting at the School of Art. Silent and live auctions, which raised \$8,000, included Native American ceramics, basketry, beadwork, paintings and other artworks. The scholarship honors the memory of Comanche artist and flutist Doc Tate Nevaquaya, who was also a teacher, humanitarian, member of the OU College of Fine Arts Board of Visitors and a founder of the American Indian Cultural Society (see page 11).

Martin Luther King Jr. celebration

On January 16, 2003, the College of Fine Arts held its 10th annual celebration of the life and accomplishments of Martin Luther King Jr. The celebration featured performances by students of the School of Music; the Modern Repertory Dance Theatre, resident company of the School of Dance; and the University Choir. Dean Marvin L. Lamb addressed the assembly, and Mary Millben '03 read a personal selection of favorite excerpts from speeches by King.

ALUMNI INTERVIEW

Graham Morrison '96



Graham Morrison received his bachelor of fine arts degree in photography from the University of Oklahoma in 1996. A free lance based in New York City, Morrison has traveled and photographed all over Europe and Asia. The editor of OUarts spoke with Morrison at his studio in New York City in December 2003. Photo captions are drawn from Morrison's spoken descriptions.

Are you a native Oklahoman?

My family is originally from the Bray/Marlow area, in southwest Oklahoma, but I grew up in Norman. They're all cattle farmers in Bray. I grew up spending summers there but living in a university town. Norman's a good place to grow up.

How did you get interested in photography?

My father was a photo fanatic. He was showing me how to process film when I was 11 or 12. Here's a book from him, *Moments in Time, 60 Years of Associated Press News Photos*. The thing is falling apart, because it's just been looked at so many times. It allowed me to go to Viet Nam and all of these exotic places and wrap myself into history, which I was always fascinated by. My dad fed the fire; if I was interested in something, he always kept me stocked with books.

Do you think of yourself primarily as a photojournalist?

Initially I got interested in straight journalism by people who were just there at the time and able to get it on the wire quickly. I loved that, but as I went through art school, I learned about Robert Frank, Werner Bischoff and all the Magnum guys, people who were tying art into their journalism. My father turned me onto Antonin Kratochvil. He is a Czech photographer and he was in the Life Library of Photography, a 17-volume set that my Dad bought me.

I was working at Life when that series came out, so I have a complete set, wonderfully printed as duotones on special paper.

It changed my life. I still look at them, once a week probably, because they did it so well. I remember there was a guy, Robert Frank on one page, and this other guy—Antonin Kratochvil—on the other page, and it was from 1978 in Benares, India. I thought this is really far out, grainy, gritty

black and white, crossing the line between documentary and straight art. While I was at OU, I worked for the Oklahoma Arts Institute, taking photographs of visiting photographers, and I heard Kratochvil was going to be there. So I met this guy and just begged him, "Please, please, let me work with you." I told him, "I can outprint anybody that you use, I promise you." When I got to the university I was printing so much and Chad Smith, my professor, really fine-tuned everything for me. He got me a job at the Western History Collection. It was a way to see Oklahoma, the Campbell Collection, the Frank Phillips Collection and an amazing collection of glass-plate negatives. Antonin said, "Why don't you come to New York and give it a try?" So I came up here and for 50 bucks a day I would just knock out 200 prints—good prints, you know—and just shocked the hell out of him. I got to where I could hold up a negative and pretty well guess a good exposure. Antonin will shoot 200 rolls a day in the field—he's obsessed. Chad Smith used to scream over and over, "Film is cheap! Shoot it! Shoot it!" Such a good professor! I remember the first photo class I took, Chad said, "You're the best right now. You're going to spend so many years getting stiffer and stiffer, learning all the rules, and your life goal will be to get right back to where you started, where you're free of all the bull I've taught you, and you're free again." You forget it all, and trees are growing out of people's heads and everything's fun again.

Antonin used me as a printer, but he started using me as a photo assistant when he didn't need to, really. He took me all over the world. We've been from Helsinki to India many times, everywhere in Europe, all over Asia. We're colleagues now, and we've been in lots of rough places, like Iraq.

What is it like to shoot photos when others are shooting guns?

Sometimes when you would like to be taking photographs, you are trying to save your own life. The West Bank, for example, is just awful. Israeli soldiers will shoot at you non-stop, right above you, scaring you right at your feet, and you have to work through it and try to find a vantage point where you can photograph.

When you pull up on a war zone, it's a really bizarre feeling, and then after that it's scary business. It's really a learned skill to be able to cope with this sort of environment. Man, is it tough! It's pretty horrifying when you see soldiers diving into tanks and putting down the hatch and saying, "Good luck, guys!" Thung! They pull down the hatch, you're still standing there. You don't have a tank or a gun. Once you learn to deal with those environments, then you can go on to make your statement, but it takes time.

You have to love this so much, you have to really, really, really want to do this, because it's going to cost you a lot of money and heartache. You have to work like a maniac,



because everybody around you is so good. You really have to hustle, hustle, hustle.

You know, if you photograph horrific things, you're also going to run into people that are proud, strong and much braver than you are. They give me a lot of comfort that the world is not such a bad place. Like the people in the Jenin refugee camps: somebody who's lost their entire home, begging you to have a cup of coffee with them. They and you feel human again. A lot of people, when I tell them what I'm trying to do, will ask, "Do you get addicted to the excitement of war? Are you a war junkie?" It's not that for me. I get addicted to meeting the sort of people that will offer you a cup of coffee in a bombed-out house.

When I was at Life magazine, I knew Larry Burrows. Of course, he was killed during the Viet Nam war. Do you feel that same willingness to put your life on the line?

I think he is the first photographer that really just gripped me. My father would buy me Viet Nam books filled with Larry's work, and it really gripped me. Larry found a story that consumed him completely. It was actually a little more workable then, because the military would allow you on transport planes. Larry Burrows is probably the source of much grief for the U.S. military. You can see the outrage he had at the situation.

Of course the photographer puts his own life on the line, but he also makes it his business to watch other people putting their lives on the line. Is it a little bit like a vulture to stand by and watch horrible things happen?

My favorite photographers are not those people. A guy like Jim Nachtwey will beg for the life of somebody: Please, you know, you've beaten this guy into the ground, please don't kill him, you don't need to kill him. I'm going to take a picture if you kill him. I'm going to photograph you killing him, and it's going to get you one day, going to haunt you.

So photography can sometimes be a weapon?

