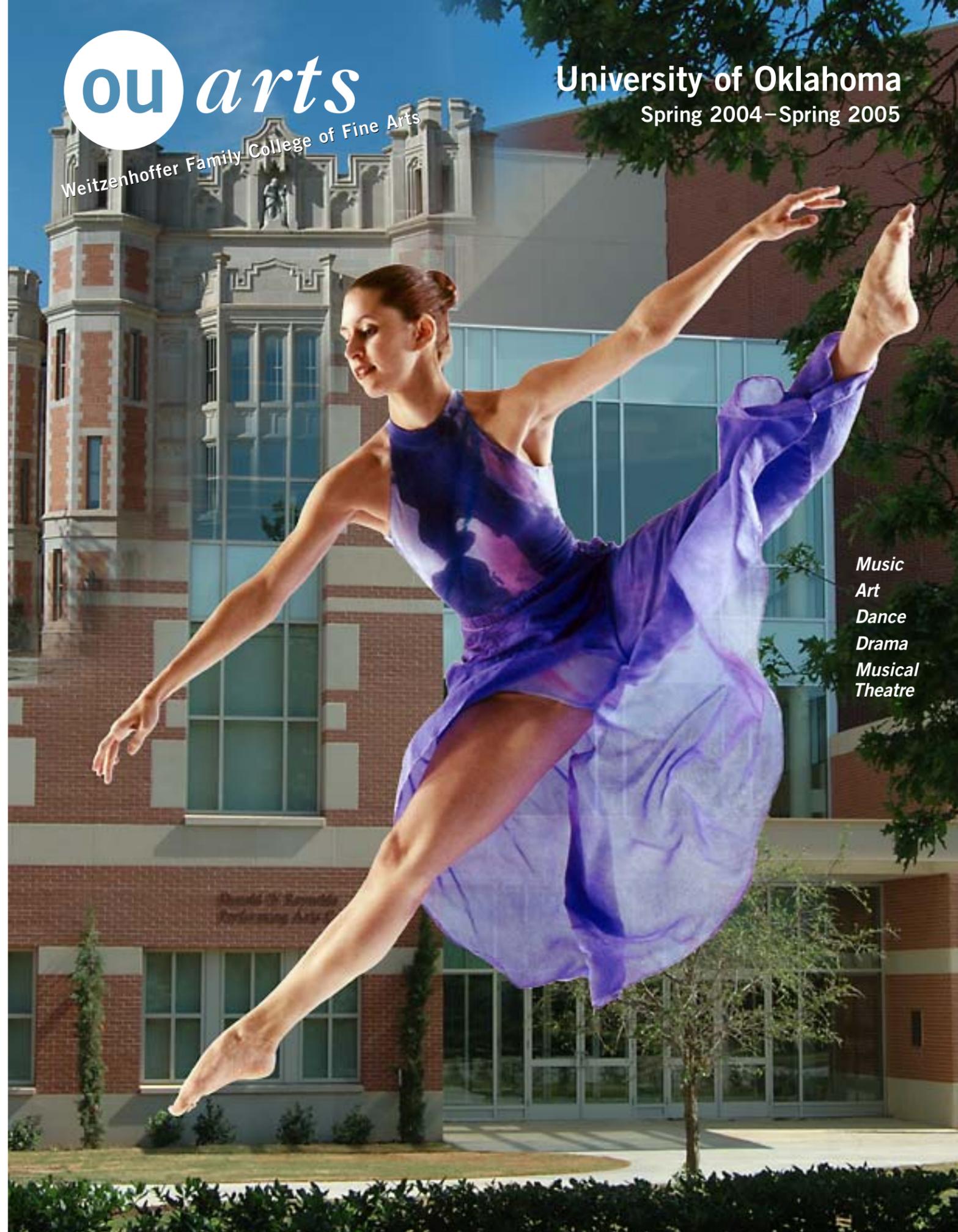




Weitzenhoffer Family College of Fine Arts

University of Oklahoma
Spring 2004 – Spring 2005



*Music
Art
Dance
Drama
Musical
Theatre*

On the cover

The Donald W. Reynolds Performing Arts Center, which opened on April 1, 2005, includes a new facility for the School of Dance, a renovated music practice wing and a restored Holmberg Hall, now known as Historic Holmberg Hall. The cover shows a composite of the old and new entrances and dancer Keli Hermes '06. For the gala opening, the OU Symphony Orchestra performed the overture to Bernstein's *Candide* and the *Academic Festival Overture* by Brahms. Allan Ross, former OU Symphony conductor, led the Brahms. The orchestra also accompanied renowned mezzo-soprano and faculty artist Marilyn Horne in three *Old American Songs* as arranged by Aaron Copland, who had conducted the orchestra in his own works in that very theatre in the late 1970s. The orchestra accompanied the Oklahoma Festival Ballet in a performance of Balanchine's *Concerto Barocco* and the Opera Ensemble in the final act of Strauss's *Der Rosenkavalier*.

Below: Laura Compton in the role of Octavian and Leslie Mangrum as Sophie in Der Rosenkavalier

*Right: Historic Holmberg Hall
Below: cello section, OU Symphony Orchestra, at the gala opening*



Opera star Marilyn Horne

Right: Sarah Pautz, BFA '05, David Barocio '06 and Candace Cagle '07 in Balanchine's Concerto Barocco



Lester wing opens

While construction was under way on the Donald W. Reynolds Performing Arts Center, the neighboring Fred Jones Jr. Museum of Art was in the midst of its own construction boom. The Mary and Howard Lester wing more than doubles the museum's exhibition space. In addition to showcasing the Weitzenhoffer Collection of French Impressionism, the new wing displays holdings from the museum's extensive collections of American art, American Indian art, icons, Asian art, photography and contemporary art. The new wing also includes a 150-seat auditorium and provides a new museum entrance on Elm Avenue. The building is clad in buttery limestone, while skylights and floor-to-ceiling windows illuminate the galleries with carefully controlled light. The building, by architect Hugh Newell Jacobsen, of Washington, D.C., is a work of art in its own right, a sumptuous complement to the art it displays.

ou college of fine arts

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of Musical Theatre*

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Fredrik Holmberg's legacy

Holmberg Hall, dedicated in 1918, is a monument to the foresight, hard work and faith in Oklahoma of Fredrik Holmberg, first dean of the college. Some 80 years later, it was in dire need of restoration, which now has been accomplished through realization of the Donald W. Reynolds Performing Arts Center. The Donald W. Reynolds Foundation, which donated \$12.2 million to the project, is a national philanthropic organization founded in 1954 by the late media entrepreneur for whom it is named. Headquartered in Las Vegas, Nevada, it is one of the largest private foundations in the United States. The foundation required the college to raise a \$250,000 endowment so that the facility will never again fall into disrepair. The college is profoundly grateful to the foundation and to donors to the Commitment of 50.

The new center promises to make OU a leading center for education in the performing arts in the Great Plains. It literally sets the stage for a formal program in opera and gives the School of Dance a home of its own. The performance hall, with its special stage surface, tower, orchestra pit and modern lighting, will support dance and opera performances at the highest level.



*Fredrik Holmberg,
by Nick Lillard '05,
on the façade
of Holmberg Hall*

New publication schedule

OUarts, until now, has reported the events of calendar years. With this issue, it moves to an academic-year basis. This transitional issue covers the spring and fall semesters of 2004 and the spring semester of 2005.

New appointments

As of July 1, 2005, Eugene Enrico, Reaugh Professor of Musicology, becomes interim dean of the college, and Steven C. Curtis becomes interim director of the School of Music. Former dean Marvin L. Lamb returns to the faculty as professor of composition. Kenneth Fuchs, former director of the School of Music, becomes head of the Department of Music at the University of Connecticut.



Dan Kiacz, *Desert Dream*, acrylic on masonite, 1990, 34" x 44"

Dan Kiacz, 1948–2004

The Weitzenhoffer Family College of Fine Arts and the School of Art mourn the loss of distinguished artist, teacher and printmaker Dan Kiacz, who served on the OU faculty for 31 years. Kiacz inspired many by his teaching, the force of his personality and his creative work. He came to OU after earning bachelor and master of fine arts degrees from Ohio University. In 1987, he won the first of many awards at OU, the Distinguished Lectureship Award given by the OU Associates. In 1997, he was named the Irene and Julian J. Rothbaum Presidential Professor of Excellence in the Arts and in 1998, he was named Brian and Sandra O'Brien Presidential Professor. A memorial fund aims to raise an endowment of \$31,000—a thousand dollars for each year that Kiacz was at OU—to support a scholarship in his honor.

Russell catalog raisonné

The Charles M. Russell Center for the Study of Art of the American West is compiling a catalog raisonné of the artist's work, which includes not only oil paintings, watercolors and pen-and-ink drawings, but sculptures and illustrated letters. The C.M. Russell Museum in Great Falls, Montana, has contributed \$97,000 to the projected cost of more than \$500,000. Dr. and Mrs. Robert Sukman of Oklahoma City funded a one-year fellowship last year for work on the catalog. The Robert S. and Grayce B. Kerr Foundation has funded a Kerr Fellowship for five years, and the first Kerr Fellow is concentrating on the catalog. The Merkel Foundation is contributing additional funding for publication. The OU Press will publish the completed catalog, both a book and a searchable DVD, in 2006.

Fresco expert visits OU

Daniela Usher of Turin, Italy, held workshops on the creation and restoration of frescos for a week in March 2005. Usher is director of a non-profit organization that offers training in art conservation and archaeology.

Painting students created frescos during the first two days. Then the frescos were deliberately damaged, and Usher taught the basics of restoring them. Usher also presented a public lecture on restoration.



East and West

A team of Chinese artists visited the School of Art in October 2004 in a continuing exchange with faculty members of the Xu Beihong School of Art, part of Renmin University in Beijing, China. Jonathan Hils, assistant professor of sculpture, visited Renmin in September 2004. In the opposite direction, the School of Art has agreed to institute an exchange program with the École Supérieure des Beaux Arts in Clermont-Ferrand, France.

Planting gates in Central Park

Jacqueline de los Santos, MA '97 in art history and current graduate student, participated in constructing *The Gates*, a project of Jeanne-Claude and Christo in New York City's Central Park, in February 2005. Workers, in teams of seven or eight, installed a total of 7,500 gates over 23 miles of winding paths in Central Park. Says de los Santos, "The unexpected side for me was that people grew more and more excited about it. I was surprised when park goers went from hurrying and skeptical on day one to an almost across-the-board reaction of delight. Serene smiles were planted on the tens of thousands who strolled in all weather on the days after it opened. Many stopped to thank us workers, and some said it was the first big joyful thing to happen in New York since 9/11." For more information on the project, see <http://www.christojeanneclaude.net/tg.html>



John Fincher, *Chinese Limb*, 2003, oil on linen, 36" x 48." Collection, Fred Jones Jr. Museum of Art

John Fincher, visiting artist

John Fincher visited the School of Art as the Distinguished Artist in Residence from October 4 through November 5, 2004. An exhibition of Fincher's paintings at the Oklahoma City Museum of Art coincided with his visit.

