



College of Fine Arts Newsletter for Alumni and Friends

University of Oklahoma
2002 in Review



Music
Art
Dance
Drama
Musical
Theatre



On the cover

In Sophocles' *Antigone*, two sentries (Fabrice Conte and Ross Crain '05) stand before the palace of Thebes with the body of Creon's wife, Eurydice (Shanna Allman '05). Professor Susan Shaughnessy directed a powerful performance by the School of Drama in fall 2002.



Photos by Brian Molowicz '03



Clockwise from top left: a sentry (Andrew Shi '05); chorus of Theban elders; Creon (Alex Goodrich '04) mourns his son Haemon (Will Gardner '05); a messenger (Adam Brummitt '04) reports the suicides of Antigone and Haemon to Eurydice and her attendants (Joy Allain '05 and Chelsea Bradshaw '06); Tiresias, the blind prophet (Allison Burns '03); Creon confronts Antigone (Anna Beck '03).

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

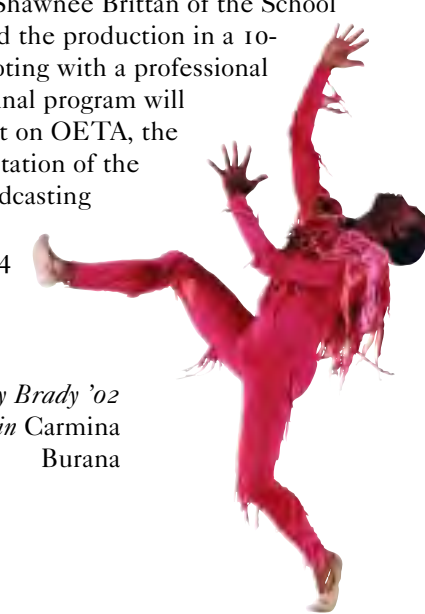
Gordon McDougall
Director, School of Drama

Kenneth Fuchs
Director, School of Music

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

Carmina Burana broadcast

Carmina Burana, with music by Carl Orff and choreography by James Clouser, was produced by Oklahoma Festival Ballet, resident ballet company of the School of Dance, in the fall of 2002. Filmmaker-in-Residence Shawnee Brittan of the School of Art filmed the production in a 10-camera shooting with a professional crew. The final program will be broadcast on OETA, the Oklahoma station of the Public Broadcasting System, on September 4 at 8 p.m.



Corey Brady '02
in *Carmina
Burana*

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Nominations for Rothbaum Award

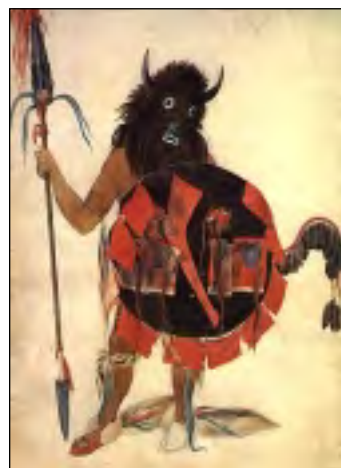
Alumni are invited to nominate candidates for the annual Irene and Julian J. Rothbaum Presidential Professor of Excellence in the Arts Award. The award recognizes a current tenured or tenure-track professor who "should have an exemplary teaching record with demonstrated success through student accomplishment, 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 Joy Nelson, who can be reached at (405) 325-5804 or at ejnelson@ou.edu.

Russell Center lectures

The Charles M. Russell Center for the Study of Art of the American West and the School of Art presented two slide lectures in the Distinguished Lecture Series during the fall of 2002. On October 24,

Ron Tyler, professor of art history at the University of Texas, Austin, asked “Why Bodmer? A Scientific Illustrator in the American West.” The answer: Swiss artist Johann Karl Bodmer (1809–1893) accompanied Prince Alexander Philip Maximilian on an anthropological expedition across America to the Dakotas and Montana between 1832 and 1834.