Without a doubt. I think it's an extremely powerful weapon. Think of some of the most famous images in the world, you know, what they've done to people's conscience. Take Eddie Adams' shot of the police chief in Saigon shooting

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◀ *This photo of Ground Zero was taken after the collapse of the two World Trade Center towers and World Trade Seven on the morning of September 11, 2001. I was at a photo store at Sixth Avenue and 21st Street when a man came running in, tears rolling down his face, and said, "I just saw a jetliner hit the World Trade Center. Go look!" I ran home to get my photo gear, my digital stuff, cause this was going to have to be transmitted to everybody. I came up here, another plane hit, then I flew back. Taxis got me as far as 14th Street, and that's where the police were saying you can't go down any further. I ran into a kid saying, "You want to get in there, don't you? Follow me, I know how to get there." I followed this kid all through the financial area and came up behind, on Battery Park. I got in with some firemen and walked straight in. I just wept like a baby. My legs were shaking, my heart was racing. I ran right into Jim Nachtwey. I remember him grabbing me and saying, "Work! You're OK! You're alive! Work!" I ended up with him and Steve McCurry from National Geographic. So I found myself with two of the greatest photojournalists in the world, covering the biggest story in the world. We ended up in the Deloitte Touche building, and some firemen were saying the World Trade Seven is going to fall any minute now, and if it falls this way, you're dead, so we suggest getting the hell out of here. I heard what sounded like an old woman groaning, and I thought, man, that's that building. I started running, and I ran, ran, ran down a giant staircase, hit this piece of wire that came up and bloodied my face up, and I walked outside, and the building had fallen straight down. I got up inside an overpass over the West Side Highway, where I took this picture and got a grand overview. On the way out, I stepped down—I'll never forget it—and felt something very soft. I looked down and it was a man who was upside down, with his legs cut off. I just came unglued. I moved myself further down into the hole and actually ended up staying the night down inside there.*

▼ *I was in Kuwait when the Iraqis set the oil fields on fire. I was thinking, "Somebody's going to get this oil story," but they wouldn't let anybody in. I was talking to some other journalists and said, "I've got family that's Halliburton," and they all looked at me like, "Are you kidding? Why the hell are you sitting in Kuwait City?" I called my uncle and he gave me a couple of phone numbers. This is a photo I got with my uncle's help. The New York Times ran a couple of these pictures, just huge, because nobody else had it.*





▲ *This is the first day in 30 years the Shiites could pray, a really magical day for me. The people at the back of the crowd were bent on us not getting in. Our fixer Wafiq went to the imam and said, "This is a special day for us and we have to have these men here to photograph this." The imam got on the PA system, "Crackle, crackle...ba-ba-ba...sihaafah...ba-ba-ba..." Sihaafah is the word for journalist. They escorted us from the back to the front, so three of us photographed all day long. It was amazing: some days it was so hostile you could really not take many pictures.*

▼ *This cotton gin was run by my family for a very long time, and this was the last year. It was such an interesting scene, very 1950s. It was so raw, and I thought, "This is my family's home turf," and it was a tough situation. I should have just dropped everything and focused on these guys, but that's all retrospect. You learn how to do this. This is a cotton baler actually. They're sucking up cotton and they put it in, and the baler cubes the cotton. These guys wrap it up and then they dump it out this door. I love repetition in movement. If someone is baling cotton and pushing it out the door and baling cotton and pushing it out the door, I love to photograph that over and over. Some students at OU have a feeling there's nothing to photograph in Oklahoma, but there are amazing things to photograph there! Amazing things! The Times ran a spread recently, with a big photo of an Oklahoma family. What these people are going through!*



someone at point-blank range. That photograph won the Pulitzer Prize. It haunted that man for ages and ages.

Let me show you some work.

Look at all that weaponry, all those munitions!

These are RPGs, rocket-propelled grenades. That's what he's handing up. With one of these you can knock a helicopter out of the sky. This guy was telling me, "Man, if I didn't have to be here, I would not be here. I have no idea why you are standing here, my friend. If I drop one of these, we are in deep, deep trouble." I don't know if they go off when you drop them. He was just trying to get me to get out of there.

Here's a photo of you with monks.

This is at Wat Prabat Nampu monastery, in Thailand, where the monks care for AIDS patients. Many of the monks are infected. They were such beautiful people. Because I was a photographer and had been seeing some rough things, a monk named Siripong gave me an amulet that has a see-no-evil monkey in it. People died nightly there. The monks would hold people's hands, and they were there until the last moment. In Thailand, AIDS has such a stigma that people would drop off their son or their daughter and say good riddance. I couldn't believe it. There were bags and bags of ashes with names on them that were unclaimed after they had been cremated. No one's ever going to come get them. No one printed this story. No one wanted to have anything to do with it, and I thought, "Shame on you guys."

These are catfish farmers?

They are. Black farmers in Mississippi. These guys all used to have farms and work on farms, but the farms were dying out. People were just not able to make a living, so they ended up working on catfish farms. It was really interesting, but this is another story that never went anywhere. These farmers were saying, "We'll give you an interview. Why don't you meet us out at the catfish farm at midnight tonight?" One of these guys told me, "Son, if you go out to that catfish farm tonight at midnight, you're going to end up floatin' in it. We don't like people pokin' around here, doin' stories, journalists, any of this stuff." You have to be really careful not to get people in trouble.

Is the attraction of digital photography primarily convenience?

Completely. In fact it's a little worrisome, because people don't trust it as much. For example, a photographer at the *L.A. Times* was fired because he cloned a different expression onto a face. You've only got one name, you know, and besides, I don't want to change anything. I want to show, with my own skills, what's happening around me.

Do you have anything you would like to say to alumni?

Give money to the art school! It's hard to come out of the art school into journalism rather than out of the J-school, but I think it gives me an edge honestly, because all of the photographers that I love jump the line between journalism and art. Photography is an art, and it's deep, and it's from the heart. You can really knock people out, make 'em look and say, "Wow, I can't believe somebody's going through that right now."