Fincher's work in this exhibit represents a major evolution of the artist's style and presents a personal and metaphysical vision. "What got me thinking about religious subjects was a tree," says the artist. "I've always been a fan of the Austrian expressionist Egon Schiele, and he did a painting of a tree in wind—the tree's almost bent into a circle. That tree really got to me. It looked like a halo, or a crown of thorns. Which got me thinking about Christian symbols specifically and, generally, all the iconic forms that are built into our culture. I don't want to be identified with religious imagery, but it's been fascinating."

The Fred Jones Jr. Museum of Art at OU has acquired Fincher's painting *Chinese Limb* (2003, oil on linen, 36" x 48"), shown above, which Fincher exhibited in Oklahoma City.

Born in 1941 in Hamilton, Texas, Fincher received his master of fine arts degree in painting from OU in 1966. Fincher moved to Santa Fe, New Mexico, in 1976 and, with the exception of a few extended trips, has lived and worked there for most of the past 30 years. Fincher is represented by the Gerald Peters Gallery in Santa Fe.

The Distinguished Artist Series brings outstanding practitioners to the School of Art and promotes a better understanding of the creative process for students. Fincher's visit was made possible by the support of Jerry and Wanda Westheimer and the office of President David L. Boren. In fall 2005, the Distinguished Visiting Artist will become holder of the Jerome M. and Wanda Otey Westheimer Distinguished Visiting Artist Chair. The Westheimer gift, matched by the State of Oklahoma, ensures that future generations will continue to enjoy the benefits of the Westheimers' love of the visual arts.

Photographer joins faculty

Todd Stewart has joined the faculty as assistant professor of photography. He holds a bachelor of fine arts degree from Ohio University and a master of fine arts degree from Indiana University. He has taught previously at the Ohio Institute of Photography and Technology, DePauw University and Indiana University, where he was an associate instructor and digital printing consultant. He has been a partner in a commercial studio in Columbus, Ohio, and worked as a free-lance photographer in Atlanta. Stewart has exhibited widely in Indiana, Louisiana, Ohio, Georgia and Illinois. A book of his photographs, *Silent History: A Survey of Japanese American Internment*, will be published in fall 2006. Stewart's work can be seen at <http://www.toddstewart.net/>

Sculpture for Performing Arts Center

Three sculptures by OU artists appear on the grounds of the new Donald W. Reynolds Performing Arts Center.

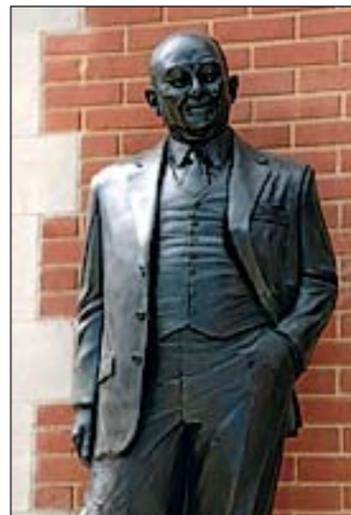


Above: *Pastoral Dreamer*, by David Phelps, MFA '84



Left: *The Dance*, by Kim Walker Ray, MFA '81

Below: *Donald W. Reynolds* by artist-in-residence Paul Moore



In step together

The School of Dance has produced a number of collaborations in the last year and a half. The first was with the School of Music to produce “La Création du Monde,” one of three one-act works by Darius Milhaud, in April 2004. In December, the school collaborated with the School of Music and the School of Drama to produce Humperdinck’s *Hansel and Gretel*. There also were three individual collaborations, one between faculty composer Lance Hulme and faculty choreographer Rob McWilliams, another between Philippa Pidgeon, MFA ’05, and doctoral candidate in composition Xiangyu Zhou, and a third between two graduate assistants, dancer Holly Holmes and flutist Susan Fain. “In speaking with Lance Hulme,” McWilliams said, “we connected on a life and artistic level, as we both did extensive study and lived in Germany.” McWilliams’ modern dance work “The Seat of Unrest” was the result of their collaboration. Pidgeon choreographed Zhou’s five-movement

photo: Buddy Combs



Left: Oklahoma Festival Ballet performs “Sentimientos” by Ben Stevenson in Flagstaff, Arizona, spring 2005

“Ballet Suite” and also invited graduate artists Gerald Cournoyer, MFA ’05, and Marwin Begaye to participate. Finally, Fain asked Holmes to choreograph “Histoire du Tango,” for flute and guitar, by Astor Piazzolla. Fain worked with flutist Christina Jennings, director of the New Century Ensemble, to incorporate movement while playing the flute.

Guest artists

The School of Dance welcomed eight guest artists from spring 2004 through spring 2005. **Charmaine Hunter** taught ballet classes for a week at the end of March 2004. At age 15, she became an apprentice with the Dance Theatre of Harlem, where she rose to the rank of principal dancer and ballet mistress/rehearsal director. **Patrick Suzeau**, dancer, choreographer and member of the dance faculty of the University of Kansas, taught classes in modern dance for a week in March 2004. **Kennet Oberly**, an expert in Bournonville ballet technique, visited OU as a guest teacher April 19 through 30, 2004. **Odette Blum**, a professional dance notator and teacher, was in residence during fall 2004 and again in March 2005 to set one of choreographer Valerie Bettis’ signature works, “The Desperate Heart.” **Camille Hardy** visited OU for two days in October 2004. Hardy is principal researcher with the Popular Balanchine Project, sponsored by the George Balanchine Foundation, which has documented all the London revues, Broadway musicals and Hollywood films for which Balanchine provided choreography. **Virginia Johnson**, editor of *Pointe* magazine, a choreographer and a former principal dancer with Dance Theater of Harlem, taught ballet technique in November 2004. Former OU student **Astrit Zejnati** returned to OU twice in 2004 as a guest artist. In June, he performed with Oklahoma Festival Ballet in “Le Corsaire” and in November in “Paquita,” choreographed by Miguel Terekhov. Zejnati joined Ballet Arizona as a principal dancer in 2003. Teacher and choreographer **Sonia Dawkins** returned to the School of Dance in December 2004 to choreograph “Element.” Dawkins is artistic director for SD Prism Dance Theatre in Seattle and has been a choreographer and a teacher at Pacific Northwest Ballet School, among others.

photo: Zach Seal



Modern Repertory Dance Theatre (now Contemporary Dance Oklahoma) performs “Ley Lines,” with choreography by company director Austin Hartel to the music of Karlheinz Stockhausen, spring 2004. The flutist is Christina Jennings of the School of Music.



Christina Banacos performs “The Desperate Heart” by Valerie Bettis, spring 2005

Stepping out

“Touring is a significant part of the professional dancer’s life,” says Mary Margaret Holt, director of the School of Dance, “and performing in a wide variety of venues and locations helps our students adjust to the rigors of a professional career.”

- In June 2004, dancers from the Oklahoma Festival Ballet and Modern Repertory Dance Theatre presented two evening performances while on a one-week tour to Clermont-Ferrand, France. These performances were part of a celebration of the 10th anniversary of the sister-city agreement between Norman and Clermont-Ferrand.
- Oklahoma Festival Ballet toured to Flagstaff, Arizona, in May 2005. The dancers performed “Sphinx,” choreographed by Holt and “Sentimientos,” choreographed by Ben Stevenson and staged by Steve Brule, assistant professor of dance. Holt and Brule conducted master classes during the tour.

- Two OU ballet students, David Barocio ’06 and Christopher Peddecord ’07, performed on February 19 and 20, 2005, in Pueblo, Colorado, with the Sangre de Cristo Ballet Theatre in a production of Orff’s *Carmina Burana*.
- The School of Dance visited Norman public schools in April 2005. Oklahoma Festival Ballet toured to five elementary schools. A class demonstration, *pas de deux* work and excerpts from repertoire illustrated ballet terms, positions and how to execute certain movements. Contemporary Dance Oklahoma toured to four schools in Norman. The company performed an array of works and illustrated fundamental principals of modern dance through improvisation.

New faculty

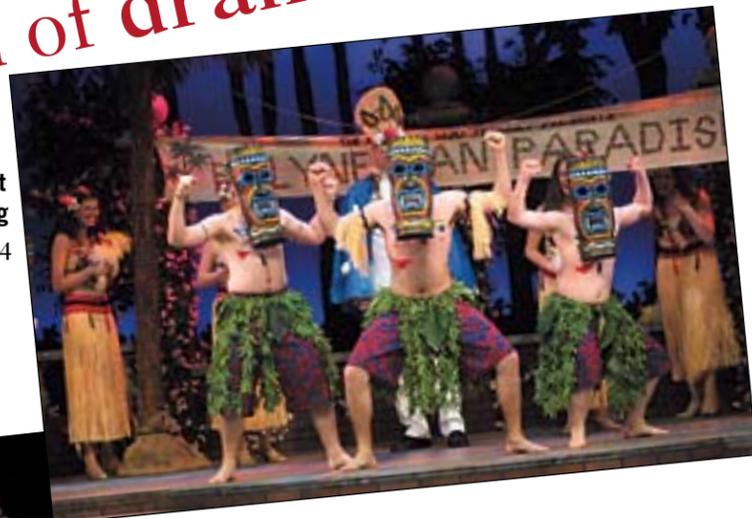
Rob McWilliams has joined the faculty as assistant professor of modern dance. He received his bachelor’s degree in dance at the State University of New York at Purchase and his master’s degree at New York University. He was a member of the Murray Louis Dance Company for 10 years, toured with the Dave Brubeck Jazz Quartet for five years and has danced, taught, served as production manager and choreographed for Ballet Nouveau Colorado. **Steve Brule**, assistant professor of ballet, has taught at the Houston Ballet Academy for 25 years. He served in several capacities, such as senior teacher and assistant principal. Brule was a soloist with Houston Ballet following professional contracts in Germany. He has toured as a dancer throughout Europe, China, Canada and the United States.