Karl Bodmer, Leader of the Mandan Buffalo Bull Society, 1834, watercolor and pencil on paper, Joslyn Art Museum

Along the way, Bodmer produced landscapes and a stunning record of the Plains Indians. On November 14,

Joan Troccoli, director of the Institute of Western American Art at the Denver Museum of Art, discussed “George Catlin in Indian Territory.” In 1834, Catlin visited southern Oklahoma, where he sketched a buffalo hunt and painted a Comanche village at the foot of the Wichita Mountains. “The village of the Camanchees,” he wrote, “is composed of six or eight hundred skin-covered lodges, made of poles and buffalo skins.... This village...with horses and dogs, and wild sports and domestic occupations, presents a most curious scene; and the manners and looks of the people, a rich subject for the brush and the pen.”

China connections

In spring 2002, Andrew Phelan, director of the School of Art, visited Renmin University in Beijing, People’s Republic of China, where he concluded an exchange agreement with the Xu Beihong School of Arts. Under the agreement, one or two OU faculty members will visit Renmin each year for one month during May and June, while their opposite numbers will visit OU for two months during March, April and May. OU will also accept two third-year students from Renmin University each year, while OU students will be able to attend Renmin for short-term study. This agreement differs from previous ones, with East China Normal University, Shanghai Academy of Art at Shanghai University and the Shanghai Oil Painting and Sculpture Research Institute, in that Renmin has committed some funding for the exchanges.

Pictorial language project

Andrew Phelan, director of the School of Art, and Lei Cai, MFA ’02 in visual communications, are working on an ambitious project to create a vocabulary of between 1,500 and 2,000 pictographs that would constitute a universal pictorial language. They describe it as “a kind of visual Esperanto.”

The earliest writing, such as hieroglyphics, used pictographs based on natural symbols. Pictographs have largely been abandoned in favor of phonetic writing, but they never entirely disappeared. Written Chinese continues to use them, and a system of symbols designed in 1974 has enjoyed widespread usage in public places and on highways. More recently, pictographs known as icons have cropped up on computer interfaces and Web pages.

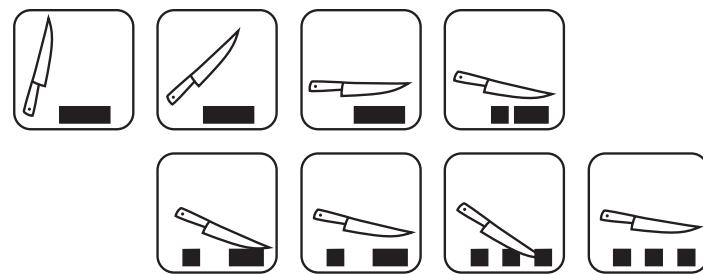
Phonetic writings are tied to spoken languages and hence are intelligible only to speakers of those languages. Phelan and Cai propose that in an age of globalization, a pictorial language transcending spoken language deserves fresh consideration.

Cai, a native of China, produced a study of the Roman alphabet for his graduate thesis at OU. In the spring of 2002, Phelan and Cai spent a month in the remote southwestern region of China where the Dongba-Naxi minority group use a system of pictographs to convey an extensive range of actions, emotions and events. Phelan and Cai are studying the Dongba-Naxi writing, analyzing its basic principles and identifying core symbols that are useful when combined with each other or with secondary symbols. Rather than developing a static, essentially print-based language, however, Phelan and Cai propose to create an extended and more flexible visual language using digitally animated characters.

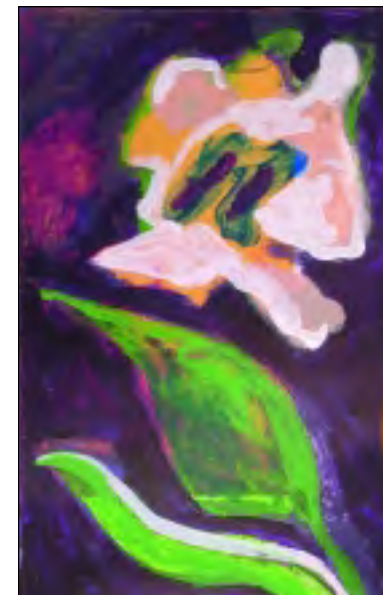
As an example, the three Naxi pictographs below represent, from left, cutting, dividing and tearing.



The preliminary sequence below shows how an animated symbol might designate cutting something into three parts.