OU development

James Garner (center, dark glasses) with students from the School of Drama at his announcement of the James Garner Professorship



James Garner endows chair in drama



James Garner, known to millions of viewers as the star of the television series *Maverick* and *The Rockford Files*, endowed a professorship in the School of Drama in March 2003, then upgraded it to a chair in December. Born and raised in Norman, Garner won two Purple Hearts in Korea, attended OU briefly, then headed for Hollywood,

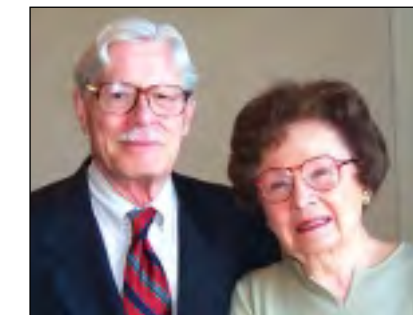
where he starred in scores of movies and television shows. Garner earned two Emmy Awards, four Golden Globe Awards and two People's Choice Awards. In 1995, OU bestowed upon him an honorary Doctor of Humane Letters degree.

Garner announced the professorship, which will be for the director of the School of Drama, in the Weitzenhoffer Theatre, where he clearly was among friends. Garner described growing up as a "poor little country boy, barefooted." "I take great pride in my home and the people here," he said, "and it's such an honor for me to be able to do this. I told my friend Bill Saxon, 'It's in my will,' and he said, 'Why don't you do it now? There are people out here who care about you.' This gift is very personal for me. I never thought I'd be in a position to do this." Later he added, "Remember, we're acting up there on the screen. I wasn't acting today." Speaking to drama students, Garner observed, "Acting is a profession that can break your heart. You have to have luck to stay in the business. Actors are all insecure: the trouble with actors is your last picture could be your last picture. Actors don't like to retire." Now 75, Garner is still working. "I hated to see Westerns go, even though not historically accurate," Garner said. "Then detectives came and went, and now they have to blow up the world. I'd like to see more human relations in the movies."

Special friends John and Jeanne Potts

The College of Fine Arts is grateful for the personal and financial support of OU alumni John and Jeanne Steele Potts. Mary Margaret Holt, director of the School of Dance, says, "John and Jeanne are special friends who give of their hearts as well as their resources, and we value their

friendship deeply." The Potts serve on the College of Fine Arts Board of Visitors and are President's Associates and founding members of the Drama Guild, Musical Theatre/Opera Guild and Dance Partners. They support a wide range of initiatives at the university and the college. John, for example, funds the Jeanne Steele Potts Dance Scholarship, and Jeanne funds the John Potts Sculpture Award in the School of Art. Together, they fund scholarships in opera and sculpture. Andrew Phelan, director of the School of Art, says, "In addition to giving generous financial support, John and Jeanne enthusiastically attend events and support the students by offering personal congratulations and providing infectious delight in the students' achievements." Gifts from the Potts also benefit the Fred Jones Jr. Museum of Art, Bizzell Memorial Library, Athletics Department, and Colleges of Education and Geosciences. The Potts are



John and Jeanne Steele Potts

especially remarkable for the connection they make with their scholarship students, keeping in touch after graduation and giving generously of their kindness and affection. Julia Wilkinson, who twice received the Potts scholarship in dance, has remained close to

the Potts throughout her undergraduate career, during her performing contract with Ballet Ireland and Ballet Nouveau in Colorado, and now as school director for Ballet Nouveau. "Tuition support allowed me to attend OU," she says, "but the most important part of the scholarship was the relationship with the Potts, who are like second grandparents. They are world travelers and wonderfully knowledgeable about dance and the arts. They supported my choreography and dance goals, coming to all my performances, sometimes a couple of times." For their part, John says, "Getting acquainted with students on our scholarships is a real joy," and Jeanne adds, "How they have enriched my life!"

Gifts

The College of Fine Arts greatly appreciates the following gifts made in 2003:

- **Beverly Wellnitz**, BS '58, Ardmore, doubled her scholarship support to defray tuition increases this year. She provides a significant scholarship for each of the five units of the College of Fine Arts.
- **Rachel Zelby**, a member of the College of Fine Arts Board of Visitors, added a major gift to the Zelby Family Scholarship Endowment. The first Zelby Scholarship will be awarded in fall 2004 to a student in the School of Music.
- **Molly** and **Jim Crawley** provided a significant donation to the Crawley Family Fund for special equipment for Holmberg Hall. Molly is a member of the College of Fine Arts Board of Visitors.
- **Jerome** and **Wanda Westheimer**, Ardmore, members of the college's Board of Visitors, helped make possible the visit of the 2003 Distinguished Artist in Residence, Elias Rivera.
- The **Robert S. and Grayce B. Kerr Foundation**, under the leadership of William Kerr, of Wilson, Wyoming, donated funds for the third biennial symposium organized by the School of Art and the Charles M. Russell Center for the Study of Art of the American West in October 2003.
- The **Merkel Family Foundation**, Tulsa, added substantially to its previous endowment for the biennial Distinguished Lecture Series of the Russell Center.
- **Joe Crosby**, Oklahoma City, a member of the College of Fine Arts Board of Visitors, donated the complete run of *Montana Magazine* to the Russell Center.
- Regent **Jon Stuart**, Tulsa, a founding member of the Friends of the Russell Center, donated to the center a "battle flag"—a red and white bandanna with a portrait of Theodore Roosevelt—from Roosevelt's 1912 presidential campaign on the Progressive Party's "Bull Moose" ticket.
- The **C. M. Russell Museum**, in Great Falls, Montana, is contributing \$97,000 to the Russell Center toward completing the catalogue raisonné of Russell's work previously begun by the museum. The projected total cost, including publication, is in excess of \$500,000. The remainder is being raised from various sources, including the **Merkel Family Foundation**.
- **Dr.** and **Mrs. Robert Sukman**, Oklahoma City, founding members of the Friends of the Russell Center, funded an assistantship for work on the Russell catalogue raisonné.
- **Mary** '37 and **John Nichols**, BBA '36, Oklahoma City, upgraded a professorship they had established to create the first endowed chair for the School of Dance. Director Mary Margaret Holt is the first to occupy the John and Mary Nichols Chair in Dance.
- The School of Dance received major scholarship support from **John** and **Jeanne Potts** and **Mary** and **John Nichols**. Other contributors to the school include **Margot** and **Charles Nesbitt**, **Marian Combs**, the late **Julian Rothbaum**, **Dan** and **Sarah Hogan**, **Bud** and **Mary Jean Busken**, and **Yoshi** and **Koko Sasaki**.
- There were 147 members of Dance Partners in 2003, and income from the group totaled \$15,000.
- **Betsy Brackett**, DDS '78, and **Gregg Wadley** added significantly to the Susan E. Brackett and Gregg Wadley Enrichment Fund for students in the School of Dance.
- The **OU Theatre Guild**, led by President Michel Cross, Secretary Sandy Jimerson and Eva McGinnis, all of Norman,

raised \$23,277 from 224 members for scholarships, student grants and strike parties. In the past six years, the guild has provided \$80,000 in support to the School of Drama.