The founders of the OU School of Dance, Yvonne Chouteau and Miguel Terekhov, attend the gala opening of the new School of Dance in the Donald W. Reynolds Performing Arts Center, on April 1, 2005. The mural depicting them is by Oklahoma artist Mike Larsen. The new facility houses sunny studios with high ceilings, a far cry from the first days in 1961, when dancers had to take care not to bump their heads on classroom ceilings.



OU school of drama

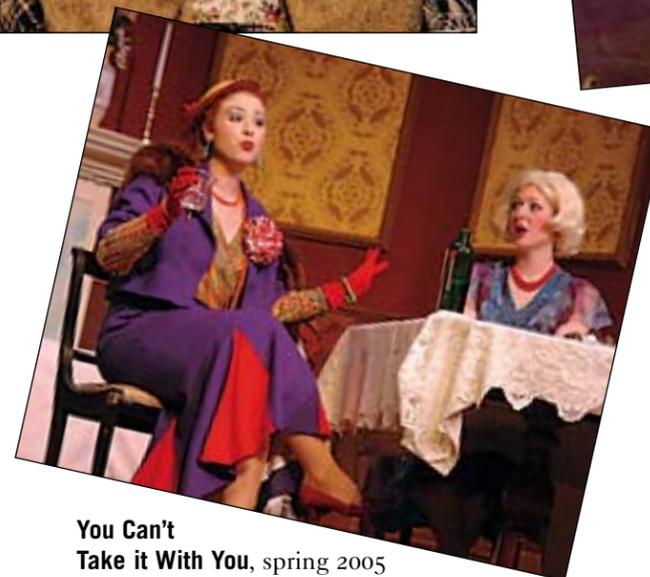
Much Ado About Nothing
spring 2004



Diary of a Scoundrel
spring 2004



Our Town
fall 2004



You Can't Take it With You, spring 2005
Top: Larry Drake '78 played the role of Grandpa Martin Vanderhof



Texarkana Waltz
spring 2005

Right: Electrocution of the convict



Dream course

Faculty members of the School of Drama responded to a challenge from the provost to create a “dream course” that would invite experts in their fields to visit OU for a week each. The course, “Four Roads to Shakespeare,” supported by a \$20,000 grant from the office of OU President David L. Boren, was offered in spring 2005. James Yoch, professor of English, and Rena Cook, associate professor of drama, taught the course as a team. The visiting experts were Tina Packer, founder and director of Shakespeare and Company; Willa Kim, Tony Award-winning costume designer who also won an Emmy for designs for the San Francisco Ballet production of *The Tempest*; Louis Broome, Oklahoma playwright and author of *Texarkana Waltz*; and Andrew Wade, longtime head of voice at the Royal Shakespeare Company and coach for *Shakespeare in Love*. Packer, in a public lecture, featured her show *Women of Will* and discussed women in Shakespeare’s plays. Kim discussed the creative process in designing

costumes for Shakespeare’s plays and reviewed student portfolios of costume design. Broome, who frequently includes verse in his plays, led students in writing verse, while Wade discussed Shakespeare’s language and how to speak it. In addition, Tom Huston Orr, director of the School of Drama, presented a session on combat in Shakespeare’s plays. Professor Michael Buchwald gave a fashion show of his costumes for *The Tempest*, and Kae Koger, associate professor of drama, presented a class on Packer and her company.

Guest artists

Ken Kercheval, known for his role as Cliff Barnes in the television series *Dallas*, played the role of Stage Manager in the fall 2004 production of *Our Town*. Larry Drake, BFA '78 in drama, two-time Emmy Award winner for his role as Benny in the television series *LA Law*, played the role of Grandpa in Kaufman and Hart’s *You Can’t Take it With You* in spring 2005. Carlton Richard '02 played the role of Donald.

Intelligent lighting

Conventional theatrical lighting consists of large numbers of fixtures, each with a set location and color: only the light intensity can be changed. “Intelligent” lighting units, on the other hand, can move, tilt, pan, focus and change color in an instant, faster than any other dramatic element, such as costumes or scenery. Such lighting originated with rock concerts, with large banks of lights that swept the stage and whole arenas in synchronous movement. “Today,” says Steven Draheim, assistant professor of lighting, “intelligent lighting has gone from cool toy to artistic tool. Manufacturers, with feedback from professionals in the field, have developed lighting that is capable of subtle effects and precise control. In addition to some 600 conventional lamps in four theatres, the School of Drama now owns seven intelligent lighting units, more than any other university in the state. Max Weitzenhoffer (*see interview, page 14*) generously contributed four of the seven units. OU students

learn to combine conventional lighting with intelligent units and use consoles by different manufacturers in each theatre, so that they will be prepared for different working situations. Students today emphasize the ‘business’ in ‘show business’ and want to be marketable the moment they graduate. For example, OU lighting students are prepared to fill a new position in the theatre, that of lighting programmer. OU’s large inventory of lighting attracts high-quality students and gives OU students an advantage over those in other schools.”

Lobby renovations

The adjacent lobbies of Rupel J. Jones Theatre and the Fine Arts Center, originally completed in 1965, are scheduled for renovation during summer 2005. Designed by Steve Callahan and Associates, with support from President David L. Boren, the lobbies will feature sandstone floors, new lighting and new furnishings. The Fine Arts Center front porch also will be renovated.

Notable performances and events

- James O'Donnell, organist of London's Westminster Abbey, presented a recital in February 2004, as did Thomas Trotter, city organist of Birmingham, in November.
- The New Century Ensemble in March 2004 collaborated with choreographer Austin Hartel, assistant professor of modern dance, and the Modern Repertory Dance Theatre in a stunning performance of Stockhausen's *Tierkreis/Zodiac* (12 melodies of the star signs) played by four flutists.
- For three days in February 2005, the New Century Ensemble presented a George Crumb Festival with the legendary American composer in residence. Three musicians and 14 dancers from OU's Modern Repertory Dance Theatre concluded the festival with a performance of Crumb's eloquent *Vox Balaenae: or Voice of the Whale*, a score from 1971. Crumb coached the OU Symphony Orchestra in a rehearsal of his Pulitzer Prize-winning orchestral work, *Echoes of Time and the River*, which the orchestra performed on March 7. Christina Jennings, instructor of flute, organized the festival.
- Performances on the Masala Word Music Series included Oklahoma Fancy Dancers in *Powwow Songs and Dances* in September 2004, and in March 2005 *Dances of Bengal* by Mahua Mukherjee, visiting Fulbright scholar and head of the department of dance at India's Rabindra Bharati University.
- In March 2005, Scott Price, DMA '96 in piano pedagogy and associate professor of piano pedagogy at the University of South Carolina, presented a piano recital, piano master class and workshop, *Piano Study and Special-needs Children*. His residency was sponsored by Molly and Jim Crawley.
- In May 2005, the OU Symphony Orchestra, conducted by Jonathan Shames, together with combined choirs, performed Verdi's monumental *Requiem*.

Oklahoma Fancy Dancer Kevin Connywerdy



Photo by Charles Rushton, MFA '04



Photo by Robert Taylor

Marilyn Horne, renowned mezzo-soprano and guest faculty artist, coaches graduate student Leslie Mangrum. Horne presented public master classes in March and November 2004 and March 2005 during her annual residencies at the School of Music.

New faculty

Roland Barrett has joined the faculty as assistant professor of music theory. He served as assistant director of bands and then in a term appointment as assistant professor of music theory from 1986 to 2004. He holds the doctor of musical arts degree in composition and the master of music education degree from OU and the bachelor of fine arts degree in music education from Peru State College.

Johanna Cox has joined the faculty as assistant professor of oboe. She has served as visiting assistant professor of oboe at Oklahoma State University and has performed both nationally and internationally with such orchestras as the Heidelberg Castle Festival Orchestra, New World Symphony, Florida West Coast Symphony and the Chicago Symphony Orchestra. Cox attended Freiburg Musikhochschule in Germany and holds a bachelor of music degree from the Eastman School of Music and a master of music degree from Northwestern University.

Lance Drege has joined the faculty as assistant professor of percussion. He served as visiting assistant professor of percussion 1988 to 1997 and again from 2002 to 2004; he also served as assistant to the director of the School of Music from 1997 to 2002. He holds both the master of music and doctor of musical arts degrees in percussion performance from OU and the bachelor of music degree in percussion performance and bachelor of music education degree from Southwestern Oklahoma State University.

Clara O'Brien has joined the faculty as assistant professor of voice after serving one year as lecturer. O'Brien returned to the United States from a flourishing operatic career in Europe, where she was resident mezzo-soprano at the Badisches Staatstheater in Karlsruhe, Germany. She holds postgraduate diplomas in vocal and opera performance from the Hochschule für Musik, Mannheim, and the Curtis Institute of Music. She received her master of music degree in voice performance from the Eastman School of Music. O'Brien has won numerous professional and academic awards and fellowships for her performances.

Sarah Reichardt has joined the faculty as assistant professor of music theory after serving one year as lecturer. She holds a doctor of philosophy degree and master of music degree in music theory from the University of Texas at Austin and a bachelor of arts in music and mathematics from the University of Colorado at Boulder. She has presented papers at national conferences and won several academic awards for her scholarship.

Jonathan Shames has joined the faculty as director of orchestral studies. He previously served as associate director of orchestras and assistant professor of conducting at the University of Michigan. He is music director and conductor of the Wyoming Symphony Orchestra and has served in the same capacity at the Olympia, Washington, Symphony Orchestra as well as the Seattle Youth Symphony Orchestra. Shames holds a master of music and doctor of musical arts degrees from the University of Michigan and a bachelor of arts degree in philosophy from Yale University.

Opera Ensemble

The Opera Ensemble in April 2004 collaborated with the School of Dance to present three works by Darius Milhaud, including the one-act operas *Le Pauvre Matelot (The Poor Sailor)* and *Les Malheurs d'Orphée (The Sorrows of Orpheus)*. In December 2004, the School of Music collaborated, for the first time, with the School of Dance and the School of Drama in a joint production: Humperdinck's *Hansel and Gretel*. In March 2005, the Opera Ensemble presented two operas: *The Man Who Mistook His Wife for a Hat*, with score by Michael Nyman, and Hoffman's farcical *Monsieur Cauliflower*.