Fritz Scholder, Orchid on Black, acrylic on paper, 2002



Fritz Scholder, Orchid with Two Leaves, acrylic on paper, 2002

Visiting artists

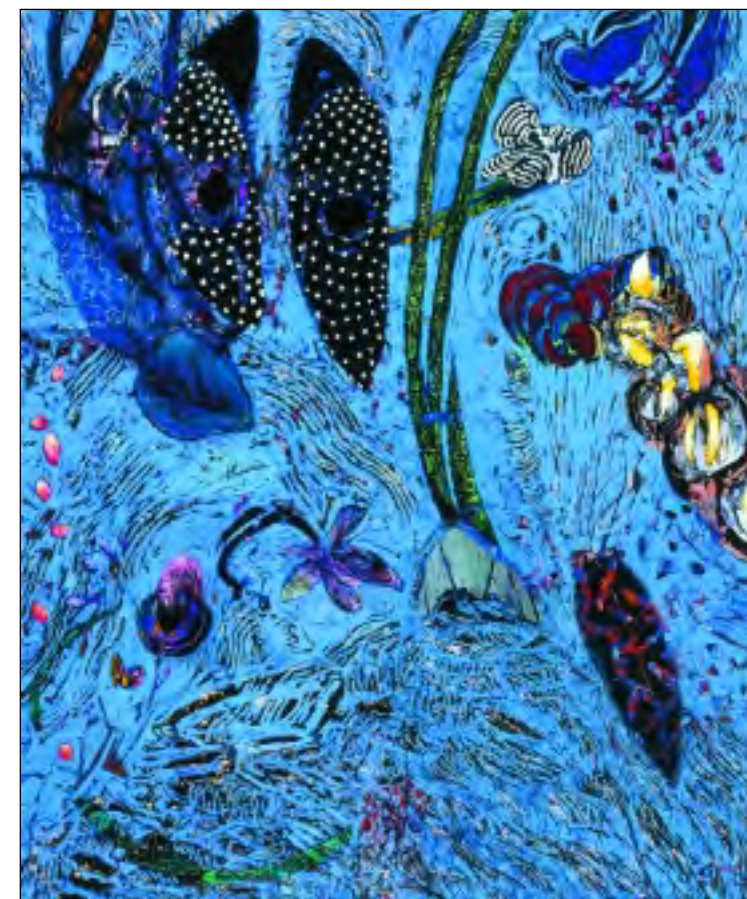
Famed painter and Native American artist **Fritz Scholder** spent a week in May 2002 at the School of Art, giving lecture/demonstrations and working with students individually. Scholder also was the featured speaker at the commencement convocation of the College of Fine Arts. He recounted his reaction to the events of September 11, 2001: he bought some orchids and began a series of flower paintings. As he explained, “I am a natural optimist, and on that day, which has changed everyone in the world forever, I had to produce something civilized and universal with classic form and pure color.” Scholder’s recent work, including flower paintings, was exhibited at the Fred Jones Jr. Museum of Art from May to September 2002.

Described as “a desert dweller who paints big, bold, imaginary landscapes filled with verdant vegetation in desert hues,” **Jim Waid** served as Distinguished Visiting Artist during October 2002. In addition to teaching students, Waid exhibited new work at the Fred Jones Jr. Museum of Art. Waid’s paintings are of plants, flowers, rocks, stones and

other natural objects, sometimes recognizable, but other times only hinting at their natural ancestry. Waid said that the forms in his work are always organic, with a geometry abstracted from nature rather than copied. “I’m not copying what I’m seeing in nature, but trying to understand the processes to see if they can be put to a painterly use,” he said. An Oklahoma native born in Elgin, Waid attended the OU Laboratory School in Norman. Since 1980, he has lived and worked in Tucson, exhibiting nationally and internationally in group and solo exhibitions.

The visits and exhibitions by Scholder and Waid were made possible by President David L. Boren, Jerome and Wanda Westheimer, and Joanna Champlin.