- **Franklin Gilson**, Oklahoma City, BS '64 in chemical engineering, a member of the College of Fine Arts Board of Visitors, partially funded each production in the 2003–2004 season of the University Theatre. His gifts helped defray the cost of costumes, set design and musicians.
- The **OU Music Theatre/Opera Guild** supported and enhanced opera and musical theatre through scholarships, student tickets to professional opera productions, grants and the Birkhead Awards.
- Twenty-four friends of the university have provided major support for the Pride of Oklahoma Campaign. Their gifts have established scholarships and purchased new uniforms and instruments for the marching band.
- Longtime Sooner fan **JoAnna Newman** endowed scholarships for band students and provided funds to replace percussion keyboards and overhaul the band's 20 sousaphones. Her gift is the largest gift by an individual to the Pride of Oklahoma Marching Band. Newman and her husband held Sooner football season tickets for more than 40 years and, in her words, "We always had a good time—win or lose—and the Pride always wins the halftime."
- Two scholarships for piano students honor longtime members of the piano faculty of the School of Music. The Vliet Memorial Scholarship honors **Genevieve Vliet**, BM '37, and the Digby Bell Memorial Scholarship honors **Digby Bell**, who taught piano at OU for 47 years. Friends may contribute to these scholarship funds by calling Kenneth Fuchs, director of the School of Music, at (405) 325-7883.
- **John McCandless**, Oklahoma City, created the Earl and Leah McCandless Memorial Fund in memory of his brother, Earl, and his mother, Leah. The sons grew up in Hobart, and Earl appeared for a time as organist for the Art Linkletter Show. Earl spent 31 years in the Army, retiring in 1974 as director of the Office for Civilian Health and Medical Program of the Uniformed Services.
- **Kamas Rooney**, BMA '01, who played saxophone in the marching band for five years as well as in the wind symphony, symphony band and saxophone quartet, established the Rooney Band Scholarship. William Wakefield, director of bands, said, "Kamas Rooney stands out as one of the most dedicated and effective student leaders I have ever observed in my 19 years with the University of Oklahoma Bands."
- Friends of the School of Music were entertained in July with a special concert of works composed by Kenneth Fuchs. Their support provided funds for the London Symphony to record three of his orchestral works in September.
- Friends of the School of Music created the Marilyn Horne Fellowship in honor of the well-known opera singer, who is a visiting artist at OU. **Ann** and **Harold Powell** hosted a reception in her honor in October.
- The School of Music purchased a new Lyon and Healy harp during the summer and in the fall presented a special concert honoring the donors, who included **Wanda Bass**, Oklahoma City, a member of the college Board of Visitors.
- **Ann** and **Harold Powell**, Norman, endowed a scholarship for students in the Weitzenhoffer Department of Musical Theatre.

OU awards

The College of Fine Arts named **Susan Havens Caldwell**, associate professor of art and assistant director for the graduate master of arts program at the School of Art, the 2003 Irene and Julian J. Rothbaum Presidential Professor of Excellence in the Arts. Judith Richardson Markley, a member of the college Board of Visitors, nominated her former professor for the award. Caldwell twice has received the Outstanding Professor Award from the OU Student Association and in 1998 received the Outstanding Faculty Award from the college. In 1985 she received the OU Regents' Award for Superior Teaching and in 1994 the Oklahoma Governor's Arts Award for Arts and Education. During her 27 years at OU, Caldwell has developed more than 30 courses in both medieval and modern art and has directed 22 master's degree theses. In 2000, the Center for Medieval and Renaissance Studies at Binghamton University published Caldwell's monograph on the Pantheon of San Isidoro in León, Spain, the basis for a forthcoming book ([see http://www.sanisidorodeleon.org/visita_panteon_eng.htm](http://www.sanisidorodeleon.org/visita_panteon_eng.htm)).

Paula Conlon, assistant professor of ethnomusicology, won a 2003 Junior Faculty Research Award to study the Creek Stomp Dance in Oklahoma. Her study will focus on the Tahlavse Ceremonial Grounds of the Mvskoke/Creek Nation, located just outside of Cromwell, Oklahoma. In the last century, the number of Creek tribal grounds in Oklahoma has dwindled from 44 to 14, but recently there has been a resurgence of the stomp dance. Stomp dancing is an integral part of the religious activity of the grounds, but also is performed outside of its ceremonial context at indoor dances. Traditionally, one man's voice calls out a line. The others respond in chorus, while the women provide the percussion through turtle-shell rattles worn on their lower legs. The dance consists of a spiral of men alternating with women, circling counter-clockwise around the fire.

Sue Ann Hyde, BFA '66 in art, a former member of the College of Fine Arts Board of Visitors, a member of the Friends of the Charles M. Russell Center for the Study of Art of the American West, and a perennial supporter of the arts in Oklahoma, received a Governor's Arts Award for Community Service in 2003.

Marilyn Govich, BM '71, MM '73 and DMA '02, won a Ph.D. Dissertation Prize for her thesis on *Key Money*, a light opera by the British composer and songwriter Michael Head. Govich analyzes the opera thoroughly with an eye to aiding interpretation of the work in performance. There are two characters. Mr. Smith, a modernist composer who has paid key money for what he hopes will be a quiet apartment, discovers that his neighbor, Miss Brown, is a singer of conventional opera. At first annoyed with each other, they end up working together. She finds his accompaniment

strange yet original, while her tunefulness helps him find a way out of sterile modernity. The Ph.D. Dissertation Prize is awarded annually to one student each in three divisions: Science and Engineering; Social Sciences, Education and the Professions; and Humanities and Fine Arts. The year 2003 is the fourth in a row that the prize has been awarded to a student in the School of Music.

Addie deHilster, MM '02 in flute performance, a master's degree candidate in ethnomusicology, won the Provost's Graduate Assistant Award in 2003, the sixth year in a row that a student from the School of Music won the award. She teaches a class on Native American music, taught flute classes from 2000 to 2002, and is writing a thesis on the music and dance of the Kiowa Black Leggings Warrior Society.

Steven C. Curtis, professor of music (vocal music education/choral), **Jerry Lewis**, professor of drama (lighting design), and **Carl Rath**, associate professor of music (bassoon), all won Outstanding Faculty Awards in the College of Fine Arts.