Photo by Charles Rushton, MFA '04



Top:
The Man Who Mistook His Wife for a Hat
spring 2005

Above:
Hansel and Gretel
fall 2004

Left:
Monsieur Cauliflower
spring 2005

Leseney joins faculty

Vince Leseney joined the faculty of the Weitzenhoffer Department of Musical Theatre as assistant professor in fall 2004. Leseney, who has spent more than a decade teaching voice on the collegiate level, received his master's degree in opera performance from Oklahoma City University in 1994. He received his bachelor's degree in vocal performance from William Jewell College in 1992. Known regionally as a performer, he has been a guest artist with the Kansas City Symphony under the direction of Timothy Hankewich as well as with the American Music Festival Orchestra (Oklahoma). Leseney serves as music director for Northwest Christian Church in Oklahoma City and as choral director for the Oklahoma City Philharmonic. In December 2004, Lyn Cramer, choreographer and associate professor of musical theatre in dance, joined Leseney in producing the Oklahoma City Philharmonic's annual Christmas program, "A Very Merry Pops!"



Chess, spring 2004

Above: Amy Claunch as Svetlana Sergievsky performs "Someone Else's Story."

Right: Jared Watson as Freddie Trumper performs "One Night in Bangkok."



Photos by Zach Seat

Department joins NAMT

In July 2004, the department joined the National Alliance for Musical Theatre, the only national service organization dedicated to musical theatre. Members include theatre companies, universities and independent producers. Paul Christman, associate professor and music director for musical theatre performances at OU, attended the alliance's annual festival of new works in New York City in October 2004. For information about the alliance, see <http://www.namt.net/>

Casting director visits OU

As part of a new program to bring casting directors to musicals at OU, Dave Clemmons of New York City visited the campus and presented a workshop on auditions and invited students to a question-and-answer session in April 2005. He also attended the OU production of George and Ira Gershwin's *My One and Only*. As a result, two student cast members have been invited to auditions in New York.

Alumni showcase in New York

New York alumni presented a musical revue, *Love Me*, at the Chashama Theatre on February 13 and 14, 2005. The show of love songs featured the talents of **Stephanie Van Duynhoven '04**, **Stuart Landon '04**, **Jared Watson '04**, **Melissa Kamath '03**, **Mandy Butcher '03**, **Hollis Scarborough '03**, **Luke Longacre '02** and **Jet Thomason '02**. Associate Professor Paul Christman, who arranged some of the songs, attended, as did a number of agents, managers and casting directors.



Assassins

Fall 2004

From left: Zak Edwards as Charles Guiteau, Andrew Franklin as Leon Czolgosz, Colin Ryan as John Wilkes Booth, and Whitney Kay Emmons as Sara Jane Moore



My One and Only

Spring 2005

Above: Andrew Franklin as Billy and Rachael Lee as Edythe perform "S Wonderful."

Above right: C.K. Edwards as Mr. Magix

Right: New Rhythm Boy Zak Edwards (center) and the ensemble perform "Kickin' the Clouds Away."



ALUMNI INTERVIEW

Max Weitzenhoffer '62

Max Weitzenhoffer, BFA '62 in technical theatre and design, is a successful producer of New York and London theatre productions. The Department of Musical Theatre at OU is named in his honor. 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. 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. The editor of OUarts spoke with Weitzenhoffer.

I Googled your name and came up with 568 entries. Of course there were listings of things like Tony Awards, but also some odd things like your having acted in a movie by Mike Nichols.

Yes, that's absolutely right, though most of that acting disappeared somewhere when the movie was edited. Mike asked if I wanted to be an extra in a movie, and I thought it would be fun since I had never done that. Then he gave me a line, which immediately gave me what is called an upgrade and a contract with Columbia Pictures and several thousand dollars in residuals, which I've received for years from that movie, even though my line is no longer there.

At the 2004 commencement convocation, you talked about how you got into the School of Drama.

I had done a lot of little theatre pieces in high school, which I enjoyed, and I had gone to the theatre all the time with my parents. I loved movies and the theatre. When I got ready to go to college, it hadn't yet occurred to me what it was I wanted to study. In the old days, you would go into the Field House, and there would be all these professors sitting around with little signs that said "Business School" or "English" or whatever. Even though you were initially in University College, you decided what it was you possibly were going to major in. I saw Don Clark sitting there in his orange-and-black Hawaiian shirt versus all these people in tweedy sportcoats. In those days the place was filled with pipe smoke. Don was sitting over there and probably smoking a cigarette, and I thought to myself, "Well, I've always been interested in drama and this looks like it might be fun." And it was. I never regretted a minute just wandering over there.

In the meantime, you've bought a lot of Hawaiian shirts.

Hawaiian shirts seem to be part of the eccentricity of the theatre. You can't wear the old shirts, because they just fall apart, but there's a company that makes shirts exclusively using the designs from the '30s and '40s that are the classic designs. There are some "wow" shirts in my collection.

While you were at OU, did you work closely with someone who might qualify as a mentor?

Yes, the reason I stayed in technical theatre was that there was a professor by the name of Ray Larsen. Ray was the scene designer and head of the technical end of the theatre. Ray's wife, Gloria, and I were the same age. She was 18, and Ray was in his 20s. Over the course of a number of years, in addition to learning a lot, I spent a lot of time at their house. Gloria was always baking, and later on we were always having cocktails. They really taught me a lot about the theatre. Mrs. Lauder, who was head of the costume department and had been an actress in New York, was a mentor. She turned down the job at Yale, and her husband, Arch Lauder, was a great theatre architect in New York. Mr. Jones [Rupel Jones, then director of the School of Drama], especially, was a mentor, but in a different way, because Mr. Jones and my father were the same age. Mr. Jones was always *Mr. Jones*. He had a good sense of humor, but also recognized the seriousness of what you were all about, what you were entering into and how good you are supposed to be to get there. He set a very high standard, and the school turned out a whole raft of people who were working out in Hollywood. A lot of them, like Van Heflin, originally went to New York, but the demands of talking pictures were so great that any actor in New York that could speak immediately went out to Hollywood to work.

You also worked in La Jolla while a student with Ray Larsen.

I was at the La Jolla Playhouse. The playhouse started in 1947, with Gregory Peck, Dorothy McGuire and Mel Ferrer, and it was a summer-stock operation, one of the biggest star companies. In those days you used to have summer stock that stars did. The La Jolla Playhouse started as an idea of David Selznick to send a lot of his contract players to work in the theatre, because he thought it was good for them. So they used to do 10 shows in 10 weeks, always with big stars. I started going with my parents in '47, because we were out in California every summer. La Jolla, by the time I got to be a freshman here, had an apprentice program. I painted a lot of sets and a lot of scenery. Occasionally, when they needed someone for a walk-on or a crowd scene, they used the apprentices. After I had been there two years, they said, "Wouldn't you like to run the apprentice program?" I said "Oh, that's a good idea." By the third year I was in the management office, and we needed a scene designer and people to work on the sets, and I recommended Ray. He came out to work and brought technicians with him from OU. They needed somebody good, and Ray was good, and they needed somebody cheap, and Ray was cheap. We had a couple of years there together, and it was a lot of fun in the summers.

After graduation, did you head for Hollywood or New York?

The woman that ran the playhouse was Ruth Birch, and she was a big-time casting director who knew a lot of influential people in Hollywood. I went up there, because I thought it might be interesting to be in the business end of the movies, and had a number of job interviews lined up. To make a long story short, I spent most of my time driving around. My first job interview was with Ross Hunter at Universal Pictures, and Ross Hunter when I interviewed with him was one of the biggest producers in Hollywood. He did the Doris Day/Rock Hudson movies, *Pillow Talk*, and all those big hit movies. He was looking for a production assistant. It was a big paneled office, and I was sitting there when two little dogs came running out with little pink ribbons. The next thing I knew he was standing behind me with his hands on my shoulders. I thought to myself, "I don't think this is the job I really want to get into right at this moment." Then I had an interview with John Wayne's company, Batjac, with Bobby Newman, which was a job I would have really liked, but they had just finished making *The Alamo* and were out of money. Then I interviewed with Gordon Sawyer at Todd-AO, who was head of the sound department, and they were scoring *Porgy and Bess*. I went in and watched them do it. He did offer me a job, but I wasn't big on sitting there with all those flashing dials. That's when I decided to go to New York.

I remember that you ran a gallery in New York.

When I got to New York, I needed something to do, and I went to work for a friend of my mother's, David Findlay. I basically sold pictures, but I was more a member of the family than just a salesman. Then I thought maybe I should try this on my own, which wasn't a good idea. I started a business, a big operation, the Gimpel Weitzenhoffer Gallery, and I had a number of people working for me. I wasn't suited for a retail situation, which that was, because I can't stand sitting around all day waiting to sell something. I had been going to the theatre all the time, but I didn't really know what to do about it. My mother had seen in London a play called *Sleuth*, which was a murder mystery with Anthony Quayle. She said, "It's terrific. You ought to find out who's doing it in New York and get involved." So I found out that the producer was a man by the name of Morton Gottlieb, a big producer at the time. I called him up and asked if there was any way I could get involved with this, and he said "NO." Mr. Jones had always said I was the most persistent student he had ever had in his life, so I just kept talking. So he said, "Why don't we have lunch at the Yale Club?" Morty knew more about the theatre than almost anybody living. So we had lunch, and when we finished, he said, "OK, I'll get you involved," and he did. Morty was the next mentor. I learned all the areas of producing from him and his office: how he worked, what he did. *continued*



Max Weitzenhoffer, in a drawing by Al Hirschfeld

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Had you had any business background?

No. The thing I've learned in the theatre, like any other business, is that you hire a general manager who handles the nuts and bolts. I learned something in La Jolla from Ruth Birch, when I was running the La Jolla Playhouse and things would go wrong and I would get involved in trying to correct them. She chewed me out one day and said, "If you're going to produce or run a theatre operation, you have to know when something's gone wrong and who to get to fix it, but you don't do it yourself, because you lose sight of the whole thing." People ask me the secret to producing. There is no secret. The thing with producing is to hire the right people. Once you hire the team, you've got to leave them alone and let them deliver something to you. Then, of course, the problem is when you see what they've delivered and you think, "Oh my God, what is this? Now what am I going to do?" That can be a problem.

As a producer, how much do you get into doctoring?

I'll give you a good example, when I was doing the worst flop I ever had, a play called *Harold and Maude*. We had what was a big star for Broadway at the time, Glynnis Johns. Glynnis didn't get along with the director, and she called me up one night and said, "Either he goes or I go." I was taught to say that we never get rid of the director, so I said, "The director stays." Well, he was totally incompetent to do the show, and then we hired Janet Gaynor, who had never been on a stage before. It was the wrong decision. Just this summer, when we were doing *Cuckoo's Nest* in London, with Christian Slater, we had a problem with the director. I had a call from my partner, who said, "Christian Slater doesn't like the director and one of them has to go." Having been through this before—incorrectly—I said, "We need the star. Get rid of the director," which we did, and it was a very good move. Every time we do a show, something goes wrong. It's never what you expect, so you have no experience in how to deal with it.