Jim Waid, Pannonica, acrylic on canvas, 2000



John Pierce, artist in glass

John Pierce, who holds a master’s degree in fine arts from Ohio State University, exhibited complex sculptures in glass at the Lightwell Gallery at the end of October 2002. He commented, “I have always been concerned with the issues of structure, scale and rhythm in my work. Glass has many inherent qualities such as fragility, translucency and fluidity. I used these concepts to create glass structures, some of substantial scale, that demonstrate rhythm, repetition and balance.” Pierce, who applies a variety of surface treatments after glass-blowing, says that he is influenced by the elements of structure, rhythm and improvisation in music.

Sculptor joins faculty

Jonathan Hils has joined the faculty as assistant professor of sculpture. He received his bachelor of fine arts degree from Georgia State University in 1997 and his master of fine arts degree in sculpture from Tulane University in 1999. He served as adjunct professor at the College of Charleston, School of the Arts, in Charleston, S.C., from 2000 to 2002. In 2001, Hils won best in show at the October International Exhibition in West Palm Beach, Fla.; best in show at the Sculpture Salmagundi V in Rocky Mount, N.C.; and second place in the Piccolo Spoleto Visual Art Exhibition in Charleston, S.C.

Ashley Dangos, international semi-finalist

Ashley Dangos, BFA '02, Fort Worth, Texas, was a semi-finalist in the 2002 USA International Ballet Competition, held in June in Jackson, Miss. One of 22 dancers representing the United States and one of 76 in the senior division, Dangos performed Odile in *Swan Lake, Act III*, and a variation, "Con Passione," with music of Fritz Kreisler. Mary Margaret Holt, director of the School of Dance and artistic director of Oklahoma Festival Ballet, coached Dangos for the event. Dangos is the first recipient of the Indian Ballerina Scholarship at OU. She has studied with North Central Civic Ballet in Fort Worth, City Ballet of Houston and American Ballet Theatre in New York. In the fall, Dangos joined Tulsa Ballet, with which she had apprenticed during her junior year at OU.



USA International Ballet Competition

Ashley Dangos performs "Con Passione," a variation choreographed by Mary Margaret Holt, with music by Fritz Kreisler, at the 2002 competition.

photo: Christopher Jean-Richard, www.cjeanrichard.com



Swan Lake, Act II

Valery Gaulin '05 as Siegfried and Dangos as Odette in the Oklahoma Festival Ballet production of Tchaikovsky's Swan Lake, Act II, performed in December 2002

photos: Bob McCormack, Tulsa

Stepping out

In February 2002, Oklahoma Festival Ballet, the University of Oklahoma's resident ballet company, performed with the Enid Symphony Orchestra. The production, in the style of an 18th-century court divertissement, took place in Enid Symphony Hall, whose décor resembles a French palace hall of that era. In March the company performed classical and contemporary ballets at Classen High School in Oklahoma City, and in April the company presented lecture demonstrations at six schools in Norman. On March 9, the company performed with students of the Escuela de Danza Talulah at the Teatro de Cancún in Cancún, Mexico. Modern Repertory Dance Theatre, OU's resident modern dance company, toured Paraguay from May 12 to 24. The program included a variety of original works choreographed by guest artists, faculty members and students of the School of Dance. In October, the company performed *Bicuspid*, a duet choreographed by Austin Hartel, assistant professor of dance and assistant artistic director of the company. In November, the company performed *Openings*, choreographed by guest artist Brian Brooks, at the Kansas Dance Festival.

Once Upon a Dream

The ninth annual gala Once Upon a Dream, which raises funds to support the international touring program and scholarships for the School of Dance, on October 23 honored John and Mary Nichols, longtime benefactors of the School of Dance. The event included performances by student dancers, a buffet dinner and an auction of jewelry, catered desserts, an original sculpture and a special autographed OU basketball, among other items.