Shanda Cloud, administrative assistant in the Weitzenhoffer Department of Musical Theatre, won the Outstanding Staff Award in the College of Fine Arts in April 2003.

Beau Mansfield '03 won the undergraduate concerto competition performing the first movement of Samuel Barber's *Piano Concerto*. Diana Seitz won the graduate concerto competition performing the Brahms *Violin Concerto*.

Laurie Guerra '04 won a Phi Kappa Phi Award for a choreographic collaboration with Jeremy Lindberg, assistant professor of ballet.

Graduation

At the College of Fine Arts convocation on May 10, **Molly Kate Baugh**, a violinist and student in music education, carried the banner. **Kristen Williams**, who graduated with special distinction in musical theatre, won the College of Fine Arts' F. Donald Clark Award for Excellence and was the Outstanding Senior in the college. **Kimberly Ann Harrison** '04, majoring in theatre management, won the Mary Gray Thompson Award for outstanding contributions to OU and the College of Fine Arts.

As the outstanding seniors of the class of 2003, **Jennifer Barron** won the Elmer Capshaw Award in the School of Art; **Ashley Paige Williams**, who also graduated *summa cum laude*, won the Outstanding Senior Award in Dance; **Greg Castle** won the Van Heflin Award in the School of Drama; and **Molly Kate Baugh** won the Pi Kappa Lambda Outstanding Senior Award in the School of Music. Graduating *summa cum laude*, Baugh also won the Gail Boyd de Stwolinski Award and was the Outstanding Senior in Music Education.

At the College of Fine Arts convocation, graduates received an original serigraph by **Marwin Begaye**, a graduate student in art. The featured speaker was **Virginia Johnson**, a founding member of the Dance Theatre of Harlem and editor of *Pointe* magazine. She said that the times were not easy for artists and that the role of the arts in American culture is askew. "There is a perception the arts are expendable," she said, "but the arts are the lifeblood of civilization."

- **Joy Nelson**, associate dean of fine arts and professor of music education, with the help of a grant from the OU Research Council, traveled to Budapest, Hungary, in December to document the curriculum of the Kecskemet Music Primary School and the personal recollections of the first children to attend. This was the first school—in 1950—to institute a curriculum based on the philosophy of Zoltán Kodály, prominent 20th-century Hungarian composer and educator.
- Dean **Marvin L. Lamb** composed original music, scored for voices, B♭ clarinet, harp and percussion, for the School of Drama production of *Metamorphoses*, by Mary Zimmerman. Set around a dark pool, the play brings to life the myths immortalized in Ovid's great poetic work. **Carl Rath**, associate professor of music, performed Lamb's *Vision of Basque* for solo bassoon in June at the Buenos Aires Music Festival.
- **Rozmeri Basic**, assistant professor of art history, received a Fulbright grant to study post-Byzantine panel paintings in Egypt during academic year 2003–2004. Of particular interest are the Sinai Cross, at Saint Catherine's Monastery in Sinai, and collections of late icons at the Greek Orthodox Patriarchate in Alexandria and the Monastery of Saint George in Cairo. Basic is writing the first comprehensive study of post-Byzantine icons. Her research will shed light on a collection of rare examples in OU's Fred Jones Jr. Museum of Art.
- **Paul Moore**, artist in residence, completed a bronze bust of Carl Albert, 46th Speaker of the House of Representatives. The bust, scheduled to be unveiled in Washington in March 2004, will be on permanent display outside the entrance to the office of the Speaker of the House. Moore also installed 12 new sculptures in niches throughout the Norman campus and completed five new life-and-a-half-sized elements for the Oklahoma Centennial Land Run Monument.
- **William K. Wakefield**, professor of music and director of bands, has been elected vice president of the College Band Directors National Association.
- In London in September, the London Symphony Orchestra recorded three orchestral works by **Kenneth Fuchs**, professor of composition and director of the School of Music. *An American Place* is a large-scale orchestral work inspired by the expansive landscapes of the great Midwestern Plains and the rich orchestral palette developed by such American symphonists as Copland, Menin, Schuman and Persichetti. Thomas Stacy, English hornist of the New York Philharmonic, was the soloist for *Eventide (Concerto for English Horn, Harp, Percussion, and String Orchestra)*, which is based on several spirituals. When he finished, the orchestra applauded. In *Out of the Dark (Suite for Chamber Orchestra After Three Paintings by Helen Frankenthaler)*, Timothy Jones, the orchestra's principal French hornist, played the difficult solo horn part with exceptional artistry. The recording will be released by Naxos, a leader in promoting contemporary music.
- **Steven C. Curtis**, professor of music education, is president of the Oklahoma Choral Directors Association.



George Hughes exhibited his painting *Procreation in Ghana*.

- **George Hughes**, assistant professor of painting, exhibited his work and organized a mixed media workshop as guest artist and instructor at the Oklahoma Arts Institute at Quartz Mountain in June. In November, in a solo show in his native Ghana, Hughes exhibited new works that combine organic and geometric shapes. These new works were inspired by recent discoveries in mitochondrial DNA that show that all humans can be traced back to an ancient mitochondrial "Eve" who lived in Africa perhaps 150,000 years ago.
- **Eric Anderson**, associate professor of visual communications, taught classes, lectured and gave critiques at the Xu Beihong School of Art, part of Renmin University, in Beijing, China, in September 2003. He was the inaugural faculty representative of the OU School of Art in its exchange program with Beihong and Renmin University. A three-person delegation from Renmin visited the School of Art in April.
- **Victor Koshkin-Youritzin**, David Ross Boyd Professor of Art History, organized an exhibition of portraits by Charles Rushton at the Fire House in Norman in winter 2003. Among the subjects were such well-known artists as Allan Houser, Luis Jiménez and Agnes Martin, photographers Betty Hahn and Joel-Peter Witkin, and photographic historian Beaumont Newhall.

Nominations for Rothbaum Award

Alumni are invited to nominate candidates for the annual Irene and Julian J. Rothbaum Presidential Professor of Excellence in the Arts Award. The award recognizes a current tenured or tenure-track professor who "should have an exemplary teaching record with demonstrated success through student accomplishment, be recognized as a leader in the arts and in arts education, and be a model teacher in the College of Fine Arts recognized by his/her students and peers as effective, inspirational and dedicated." The award recipient will receive a supplemental salary support of \$7,500.