If I go in to see a run-through of a show, I can tell the director or I can say to my partner, it's not right. I'm not a director, so I can't say to you if you're directing it, I think you ought to change this or this or this, but what I can say is that somewhere in this section, something goes wrong, and then I expect the director to be able to know what it is. Moss Hart used to say that when he and George Kaufman were out of town with comedies, they always watched the audience, because the audience told them when it wasn't funny or when it was too long. Once Kaufman and Hart knew where the problem was, then they were able to address it. I think that's kind of the secret of what makes the theatre work.

It's a popular medium.

It's a popular medium. What makes the movies work is the film editors. One of the problems with movies, why I don't like the movies other than to watch them, is that the actors do it in bits and pieces, there's really no continuity there and it's really up to the director and the film editor when they get into the editing room to decide how to put the whole thing into something that you see. The actors don't have to be very good. To look good, yes.

They can say their lines over and over until they get them right.

Or they get them the way the director wants them to sound.

From New York you branched off to London.

I had been going there since about 1957, so I knew London as well as New York. What happened is that like everything else, the business changed so radically in New York. The shows became very expensive to produce. Very seldom did they ever get their money back and run a long time, and it was not a business for the independent producer. I just couldn't raise the money and it was too frightening and the downside was too big. To produce shows in London may cost 25 or 30 percent of what it costs in New York. Shows can recoup their costs in 12 weeks. In England, you have an enormous theatre-going public in a country that I guess is the size of Texas. It's a culture that likes the spoken word and always has.

Although musical theatre is an American phenomenon.

Musical theatre is an American phenomenon that is really only of the last century. Musical theatre the way we knew it is over. That doesn't mean that there aren't always going to be musicals or that there's not going to be enormous employment for young people in musical theatre if you include performing on cruise lines or in theme parks or Vegas or gambling casinos or whatever. Musical theatre isn't like an art museum, where people want to see the past. The musical *Oklahoma* is around 60 years old. A lot of people say, "Why don't you do a revival of *Oklahoma*?" but no one would come. It's like for anything else, there's a window in time. Like opera's over. OK, somebody will always write a new opera, but the age when a whole culture was concentrated on opera is over. We don't have the composer-lyricists, and times have changed. If you want to stay in the profession you like, you have to change with it. Otherwise you're just a dinosaur, collecting dust and boring people with stories of how it was in the old days. The old days don't matter. The old days were the old days.

At some point you came back to Oklahoma. Did that coincide with the end of an era in musical theatre?

No. It coincided with the fact that after *Will Rogers Follies*, I realized that I was going to spend the rest of my life in New York City piddling around, maybe with a project that might get on every two or three years, and it was boring. I needed to work. London had not opened up the way it has now, so I came out here, and Greg Kunesh and I decided we'd try starting this musical theatre program. I really enjoyed that.

In the days when musical theatre was thriving, there weren't any programs like the musical theatre program at OU. Now that we've got it, what are those students going to feed out to?

There's plenty of demand for kids to entertain. One OU grad, Luke Longacre, just did a show with Susan Stroman, and she's hired him to do the movie of *The Producers*, which she's going to be directing. Then there are always revivals of old musicals. Our emphasis in what we train has to change to a cabaret-type training more than training to perform in acting roles. Our graduates need to learn how to sell themselves in a different kind of world. ♦

OU development

Gifts

The Weitzenhoffer Family College of Fine Arts appreciates the following gifts made in spring 2004 through spring 2005:

- **E. Franklin Gilson**, Oklahoma City, BS '64 in chemical engineering and vice president of the Board of Visitors, created the E. Frank Gilson Studio Theatre, an intimate black box performance space located in Old Science Hall. The space is fully equipped with sound and light boards and is used to present plays in workshop, capstone performances and experimental productions. Gilson has supported seven drama productions and underwrote the guest role of Larry Drake '78 in the spring 2005 production of *You Can't Take it With You*, among other contributions.
- **Kim** and **Paul Moore** in 2004 established the Alma Linda Moore Scholarship Fund to benefit Latino students at OU and were the major donors to the scholarship fund in memory of Dan Kiacz, printmaker and professor of art.
- The late **Jerome Westheimer** and his wife, **Wanda**, Ardmore, Oklahoma, created the Jerome and Wanda Otey Westheimer Distinguished Visiting Artist Chair for the School of Art to bring a distinguished artist to OU for a residency each fall. Visiting artists will teach master classes, work in the studio and exhibit a museum show. Both Westheimers served on the College of Fine Arts Board of Visitors.
- A gift from the estate of **Edna Hoffman Bowman**, '28 Arts and Sciences, Kingfisher, Oklahoma, made possible the purchase of the Steinway concert grand piano in the Donald W. Reynolds Performing Arts Center.
- **Eloise Rees**, Edmond, BFA '39 and MFA '40 in drama, created the Eloise Rees Scholarship fund to provide scholarships for drama students. Rees, an author and business woman, participated in her 65th reunion at OU in May 2004.
- **Herbert Hengst** created the Jane Fenner Hengst Memorial Scholarship for a vocal music major in honor of his late wife. Hengst, BS '75 in education and M. Edu. '80, is a retired faculty member in the College of Education.
- The **Kirkpatrick Foundation**, Oklahoma City, has contributed new student keyboards and a teacher module for the piano laboratory in the School of Music. A second grant went to the digital audio and video studio in the School of Drama.
- The **OU Music Theatre/Opera Guild** and the **OU Theatre Guild** sponsored membership drives that netted more than \$10,000 each. The funds provide scholarships and grants for students to travel to auditions, competitions and conferences.
- **Mary Jo Watson**, associate dean of the Weitzenhoffer Family College of Fine Arts and professor of Native American art history, has donated to the School of Art a 30-year collection of resources on American Indian art. The collection includes some 10,000 books and as many photographic slides as well

as magazines, museum catalogs, newspaper articles, personal notes and taped interviews with Indian artists.

• The Earl and Leah McCandless Memorial Graduate Assistantship was created by gifts from family members **John McCandless**, Oklahoma City, '59 English and '63 law; **Jack** from Denver, Colorado; **Betty**, Oklahoma City, M. Edu. '73; and **Robert**, Washington, D.C., '65 law; and the **Grayce B. Kerr Foundation**. The assistantship was funded to catalogue the audio and print library donated to the college from the estate of Earl McCandless.

• The **Robert S. and Grayce B. Kerr Foundation** has endowed a graduate fellowship to support research toward completion of the Charles M. Russell catalog raisonné, which is scheduled for publication by the OU Press in fall 2006. The **Merkel Family Foundation** has contributed to the cost of publication, which will include a searchable DVD.

Arts! Arts! Arts!

In 2004, the Arts! Arts! Arts! gala honored the **Weitzenhoffer Family** for their many gifts to the college and the university. Chief among their donations is the Weitzenhoffer Collection of French Impressionism in the Fred Jones Jr. Museum of Art and many contributions to the Weitzenhoffer Department of Musical Theatre.

In 2005, the gala honored the **Brought Family**. Dr. Gene A. Brought directed OU's Pride of Oklahoma Marching Band from 1962 to 1971. The college proudly honors him and his family in the 100th year of the Pride. The Brought children are Rick Brought (and wife, Barbara) of Duncan, Nancy Burton of Norman and Judy Foote (and husband, Jack) of Sacramento, California. Rick is a member of the college Board of Visitors; Barbara is a trustee and executive director of the McCasland Foundation, which has supported many initiatives at OU.

Commitment of 50

The college thanks the following donors to the Donald W. Reynolds Performing Arts Center:

Mark and Glenda Allison
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In memory of Mrs. Sandra Smith Talley
John and Lou Waller
Nikki and Owen Weitzenhoffer
Robert Earl and Linda Lake Young
Don T. and Carolyn T. Zachritz

- President George W. Bush appointed **Sandy Meyers** to the President's Advisory Committee on the Arts of the John F. Kennedy Center for the Performing Arts. Meyers, president of the Weitzenhoffer Family College of Fine Arts Board of Visitors, was sworn in May 1, 2005. An author of *Art Treasures of the Oklahoma State Capitol*, Meyers won an Oklahoma Governor's Arts Award for Excellence in the Arts in 2003.
- The college named **Steven C. Curtis**, professor of music and director of the University Choir and Chamber Ensemble, the 2004 Irene and Julian J. Rothbaum Presidential Professor of Excellence in the Arts. He also was named Regents' Professor of Music in spring 2005 and on July 1 becomes interim director of the School of Music.
- **James Garner**, known to millions of viewers as the star of the television series *Maverick* and *The Rockford Files*, received the 41st annual Lifetime Achievement Award from the Screen Actors Guild on February 5, 2005. Garner, who also received a nomination as best male actor in a supporting role, has been an actor for 51 years and returned to work the following week on the ABC sitcom "8 Simple Rules." Born and raised in Norman, Garner attended OU briefly and in 2003 endowed a chair in drama at OU. Two former co-stars, Mel Gibson and Julie Andrews, presented the award. Andrews described him as "the dishiest fellow you've ever met" and "one of the all-time great actors and reactors."
- **Miguel Terekhov**, co-founder of the School of Dance, received a lifetime achievement award from the Corps de Ballet International on June 26, 2004. Born in Montevideo, Uruguay, Terekhov joined the Ballet Russe de Monte Carlo as a soloist in 1954. In 1961, Terekhov created at OU a complete curriculum in ballet and later introduced modern dance. He founded the Oklahoma Festival Ballet and led it on its first international tours to Mexico and Ecuador.
- **Lyn Cramer**, associate professor of musical theatre in dance, in July 2004, received an Artistic Achievement Award from the Chicago Association of Dance Masters in recognition of her innovations and dedication to jazz and tap dance.
- The college presented 2004 Faculty Peer Recognition Awards to **Allison Palmer**, associate professor of art history, **Jeremy Lindberg**, assistant professor of dance, and **Judith Pender**, assistant professor of drama. The 2004 Outstanding Staff Award went to **Charlotte Chandler**, administrative assistant in the School of Drama. For 2005, Faculty Peer Recognition Awards went to **Andrew Strout**, associate professor of photography, **Austin Hartel**, assistant professor of modern dance, and **Barbara Fast**, associate professor of piano pedagogy. The 2005 Outstanding Staff Award went to **Jennifer Gourley**, managerial associate in the School of Art.

• **Ji-Young Chung** won the graduate division of the fall 2004 Concerto Competition performing Prokofiev's *Third Piano Concerto*. **Eldar Hudiev** '05 won the undergraduate division performing the first and second movements of the Shostakovich *Violin Concerto*.