Please submit nominations by September 15, to Associate Dean Mary Jo Watson, who can be reached at (405) 325-7373 or mjwatson@ou.edu.

1950s

Anne Eckley, BFA '50 and MFA '69 in art, Kingwood, Texas, taught art for a decade, then started an interior decorating business. Three years ago she started what she calls "thread painting," in which she traces a photo onto fabric, paints it with acrylics, then covers the whole painting with free-form machine stitching. She has shown her work at the Renwick Gallery, part of the Smithsonian Institution in Washington, D.C., and in an exhibition that traveled to France, Switzerland and Japan.

Andrea (Rosaaen) Brisben, BFA '54 in art, founded Changing Woman Designs in 1991. She paints canvases for needlepointing. Her canvases are on sale in more than 200 shops nationwide, and her catalog contains more than 200 items.

Marilyn (Classe) Gordley, MFA '57 in painting, won best in show at the Philadelphia Tri-State Artists Equity Association Juried Exhibition at the Atlantic City Art Center, Atlantic City, N.J. Her work, "Portrait," was a combination painting and cast paper relief of her husband, **Tran Gordley**, MFA '57 in painting. She also won a prize for innovation in printmaking at the Noyes Museum, Oceanville, N.J. Tran's pastel "Night Vigil" was named best in show at the 63rd Annual Members' Exhibition, Woodmere Art Museum, Philadelphia, Pa., in summer 2003. Marilyn exhibited a silkscreen/woodcut print in the show.

1960s

Mary Kate Denny, BFA '62 in drama, earned her master of arts degree in theater arts at UCLA and then went on to become a professional photographer. Samples of her work may be seen at <http://www.dennyphoto.com/> Denny is a board member of the American Society of Media Photographers in Los Angeles and speaks to college and trade students about stock photography and

protecting the rights of photographers in their work. Denny's photographs have appeared in advertising, magazines and textbooks. Denny is represented by a number of stock agencies, including Getty Images and Alamy.

Kelly Hale, BME '64, is professor of opera and coaching at the University of Cincinnati's College-Conservatory of Music, where he was acting chair of the Opera Department from 2001 to 2003. He spends his summers in northern Michigan as artist-in-residence and assembly organist at the Bay View Music Festival. He was presented with a 25-year service award in August 2003.

Janet W. (Neal) Colbert, BM '66 and MM '69 in piano performance, is serving as staff accompanist at East Texas Baptist University, where she has been a staff member since 1999.

1970s

Sherrie (Hughey) Abney, Carrollton, Texas, MFA '72 in drama, practices real estate law in North Texas. She is a fee attorney for Stewart Title and conducts mediations and arbitrations.

Glenn Burleigh, BM '72, is a pianist, composer, conductor and musical evangelist who gives workshops around the country. The Choral Arts Society of Washington, D.C., commissioned "The Dreamer" and presented it in 2000 at the John F. Kennedy Center for the Performing Arts. The Essence of Joy choral ensemble at Penn State University commissioned "The Light" and performed it at Penn State and at the American Choral Directors Association national convention in New York City in February 2003. In October, **Edgar Dee Quaid**, BME '70 and MME '79, presented works by Burleigh in two choral concerts in Cypress and Houston, Texas. Both Burleigh and Quaid were piano students of Digby Bell at OU. Star Jones featured "Order My Steps" on ABC's popular TV program *The View*. The Singing City Choir of Philadelphia

commissioned "ZionSong" and will give its premiere in May 2004. See www.glenmusik.com

Stan Dean, MFA '72 in drama, is director of theatre at Pensacola Junior College in Florida.

Mike Flanagan, BFA '72 in drama, is an author, radio host and periodicals editor for the University of Denver. His fifth book, *It's About Time*, will be published by Andrews, McMeel in October 2004. The book explores how time figured into history: durations of famous events, when they happened and more, all arranged by time, from 1/400th second (reported shutter speed for the famous photo of the Iwo Jima flag raising) to 14.5 billion years (the age of the universe). His previous books are *Out West* (1987), *Days of the West* (1987), *The Old West Day by Day* (1995) and *The Complete Idiot's Guide to the Old West* (1999).

Gloria (Smith) Hill, BFA '73 in art and M.Ed. '78, is the coordinator for visual arts for North East Independent School District in San Antonio, Texas.

David G. Stern, BFA '73 in drama, entered the radio business after leaving OU. Changing careers in 1981, he joined the Bell System in marketing, then went with AT&T when the company split. Stern provides computer support for AT&T marketing and owns his own computer business. Stern's son Bernie entered the School of Drama in the fall.

Shawn Elmore, BFA '76 in drama education, sings in Windsong, a chamber choir in Oklahoma City, and serves on the group's board of directors.

Daniel Stiffler, BME '77, is director of fine arts for the Wichita Public Schools in Wichita, Kan. He plays trumpet and sings with the Symphony Chorus and the Wichita Chamber Chorale.

1980s

Harry Stuart Rutter, BFA '82 in drama, after graduation toured the nation for a year with the Repertory Theatre of America, then settled in New York City, where for six years he worked as an actor, director, dancer and set designer in more than a dozen Off-Off Broadway productions. In 1988 he moved to Los Angeles, where he pursued acting for several years before becoming a teacher. He and Cathie, his wife of 19 years, and

their daughter, Drew, 13, and son, Graham, 11, live on the central coast of California, where he is chairman of the Fine Arts Department and teaches theatre arts, film and video production, drawing and design at Saint Joseph High School in Santa Maria.

Kenn Hughes, BA '83 in instrumental music education, is musical director for Denver & The Mile High Orchestra, a show band based in Nashville. See www.denvermho.com

Kim Bowers-Rheay, Atlanta, BM '84 in voice, is an actress, singer and certified Montessori teacher. A member of Actors' Equity, she has toured nationally in several productions. As a master teaching artist for the Alliance Theatre Company and the Georgia Council for the Arts, Bowers-Rheay has developed several theatre education programs. She travels the state conducting teacher training workshops in integrating drama and music into the curriculum and directs plays featuring student actors at the elementary-school level.

Marian (Cowan) Combs, Flagstaff, Ariz., BFA '84 in dance, also earned a master's degree in business administration from OU in 1986. She married **Charles "Buddy" Combs**, MFA '85 in drama. In April 2004, she will premiere a new ballet at Coconino Community College, where she teaches leadership classes, received a "Teacher of the Year" award and was named International Paragon Adviser of the Year by Phi Theta Kappa International Honor Society. The Combs' son Ray attends OU, and they continue to home-school three children, Kelly, Patrick and Katherine.

Tenor **Martin Dillon**, MM '84 in voice, is assistant professor of music and director of theater and musical theater programs at Rutgers University in Camden, N.J. In January 2003, he gave a recital at the American embassy in Turkey and has been invited back for a tour of the country. In July, he presented a lecture/recital in Martinique for the American Association of Teachers of French. In December, Dillon sang the role of Sir Herve in Donizetti's opera *Anna Bolena* with the Opera Orchestra of New York, conducted by Eve Queler, in Carnegie Hall. Also in December, he released a CD of lieder by Robert Kahn, a com-

poser prominent in Germany until the Nazis drove him out and virtually expunged his name from the cultural record.

Brad Hunnicutt, MM '84 in piano performance and pedagogy, after completing a doctorate in music theory at the University of Wisconsin at Madison, accepted a position at Shaw University in Raleigh, N.C. He recently published *Six Organ Settings*, based on shape-note tunes, through GIA Press.

Virginia Giglio, Kingfisher, Okla., MME '87 and Ph.D. '91 in music education, while at OU won the Ph.D. Dissertation Prize in Fine Arts and Humanities. She is the author of two books published by the University of Oklahoma Press. *Southern Cheyenne Women's Songs*, based on her dissertation, details the everyday activities of contemporary Southern Cheyenne women and the songs that go with them. In addition to musical transcriptions, English translations and an accompanying cassette, Giglio provides the history of the songs and the backgrounds of the singer-composers. Giglio wrote a subsequent book, *Leaving Everything Behind: The Songs and Memories of a Cheyenne Woman*, with Bertha Little Coyote of Seiling, Okla. It tells of government school, old-time Cheyenne life, singing around the drum, being baptized in the lake and dreaming dreams. The book is accompanied by a compact disc. Giglio, a mezzo soprano, combines music with public speaking and often includes selections on flute and Native American flute. Visit Giglio's websites at www.globalthinking.com/ and www.nativeculture.com/

Kelly Burnette, BFA '88 and MFA '98 in dance, has been elected education chair for the Southern District of the National Dance Association. She also published an article, "Amazing Grace: An Exploration of Liturgical and Sacred Dance," in the spring 1999 *Journal of the International Council for Health, Physical Education, Recreation, Sport and Dance*. Burnette is in her sixth year of full-time teaching at the Manatee School for the Arts, a charter school in Palmetto, Fla. She continues to tour in the summer and performed the role of Anybody's in *West Side Story* in Italy during summer 2003.

Todd A. Ukena, MM '88 in percussion performance, is now online at www.toddukena.com/ His website features performance and errata notes for many of his compositions for percussion published by Southern Music Company of San Antonio. Many of these works are on state-prescribed lists around the country.

1990s

Mark Balthrop, BME '91, is senior pastor of North Macon Presbyterian church in Macon, Ga. He has published two collections of hymn tune settings for organ, brass and percussion.

Eric Butcher, Fairbanks, Alaska, BMA '91 in composition, also earned a bachelor of science degree in engineering physics from OU in 1993 and earned his master's and doctoral degrees in mechanical engineering from Auburn University. He is an associate professor of mechanical engineering at the University of Alaska Fairbanks, where he has been teaching since 1998. He plays clarinet and published an article, "Quantitative Parameters of Spatial Dynamics in Musical Space," based on a project begun at OU, in the *Indiana Theory Review*. He also is a competitive long-distance dogmusher in Alaska and will race the 1,000-mile Yukon Quest in Alaska and Canada in February 2004.

Deborah (Johnston) Draheim, BFA '91 in acting, received her master of fine arts degree in acting from Michigan State University. She is a professional actor and director as well as a lecturer at the OU School of Drama, where her husband, Steve, is assistant professor of lighting design. For 10 years she has been on the faculty of the Interlochen Arts Camp.

Lani (Christian) Garner, BME '91 in voice, teaches at Monroe Elementary School in Norman and has two children. She is co-founder of Manyawil, a world music ensemble, consisting of some 65 fourth- and fifth-grade students.

David Johnson, BFA '91 in visual communications, after working as a freelancer in Washington, D.C., and Atlanta, moved to Virginia, where he is the creative director for Personalized Marketing Communications and the

owner of David Johnson Design, a graphic design studio.

Shelley Cadamy, Oklahoma City, BA '92 in art history, is the small business management coordinator for Francis Tuttle Technology Center and was named one of "40 Achievers Under 40" by the Oklahoma City Journal Record.

Leann (Arbuckle) Christenson, MFA '93 in drama, published her first non-fiction book, *Day Geckos in Captivity*, about a rare and endangered species of gecko, the phelsuma. She lectures across the country about phelsuma and spoke at the National Reptile Breeders Exposition in Daytona Beach, one of the largest reptile shows in the world. She is the membership secretary of the Global Gecko Association.

Julianna (Lopez) Kershen, BFA '94 in acting, after teaching high school English and drama for six years, will attend the Harvard Graduate School of Education during 2003-2004. She also received a Fulbright Teachers Grant to spend summer 2004 studying literacy and Islam in Kenya and Tanzania. Her research will focus on how literacy manifests itself in the lives of Muslim women and children on the East Coast of Africa, especially through art, storytelling, dance and everyday life. Kershen teaches and directs the after-school program at the English High School. The after-school program received a grant for the Apple i-Movie project, through which students wrote, directed and filmed stories about their neighborhoods. In 2002 she was awarded a Michael Jordan grant to direct *A Raisin in the Sun* with students who otherwise would not have any theatre experience.

William Nidiffer, MFA '94 in drama, is married with two children. He designs lighting and sound and teaches technical theatre and video production at Eastern Arizona College. Before that, he was the technical director and production manager at Baylor University. After graduating from OU, he designed for Cimarron Circuit Opera Company, Lyric Theatre, Jewel Box Theatre, Carpenter Square Theatre, Stone Soup Theatre, Street Players Theatre, Premier Parks, Moore High Schools, Texas Ranger Museum and the Cotton Palace Pageant in Texas.