Graduation 2004

At the college convocation on May 8, 2004, **Amy Bettis**, who majored in drama, carried the banner. **Sarah Prunk**, a student in music education, was the Outstanding Senior in the college for 2003–2004. **Laura Guerra**, a ballet major, and **Lillian Tse**, a visual communications major, won the College of Fine Arts F. Donald Clark Award for Excellence. **Stephen Allain**, an undergraduate in lighting design, 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 2004, **Alison Carter** won the Elmer Capshaw Award in the School of Art, **Lauren Perrone** won the Outstanding Senior Award in Dance, **Lindsay Stewart** won the Van Heflin Award in the School of Drama and addressed the class, and **Kristen McRae** and **Justin Prunk** won the Pi Kappa Lambda Outstanding Senior Award in the School of Music.

Ben Cameron, executive director of the Theater communications Group in New York City, was the featured speaker. Graduates received an original serigraph by junior Jill Streck.

Graduation 2005

Jill Kathryn Klopp, a drama major, and **Daisy Anne Patton**, an art major, carried the banner. **Kaycee Ware**, who received bachelor of music degrees with distinction in both voice and oboe, was named Outstanding Senior in the college for 2004–2005. **Shanna Allman**, a drama major, won the College of Fine Arts F. Donald Clark Award for Excellence and addressed the class. The Mary Gray Thompson Award for outstanding contributions to the college went to dancer and choreographer **Philippa Pidgeon** and **Joy Allain**, a drama major.

As the outstanding seniors of the class of 2004, **Daisy Anne Patton** and **Jill Streck** shared the Elmer Capshaw Award in the School of Art, **Carla Rose Flores** and **Sarah Emily Pautz** shared the Outstanding Senior Award in Dance, **Shanna Allman** won the Van Heflin Award in the School of Drama and **Laura Mask**, who carried the banner in the all-university commencement, won the Pi Kappa Lambda Outstanding Senior Award in the School of Music.

Philippa Pidgeon, in the School of Dance, won the OU President's Trophy for Outstanding Commuter Student, and **Mary Millben**, a student in musical theatre, led the singing of the National Anthem and won the Fern L. Holland Award.

A. Max Weitzenhoffer was the featured speaker at the May 14 convocation. In a first for the college, associate professor of trumpet Karl Sievers presented diplomas to his daughter Lauren (a bachelor of fine arts degree in art) and to his wife, Beth (a doctor of philosophy degree in music education). Graduates received an original serigraph, *Symphony of the Arts*, designed by David Larson, a junior in the School of Art.

• **Paul Moore**, artist in residence at the School of Art, completed and unveiled an astonishing number of sculptures in 2004. His portrait bust of Speaker of the House Carl Albert was unveiled in Statuary Hall at the U.S. Capitol, on March 3. It is only the seventh bust of a Speaker of the House accepted into the U.S. Capitol Collection in the last 200 years. Moore's Black Hawk Memorial was unveiled at Giebelstadt, Germany, on June 27. His Veterans Memorial was unveiled at the Gaylord Family–Oklahoma Memorial Stadium at OU on September 17. And his 9-foot bronze figure of Edward Gaylord was unveiled at the Gaylord College of Journalism and Mass Communication at OU on November 29. Moore also completed a life-size bronze figure of Donald W. Reynolds for the Donald W. Reynolds Performing Arts Center, opened in April 2005, and eight life-size busts for niches at OU. Moore continues to work on the Centennial Land Run Monument begun in 2001.

• **Gregory Sauer**, associate professor of cello, was named a Robert Glenn Rapp Foundation Presidential Professor in spring 2005.

• **Ken Stephenson**, associate professor of music theory, who for 10 years has been reading Advanced Placement exams in music theory for Educational Testing Service, has been selected chief reader. He will help design the nationally standardized test, recruit expert teachers from around the country and manage the faculty of more than 60 during a 10-day session in June 2005 as they train rigorously on each of nine questions and then grade some 10,000 tests.

• **Shawnee Brittan**, film maker in residence at the School of Art, has produced an orientation video with an introduction by President David L. Boren for the Sam Noble Oklahoma Museum of Natural History. He also produced a film introduction on the five Oklahoma Indian Ballerinas for the September 2004 opening of the National Museum of the American Indian in Washington, D.C.

• **Mary Margaret Holt**, director of the School of Dance, traveled to Denver, Colorado, in March 2005 to choreograph a ballet for Ballet Nouveau Colorado. The work was included in a performance series in April celebrating Hans Christian Andersen's 200th birthday. Holt choreographed "The Emperor's New Clothes," with music from Haydn's *Symphony No. 101*, known as the "Clock Symphony." While at Ballet Nouveau Colorado, Holt worked with two OU alumni, dancers Courtney Leon, BFA '04, and Charlotte Loyd, BFA '01.

• Three works by **Kenneth Fuchs**, director of the School of Music, were premiered in 2004–2005. The OU Wind Symphony performed *Burning Blue*, commissioned by the U.S. Air Force Heritage of America Band, on April 16, 2004, at the national convention of the Music Educators National

Conference. The 2005 All-OMEA Honor Chorus performed *Immigrants Still*, commissioned by the Oklahoma Choral Directors Association, at the Oklahoma Music Educators Association conference in Tulsa on January 22, 2005. The work is based on the fifth canto of the poem *On Freedom's Ground* by Richard Wilbur, poet laureate of the United States. The Virginia Symphony Orchestra, under the baton of JoAnn Falletta, performed *An American Place* in March 2005. In August 2005 Naxos Records will release, on the American Classics label, a disc of three orchestral works by Fuchs recorded by the London Symphony Orchestra. The OU Research Council and President's Associates helped to underwrite the recording.

• **Richard Crist**, visiting assistant professor of voice, was bass soloist in two performances of Beethoven's *Ninth Symphony* by the Wyoming Symphony Orchestra in April 2005 and in a performance at OU of Verdi's *Requiem* by the OU Combined Choirs and Symphony Orchestra in May 2005. **Jonathan Shames**, assistant professor of conducting, conducted both in Wyoming and at OU. **Clara O'Brien**, assistant professor of voice, **Don Bernardini**, visiting instructor of voice, and doctoral candidate Christian Morren also performed as soloists in the Verdi *Requiem*. In fall 2004, Crist performed as bass soloist in Haydn's *Creation* with the Canterbury Choral Society and the Oklahoma City Philharmonic Orchestra.

• **Gail Hall**, associate professor of saxophone, presented "A Sequential Approach to the Altissimo Register: Bringing Order to Chaos" at the North American Saxophone Alliance convention at the University of South Carolina in July 2004. Hall directed the saxophone section for the Oklahoma All-State Band at the Oklahoma Music Educators Association convention in Tulsa in January 2005.

• **Felicia Moye**, associate professor of violin, received a Regents' Award for Superior Teaching in spring 2004.

• **Paula Conlon**, associate professor of ethnomusicology, received a General Education Teaching Award in spring 2004.

• **Adam Brown**, assistant professor of video, won a 2004 Junior Faculty Research Award. **Jeongwon Ham**, assistant professor of piano, **Rob McWilliams**, assistant professor of modern dance, **Clara O'Brien**, assistant professor of voice, and **Zoe Sherinian**, assistant professor of ethnomusicology, all won 2005 Junior Faculty Research Awards. Ham will present recitals and master classes in Berlin, Beijing and Seoul in summer 2005. Working with dancers in Colorado and New Mexico and using a new video camera purchased with the grant money, McWilliams will direct, film and edit an outdoor dance video project. O'Brien will explore the little-known oeuvre of Spanish light comic opera, called Zarzuela, looking for works deserving of revival and appropriate for student singers. Sherinian will complete a book on the transformational role of Tamil Christian folk music in empowering Dalits (untouchables) to fight poverty, caste and gender discrimination.

• **Sanna Pederson**, Mavis C. Pitman Professor of Music, received the Charles A. Ryskamp Fellowship from the American Council of Learned Societies to complete her book *Musical Romanticism and Cultural Pessimism: the Impact of the Revolution of 1848–49 on German Musical Life*.

1930s

Phyllis Blanchard Wright, BFA '38 and MFA '41 in drama, was honored in February 2004 as an Angel of Arts by the Performance Network in Ann Arbor, Mich., in gratitude for her significant contribution to the arts. Wright has worked with the Ann Arbor Civic Theater, MorrisCo Art Theatre, the Performance Network and the University of Michigan Department of Theatre.

1960s

Arthur Barnes, MFA '66 in piano, retired as a major after 20 years in the United States Air Force. He still does some performing and musical directing for professional theatres in South Florida. He would love to hear from classmates.

W. Lyndel Vaught, MME '68, has completed his doctorate in worship history at the Institute for Worship Studies in Jacksonville, Fla. Vaught serves as associate professor of church music at Southwestern Baptist theological Seminary in Fort Worth, Texas.

1970s

Ron Michaelson, BFA '72 in acting, for three years has played Ned, the frustrated banker in commercials for Ditech.com, familiar for the line, "Lost another loan to Ditech!" In Fox Television's comedy series *Arrested Development*, in a spring 2005 episode, Michaelson played himself, the guy famous for all those commercials. In an October 2004 episode of HBO's Emmy-winning drama series *Carnivale*, Michaelson played Nate. In a January 2005 episode of the CBS television drama *Joan of Arcadia*, Michaelson played the Stage Manager. And in a June 2005 episode of HBO's comedy series *Entourage*, Michaelson played the Photographer. Michaelson, who has appeared in more than 300 commercials, is the founder of the Orange County Commercial Acting Workshop and is a faculty member of the Theatre Arts Department at Fullerton College.

Keith Graumann, BME '73, MM '75 and DMA '81, is artistic director and conductor of the Big Spring Symphony Orchestra and Chorus. He also chairs the Artistic Committee of the Midland-Odessa Symphony and Chorale. Graumann, who owns and operates Graumann's Inc., an oil-field service company, is a member of the executive board of the Greater Big Spring Rotary Club. His wife, Carole Ann Barrow, teaches second grade at the local magnet elementary school.

Robert E. Fair, BM '74 in music composition, while at OU studied piano with Lytle Powell, flute with Jean-Louis Kashy and composition with Michael Hennigan. He earned a doctor of philosophy degree in music from New York University and began his teaching career there. After working with some film makers at NYU, Fair moved to Hollywood to try his hand as a film composer. There he wrote scores for several PBS documentaries and worked as a sound editor for Todd-AO. He received a nomination for an Emmy Award in 1995 for his work on the National Geographic film *Siberian Tigers*. After five years in Hollywood, Fair became a sound editor for the television series *America's Most Wanted*, based in Washington, D.C. He teaches music technology at Georgetown University, where he has set up three recording studios. "There's just so much talent," says Fair, "it's so exciting to work with the students. They're enthusiastic and creative. Even if most of them go on to law school or into government or something like that, the arts are a great creative outlet for them."

Ed Huckeby, MME '74, serves as associate vice president for academic affairs at Northeastern State University's Broken Arrow campus. He continues to compose music for wind ensemble and concert band, with more than 130 published compositions, including 40 commissioned works, to

his credit. Huckeby has appeared as a guest conductor and clinician in more than 30 states, Canada and Australia.

Larry Reed, BM '74 in bassoon performance, performs in the Norman area and as third bassoon in the Oklahoma City Philharmonic Orchestra. His wife, **Lisa Harvey-Reed**, MM '91, is principal oboist in the orchestra.

Larry Drake, BFA '78 in drama, returned to OU to star as the grandfather in Kaufman and Hart's *You Can't Take it With You* in spring 2005.

Susan (Pepper) Blossom, BME '79, is the art instructor at the Lawton Christian Secondary School in Lawton, Okla., where she teaches art appreciation as well as studio art to middle school and high school students.

Debra Hays, BME '79, taught choral music in Houston after graduation from OU. After completing a master of music degree in vocal performance at the University of Houston in 1988, she moved to Germany, where she has been a soloist at the combined theaters of Krefeld and Moenchengladbach since 1991.

1980s

Five December 1980 graduates of the School of Art—**Tim Boggs, Ron Franks, Max Maxwell, Kevin Stark and Stevo Wolfson**—plan to hold a 25th anniversary show in December 2005 at the IAO Gallery in Oklahoma City. It will be called "Art Manifest 25," a reference to an exhibition, "Art Manifest," shown by the five artists in December 1980. While concentrating on recent works, the 2005 show also will include video presentations and digital slide shows to trace each artist's development during 25 years.

Linda (Rusche) Hendricks, BFA '82 in filmmaking and photography, is chief of the Clan Council and a board member of the United Scottish Clans of Oklahoma, a non-profit organization devoted to preserving Scottish culture in Oklahoma. She also is affiliated with the Oklahoma State Firefighters Women's Auxiliary, a support group of which she was president during 2002–2003. The group sponsors the Fallen and Living Firefighters Memorial Walk/Run in April. The proceeds go toward the completion and maintenance

of the memorial "All in a Day's Work," which is located at the Oklahoma Firefighters Museum. Her husband, Tom, is a lieutenant in the fire department in Moore, and her youngest son, Steve, is a student at OU. Hendricks does some freelance photography, shooting high school football and wrestling.

Tenor **Martin Dillon**, MM '84 in voice, has released a second CD of lieder by Robert Kahn, a brilliant composer whose works were almost eradicated from history by the Holocaust. This compilation includes two complete works: "Liebesfrühling," Opus 34, a setting of poems by Friedrich Rückert (1788–1866), and Opus 55, a setting of poems by Johann Wolfgang von Goethe (1749–1832). Dillon's first CD of Kahn's music was of "Jungbrunnen," a song cycle for tenor, violin, cello and piano. Dillon will perform the American premiere of "Jungbrunnen" on August 20 and 21, 2005, at the Central Vermont Chamber Festival in Randolph (broadcast live on Vermont Public Radio) and at the Adana International Music Festival, on March 15 and 16, 2006, in Turkey.

Bill Hollin, MME '85, after spending the last 20 years in the Washington, D.C., area teaching high school bands and orchestras, has taken a position with the Missoula, Mont., public schools as orchestra director at Hellgate and Sentinel high schools. He also conducts the regional youth orchestra and enjoys fly fishing.

Johnetta Douthitt Smith, BME '85 and MME '88, teaches music in the public schools of Oxford, Mass. In March 2003, she visited several music schools in Cuba and distributed clarinet reeds, inexpensive metronomes and stroboscopes. "There is a great need in Cuba for many things," she reports, "especially method books, sheet music and reeds. Their instruments are getting old and need a lot of repairs."

James D. Waedekin, BFA '85 in drama, studied play writing at OU under Ted Herstand and earned his master of fine arts degree in play writing from the University of California at Los Angeles. Waedekin's play *Urban Myths*, with music and lyrics by John Bucchino, was

produced at the 1998 Festival of New Musicals of the National Alliance for Musical Theatre. In fall 2000, the legendary director Hal Prince, looking to showcase new American talent in playwriting, selected Waedekin's play *Lavender Girl* as one of three one-act musicals, presented under the title *3HREE*, for Prince Music Theatre in Philadelphia. *Lavender Girl*, also with music and lyrics by Bucchino, is set in Montgomery, Alabama, in 1927. Colin, a would-be lady killer on his way to a party, nearly runs over Emily, a young woman in a lavender dress. He invites her to be his date, and when at midnight she makes a Cinderella-like exit, he realizes that he is falling in love. The original cast album of *3HREE* is available on DRG records. The Ahmanson Theatre at the Music Center in Los Angeles produced *3HREE* in 2001, and the Edinburgh Theatre Festival presented it in Scotland in 2004. The Tennessee Performing Arts Center in Nashville presented Waedekin's play *Dream Book*, produced by Nashville Theatre Works, in June 2004. Waedekin drew on his experience as a high school English and drama teacher to write *The Invisible J. Michael Hess*, in which a high school student and aspiring writer relates the bullying that led to his suicide. Eldridge Publishing published the play in July 2004. An interview with Waedekin appears at <http://www.histage.com/behindthescenes.asp?playid=2273>

1990s

Rena Cook, MFA '90 in directing, is assistant professor of voice and diction and undergraduate recruitment liaison in the School of Drama.

Deborah (Johnston) Draheim, BFA '91 in acting, starred in the role of Patsy Cline in the Oklahoma City Theatre Company's production of *Always Patsy* in fall 2004. She directed the company's production of *The Threepenny Opera*, by Berthold Brecht with music by Kurt Weil, in spring 2005.

Linda Gillum, BFA '91 in drama, works as an actor and director for the Defiant Theatre and Remy Bumppo Theatre in Chicago.

Alexandra Taylor, BFA '91 in drama, earned her master's degree in business

administration from the University of Colorado and has worked as a business and project manager at The Boeing Company World Headquarters in Chicago. She served in the U.S. Navy during operations Desert Shield and Desert Storm, in 1990 and 1991, and started with Boeing in 1996 on the 777 Commercial Airplane program. At Boeing, Taylor managed financial details for executive special projects, including a major land grant to the Museum of Flight in Seattle, restoration and donation of a Boeing Stratoliner to the Smithsonian Institution, and construction and donation of the Air Force One interactive exhibit to the Ronald Reagan Presidential Library in Simi Valley, Calif. She administered community and education relations grants and coordinated major events, including performing as technical director for the Investor Relations Conference held in St. Louis.

After graduating from OU, Taylor toured as a lighting designer for Ice Capades East Company and for Walt Disney World on Ice, Starring Peter Pan. She returned to Norman and founded The Renegade Shakespeare Company and hosted the Sooner Shakespeare Festival. She chaired the Norman Arts and Humanities Roundtable and produced children's programs for the Norman Parks and Recreation department. She designed for the Dallas Theater Center, Dallas Children's Theater and Shakespeare Festival of Dallas and performed at the Scarborough Faire Renaissance Festival. Taylor has married and moved to Texas.

Stephanie Moser-Goins, BFA '92 in drama, who earned a master of fine arts degree in the Professional Theatre Training Program at the University of Delaware, has taught theatre management and served as coordinator of audience development at the School of Drama. She will pursue a law degree at the OU College of Law in fall 2005.

David Martin Booth, DMA '94, is director of bands and percussion studies and associate professor of music at Wright State University in Dayton, Ohio. He is also a researcher and author for the book series Teaching Music Through Performance in Band published by GIA Publications. In June 2004, Booth

conducted a 10-day tour to Japan with his ensemble, the WSU Wind Symphony. This was Booth's second tour with the band to Japan within the past four years. Booth resides in Center-ville, Ohio, with his wife, Catherine.

Kelli (Birdsong) Cooper, MME '94 in piano pedagogy, after graduating from OU, returned to Texas to resume teaching piano privately as well as at Tyler Junior College. In December 2001, she married Todd Cooper. In addition to teaching, accompanying and judging piano festivals, she serves as president of the East Texas Music Teachers Association.

Eugene Douglas, BFA '96 in drama, went on to receive his master of fine arts degree in acting from the University of California, Irvine, and is an assistant professor at the University of New Mexico in Albuquerque. He created and edits the online journal *Acting Now* at www.actingenow.com.

Kathleen Early, BFA '96 in drama, made her film debut in *Trip in a Summer Dress*, based on the short story of the same name by Annette Sanford. On April 17, 2005, the Beverly Hills Film Festival presented its award for Best Female Performance to Early for her role in the film.

Roger Allen Ward, BM '96 in music composition, received his master of fine arts degree in composition from the California Institute of the Arts in 1999. The California Philharmonic Orchestra appointed Ward its first composer in residence in 2000, a post that he still holds. The orchestra premiered five orchestral pieces by Ward at the Los Angeles County Arboretum and Walt Disney Concert Hall and will premiere his orchestral work *pacific vistas* in August 2005. Noted ensembles and performers, including the California EAR Unit, ensemble *GREEN*, CalArts New Century Players, Cal Phil Chamber Soloists and harpist Susan Allen, have performed Ward's chamber works. The Cal Phil Brass Quintet premiered Ward's quintet *dirty martini* in spring 2004 at the Arboretum and Walt Disney Concert Hall as well as in the Netherlands, playing at such venues as the Amsterdam Concertgebouw. Ward has participated twice in the Arcosanti Young Composers' Seminar.

James Ricks, BFA '97 in drama, has been living in New York City and is studying at The Shakespeare Theatre Academy for Classical Acting at The George Washington University in Washington, D.C. He expects to complete his master of fine arts degree in summer 2005.

Julie Arnold, BME '98 in instrumental music, is director of bands in the public schools of Chandler, Okla.

Patrick Cody, BMA '98 and MM '99 in saxophone performance, graduated as a doctor of osteopathy from the Oklahoma State University School of Osteopathic Medicine in May 2004 and is now an emergency medicine specialist at Hillcrest Medical Center in Oklahoma City.

Jenny (Jahnke) Dees, BME '98, received a master of music education degree from Texas Tech University and now is an adjunct instructor there, teaching classes in early childhood music. She also teaches third- and fourth-grade general music and junior high choir and band at All Saints Episcopal School in Lubbock, Texas.