Darcy Prilliman, BM '94 in piano performance, has served since 2001 as the director of piano and assistant professor of music at Saint Mary-of-the-Woods College in Indiana. After a year of post-graduate study at the University of Cincinnati College-Conservatory of Music, she attended the University of Kansas, where she earned a master of music degree in piano performance and literature and a doctor of musical arts degree in piano performance. From 2000 to 2001, she served as interim director of piano pedagogy at KU. In the mid-'90s she was director and instructor for the Adult Piano Program at KU, an outreach program for community adults that helped to raise funding for undergraduate scholarships. With research emphasis in 20th-century and Hispanic piano music, she is a frequent solo and collaborative performer, adjudicator and guest lecturer. She credits her success to her experience at OU, particularly with Jane Magrath.

Jodi (Olson) Eckes, Anoka, Minn., BFA '95 in visual communications, is a designer at Catalyst Studios in Minneapolis (www.catalyststudios.com). She married in 1998.

Brian Johnson, BM '96, on July 1, 2003, was named executive director of Madison Ballet Inc., in Madison, Wis. He runs Madison's largest dance company, which puts on two full-length professional ballet productions per year and has a number of community outreach programs. Johnson is active in music in Madison and performs percussion from time to time with the Madison Symphony Orchestra.

Crystal Allen, BFA '97 in ballet performance, after dancing three seasons with the Cincinnati Ballet, in 2002 moved to Jackson, Miss., to be assistant artistic administrator for the U.S.A. International Ballet Competition. She works for the Mississippi Symphony Orchestra and teaches ballet for the Mississippi Metropolitan Ballet. She married in August 2003.

Amy (Guerin) Hopper, BFA '98 in drama, plans to begin graduate school in the fall 2004 semester at the University of Houston's School of Theatre.

Robert Anthony Short, BMA '98 in voice, left Oklahoma in 1999 and went abroad

to study at the Opera Academy of Rome. Thereafter, he moved to Paris, where he toured promoting works by African-American composers at various universities. Later in 2000 he returned home to work on his master's degree, studying voice with François Loup at the University of Maryland. While there, he performed in *L'Elisir d'Amore* and the spring dance showcase. After his first semester, he accepted a teaching position with the Prince George's County Public School System. He now is in his third year of teaching and loves working with the students of Morningside Elementary School in Suitland, Md. He also performs from time to time with various organizations in the metropolitan area. He directed the Youth Chorus of Alexandria, Va., during 2001-2002; the chorus performed with the Navy Band and the city orchestra during the Fourth of July celebration on the Potomac River. Short hopes to finish his master of education degree at Catholic University in Washington, D.C. He is grateful for his teachers at OU, especially Professor Thomas Carey and Marsha Henderson: "Without their love and guidance," he writes, "I would have been lost."

Sarah (Johnston) Syrotchen, BFA '98 in drama, worked at an advertising agency in Oklahoma City for several years before marrying Tom, a former captain in the U.S. Air Force, then moved to Hannibal, Mo., where Tom works for General Mills. Syrotchen works for a local law firm as a legal secretary. The Syrotchens are expecting their first child.

Sarah Johnson, BFA '99 in modern dance pedagogy, is a 2002 New York City Teaching Fellow and is pursuing a master of arts degree in education at Fordham University. She is teaching literacy through the arts at C.S. 234 Twin Parks Primary School in the Bronx, where she also directs a dance performance group.

Yit-Ming (Grace) Leong, BFA '99 in ballet pedagogy, is on the dance faculty at the Nanyang Academy of Fine Arts, Singapore (www.nafa.edu.sg).

Emma Kate Starling, Providence, R.I., BFA '99 in drama, works at Trinity Repertory Company as a light board operator.

2000s

Julianne Kirk, BM '00 in clarinet, received a master of music degree in clarinet performance and literature from the Eastman School of Music in May 2003 and began work on a doctorate there in the fall. She acts as teaching assistant to Jon Manasse at Eastman and is on the faculties of the Eastman Community Education Division and Nazareth College. Kirk returned to OU in July 2003 as a guest teacher and soloist with the OU Honors Wind Ensemble.

Ronald Brown, BFA '01 in visual communications, is serving in the U.S. Army as a UH-60 Black Hawk pilot stationed at Fort Rucker, Ala.

Kirk Extrell, Washington, D.C., BFA '01 in drama, owns a video production company that produces commercials and industrial videos. He is stage manager and carpenter for Trumpet Vine Theatre Company. In 2001 he was in a PlayStation 2 commercial; he also made a brief appearance in *Gods and Generals* starring Robert Duval.

Amanda (Bilbrey) Fortney, BMA '01 in violin, is a graduate student in journalism at OU.

Marc Jensen, BM '01 in composition, is completing the requirements for a master's degree in composition from Mills College and has been accepted into the Ph.D. program at the University of Minnesota beginning in fall 2004.

T. Chris Aplin, MM '02 in ethnomusicology, as an Oklahoma resident, scholar and performer, has conducted research on the Fire Dance of the Fort Sill Chiricahua/Warm Springs Apache tribe of Oklahoma, as well as various regional popular musics. He continues to pursue his interests in traditional and popular music forms at UCLA, where he is pursuing a doctorate in ethnomusicology.

Jerry Jay Cranford, BFA '02 in music, in 2003 ended almost eight years of performing Jean Prouvaire and as understudy for Enjolras with the Broadway and touring company of *Les Misérables* (see lesmis.cafemusain.com/cast/cranford.html). Then, for Emporia State University, in Kansas, he directed and

choreographed *The Music Man*, a show he choreographed for OU in 1985 (he spent a year in the School of Drama, 1984-1985). He is rehearsing a new three-person review for Disney's California Adventure and will begin graduate work in musical theater at San Diego State University in fall 2004. In 2003, Cranford celebrated his ninth anniversary with his partner, Dana Rimmer.

Jimmy Jernigan, BA '02 in art history, is enrolled in Sotheby's Institute of Art in London, England, where he is pursuing a master's degree in art business.

Luke MacDonald, BMA '02, is a graduate student in the Orchestral Performance Program at the Manhattan School of Music in New York City. He performed trumpet in the UBS Verbier Festival Youth Orchestra at the fourth annual Verbier Festival in the Swiss Alps during the summer of 2003 and is scheduled to return in 2004. James Levine, artistic director of New York's Metropolitan Opera, conducts the orchestra. MacDonald was one of 100 applicants accepted out of 1,350 who applied in 2003.

Natalie Smith, MFA '02 in dance, is assistant professor of dance education at Winthrop University in Rock Hill, S.C.

Matthew Balmer, Urbana, Ohio, BME '03, is the music director at Catholic Central High School in Springfield.

Let's keep in touch

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Weitzenhoffer Family
College of Fine Arts
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