Jeff Fair, BM '98 in French horn, received a master of music degree in French horn performance from the Juilliard School in 2000. He served as principal horn of the San Antonio Symphony for three seasons. In June 2001, he married Laura Renz, a violist. Fair lives in Seattle, Wash., where he is assistant principal horn of the Seattle Symphony Orchestra.

Lynn Ann Harrison-Feroli, BME '98 and MM '99, is director of bands at Edmond High School.

Robert Brown, MM '99 in instrumental conducting, is director of bands at White Hall High School in White Hall, Ark.. He and his wife, Lela, have two daughters, Madelyn, age 4, and Anna Claire, age 6 months.

Marc Pierce, BMA '99 and MM '01, plays alto saxophone in the national touring group Banana Seat and is an auditor for the state of Oklahoma.

Scott Venters, BFA '99 in drama, is artistic director of The Orphanage, a non-profit theatre in Brooklyn, N.Y., that he founded along with several OU alumni. **John Moffat**, BFA '99, is executive director, and **Driscoll Otto**,

BFA '00, is lighting designer. **Starr Kendall**, BFA '99, **Tom Robenolt**, BFA '99, **Walter Shatley**, BFA '00, **Megan Ofsowitz**, BFA '02, and **John DeLustro**, BFA '03, also work with the company. See www.theorphanagenyc.org.

2000s

Sean Feroli, BME '00 in instrumental music, is director of bands in the public schools of Choctaw, Okla.

Rubén Gerding, BFA '00 in ballet, in June 2004 performed as a guest artist in three performances of "Bach, Blue and New" at OU's Rupel J. Jones Theatre. Gerding is a former member of the Eugene Ballet, where he performed a variety of roles such as Aramis in "The Three Musketeers" and was featured in the winter section of Paul Vasterling's "The Seasons." For the 2003–2004 season, Gerding joined Texas Ballet Theater, where he performed Ben Stevenson's "Coppelia," "The Nutcracker" and "Peer Gynt."

Julianne Kirk, BM '00 in clarinet performance, in December 2005 will complete the doctor of musical arts degree at the Eastman School of Music, where she received a master of music degree in 2003. She toured Japan, Taiwan and Macau with the Eastman Wind Ensemble in summer 2004 and performed with the group at New York City's Carnegie Hall in February 2005. Kirk was a guest faculty member of the 2004 Southeast Asian Youth Orchestra and Wind Ensemble in Bangkok, Thailand. In summer 2005, she will be principal clarinet for Light Opera of Oklahoma in Tulsa. For 2005–2006, she will be visiting assistant professor of clarinet at Ball State University, a member of the Musical Arts Quintet and principal clarinet of the Muncie Symphony Orchestra.

Carli Neumann, BFA '00 in dance, joined the national touring company of *Phantom of the Opera*, presented by Cameron Mackintosh and The Really Useful Theatre Company, in July 2004. She is scheduled to perform in 13 states through January 2006 as one of the six members of the ballet chorus. She also sings with the general ensemble.

Noelle (Labno) Dowma, BFA '01 in ballet pedagogy, graduated with a doctorate in

physical therapy from the University of Miami in May 2004. During her internship and residency in New York City, she worked as a physical therapist for dancers in Broadway shows. Dan Dowma and Noelle married in Minnesota in July 2004. Both are residing in Miami, Fla., where Dan is a Web-page programmer, and Noelle is a physical therapist at a Pilates-based physical therapy clinic that specializes in treating performing artists.

Jon Eising, BME '01 in French horn, is a graduate student at the University of Maryland.

Jake Heister, BME '01 in saxophone, is director of bands at Whittier Middle School in Norman.

A staged reading of a new work, *Buy One, Get Five Free*, by **Amy Lanasa**, BFA '01 in drama, featured **Beth Eyler**, BFA '03 in drama, and **Jenni Page**, BFA '02 in drama. The reading took place at New York City's Studio 204.

Tim Campbell, MFA '02 in directing, was honored with the August W. Staub Award for Outstanding Young Director by the Southwest Theatre Association at its annual conference held in Plano, Texas, on November 5, 2004. Campbell studied at OU with professors Susan Shaughnessy and Judith Pender, who were students of Staub. Campbell is artistic director of the Temple Community Theatre in Temple, Texas.

Addie deHilster, MM '02 in flute, is completing a master of music degree in ethnomusicology at OU and is development associate for the Los Angeles Chamber Orchestra.

Giselle DiBlasi, BFA '02 in ballet performance, is director of operations for Atlanta Festival Ballet School and Company and has completed her third season dancing with Atlanta Festival Ballet Company.

Amber Johnson, BFA '02 in theatre management, completed an internship with Steppenwolf Theatre Company in Chicago and works as an assistant stage manager at the American Theatre Company.

Luke MacDonald, BMA '02 in trumpet, received a master of music degree in orchestral performance from Manhattan School of Music in June 2004. He

played principal trumpet in the Commencement Brass Quintet and received the Cecil Collins Commencement Award. He was a member of the Verbier Festival Orchestra during the summers of 2003 and 2004 and toured as principal trumpet with the orchestra in fall 2004, performing concerts in Stockholm, Brussels, Frankfurt, Zurich, Madrid, Turin, Singapore, Hong Kong, Beijing and Tokyo. MacDonald, while a member of the Verbier orchestra, has played under such distinguished conductors as James Levine, Charles Dutoit, Neeme Järvi and Kurt Masur. MacDonald appears frequently as a substitute player with the New York Philharmonic at Lincoln Center.

Crystal Hughes, BME '03 in instrumental music, is director of middle school bands in Deer Creek, Okla.

Ami Vice competes in Miss America

Ami Vice, BM '04 in voice, was crowned Miss Maine 2004 in May and participated in the Miss America competition in September. Vice, whose hometown is Lisbon Falls, Maine, and who is of Cherokee background, while at OU received the Doc Tate Nevaquaya Scholarship awarded to Native American students in the College of Fine Arts. She won the \$7,500 Miss Maine Scholarship and \$5,000 for competing in Miss America, where she won a \$2,000 non-finalist talent award for her performance of Puccini's "Ch'il bel sogno di Doretta." In addition, she won the \$2,500 Bernie Wayne Scholarship for the Performing Arts, named for the

Jennifer Ibarra, BM '03, is a graduate student in viola performance at the University of North Texas and expects to graduate in May 2005.

Jennifer Kaufmann, BME '03 in instrumental music, is director of bands in the public schools of Maysville, Okla.

Kristen Beth Williams, BFA '03 in musical theatre, upon graduation spent the last of three summers at Music Theatre of Wichita, where her roles included Hunyak in *Chicago*. In August 2003 she moved to New York City and landed roles in *The Sound of Music* at the Papermill Playhouse and in *Call Me Madam* at Goodspeed Opera. She is playing Snow White in Disneyland California in a featured park show.

David Amlung, BM '04 in trumpet, will pursue his master of music degree at Mannes College of Music, where he will

composer of the Miss America theme song, "There She Is, Miss America." Vice says that she can now pay off undergraduate student loans and still has money left for the additional education she will need to become a professional singer. She says about her experience in the Miss America competition, "I was very inspired by all of the contestants. Never in my life have I been surrounded by so many empowered women. It is exciting to know that I now have a friend in every state." Vice, a student in the artist diploma program at the Oberlin Conservatory of Music, was the soprano soloist in a performance of Handel's *Messiah* in Edmond, Okla., in April 2005.



Ami Vice as she appeared in a clip shown during the live telecast of the Miss America pageant, September 18, 2004

study with trumpeter Vincent Penzarella of the New York Philharmonic.

Seunghye Cho, MFA '04 in costume design, is an assistant professor at Middle Tennessee State University. She assisted designer Willa Kim with costumes for *St. Louis Woman: A Blues Ballet*, performed by Dance Theatre of Harlem at Lincoln Center in 2003.

Gerald Cournoyer, MFA '04 in painting, exhibited new works in a solo show at the RB Ravens Gallery, Ranchos de Taos, N.M., in August 2004.

R. Brad Criswell, MFA '04 in lighting design, and his wife, **Jennifer Pickard-Criswell**, MA '03 in drama, reside in Decatur, Ill., where they joined the faculty of Millikin University.

Greg Goff, BFA '04 in lighting design, is living in New York and designing industrial and video shows.

Diana King, BFA '04 in drama, is the directing and literary management intern at the Dallas Theater Center.

Jeffrey Martin, MFA '04 in drama, is the resident stage manager and assistant to the artistic director of the Tuacahn Center for the Arts. The center, which is 90 minutes northeast of Las Vegas, includes a 1,920-seat outdoor amphitheatre as well as a 330-seat indoor theatre, dance studio, black-box theatre, recital hall, costume shop and scene shop, studios and classrooms. See <http://www.tuacahn.org/>

Dana McConnell, MFA '04 in drama, and **Walter Elder**, MFA '04 in drama, are founding members of The Gravity Project, a professional company at Juniata College in Pennsylvania. The company, which includes participants from Seattle, Tucson, Los Angeles and New York, will develop new theatrical works and provide courses and training for Juniata students. The opening play, *Standing Stone*, produced in February 2005, used a variety of devices, including video projections and shadow puppets, to comment on the narrative.

Kristen McRae, BM '04 in flute, is pursuing a master's degree in flute performance and literature at the Northwestern University School of Music,

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where she studies with Walfrid Kujala, flutist and retired principal piccolo of the Chicago Symphony Orchestra.

Michele Mikesell, MFA '04 in painting, participated in a group show, "It Figures," at Addison/Parks Gallery in Santa Fe, N.M., in June 2004.

Amy Pedigo, BFA '04 in costume design, was the guest costume designer for the Plano Repertory Theatre in the summer of 2004. She now lives in Brooklyn, N.Y., and is wardrobe supervisor for an Off-Broadway show.

Lacey Redfield, BM '04 and BME '04 in trumpet, is a graduate student at the Shepherd School of Music at Rice University in Houston, where she received a full scholarship. She performs with the Spoleto Festival in May and June 2005.

Eric Sanford, BME '04 in trumpet, won a full tuition scholarship to pursue a graduate degree in trumpet performance at the University of New Mexico.

Greg Skaggs, MFA '04 in painting, is assistant professor of art at Southern Arkansas University, where he teaches graphic design, web-page design and art appreciation.

Chris Wilson, BMA '04 in trumpet, has been accepted into the master's degree program in the Jazz Studies Department at Indiana University, where he will study with world-renowned jazz artist David Baker.