Guest artists

The School of Dance welcomed three guest artists in fall 2002. Choreographer **Brian Brooks** taught a series of modern dance master classes and choreographed an original work for Modern Repertory Dance Theatre. Brooks has performed with Hubbard Street Dance in Chicago and Donald Byrd/The Group in New York. Ballerina **Kathleen Tracey** spent a week with Oklahoma Festival Ballet staging George Balanchine's *Valse Fantaisie*, which was performed in December. Tracey retired from the New York City Ballet in July, following a 15-year career with the company and nine years as a soloist. Her repertoire included Balanchine's *Apollo, Serenade, Agon, Kammermusik No. 2, Divertimento No. 15* and *Episodes*. **Françoise Martinet**, former principal dancer with the Robert Joffrey Ballet, and Donn Edwards, associate professor of dance, staged Joffrey's ballet *Pas des Déesses*. The ballet is choreographed in a romantic style and is loosely based on a lithograph of three famous 19th-century ballerinas and a danseur. Martinet, a native of Fez, Morocco, became a principal dancer with the Joffrey company, then taught at the American Ballet Center, the school of the Joffrey company. She joined the faculty of the University of Iowa Department of Dance in 1978. Since her retirement in 1998, she has traveled the nation restaging *Pas des Déesses*.

UnSquare Dance

George Salinas '04 in a spring 2002 performance by Modern Repertory Dance Theatre, choreographed by its artistic director, Denise Vale, to the music of jazz artist Dave Brubeck



Prêt à Porter

Below: Joseph Ensign '06 and Laurie Guerra '04 in a performance by Oklahoma Festival Ballet in June 2002. Professor Mary Margaret Holt choreographed songs of Cole Porter to conjure up Americans vacationing in mid-20th-century Paris.





1. *Rumors*, fall 2002
2. *Baby with the Bathwater*, fall 2002
3. *Antigone*, fall 2002
4. *Picnic*, winter 2002
5. *Buried Child*, winter 2002
6. *As You Like It*, spring 2002
7. *Lady House Blues*, spring 2002
8. *Independence*, spring 2002

Gordon McDougall named director

Gordon McDougall, after leading a distinguished career in Great Britain, has been named director of the School of Drama and joins the faculty as professor of drama. He served from 1974 to 1984 as artistic director of the Oxford Playhouse Company in Oxford, England, and was principal of the Guildford School of Acting from 1996 to 2001.

Educated at King's College, Cambridge, where he took a double first in English Honours, McDougall has directed over 120 plays, including the world premières of two D.H. Lawrence plays, *The Daughter-In-Law* and *Touch and Go*. His British première productions include works by Alfred Jarry, Carlo Goldoni, Ariane Mnouchkine, Lanford Wilson and Bertolt Brecht.

McDougall has served as artistic director for the Traverse Theatre, Edinburgh; Stables Theatre, Manchester; Citadel Theatre, Edmonton, Canada; and for several years he was a producer and director for Granada Television.

McDougall has taught at Oxford University; in Canada, at the universities of Alberta and Waterloo (Ontario); in the United States, at the universities of California and Pittsburgh; and at the University of Perugia, Italy. He has also taught at Carnegie Mellon University and King Alfred's



College, Winchester. He continues as a visiting professor at the University of Surrey.

In 1980, the London Theatre Critics nominated McDougall as Best New Musical Director, and in 1981 he was nominated as Best Director for *Mephisto*. He has written two books, *The Theatrical Metaphor* and *True Paradise*, as well as numerous critical works and dramatic translations and adaptations. He has

directed productions for the Royal Academy of Dramatic Art, the Prospect Theatre Company, Globe Playhouse, Gardner Theatre, Citadel Theatre, Oxford Music Theatre, Three Rivers Shakespeare Festival and City Theatre, and the Edinburgh and Baalbeck International Festivals. His productions for Oxford have toured the British Isles, South and Central America, and Hong Kong.

In Britain, McDougall has worked extensively for the Theatre Managers' Association and the British Actors' Equity Association. He has been vice chairman of the Conference of Drama Schools and a director of the National Council for Drama Training.

New vision for Drama

As one of his first undertakings as director of the School of Drama, Gordon McDougall reviewed the current state of the school and outlined his vision for a new era in theatre at the University of Oklahoma. McDougall found much to applaud: "It is remarkable how much has been achieved with such a small faculty and staff." That faculty and staff, however, "are stretched to the breaking point with their workloads." He also found that facilities and equipment have deteriorated and are in urgent need of attention.

McDougall stated the ambition behind his review: "to make the program at OU the best professional drama training in the United States." He also outlined a philosophy of drama and drama education, which among other things should:

- stimulate the imagination of both actors and audiences "to take part in a world different from their own";
- create new awarenesses, including "how it feels to be another person"; and
- find "effective ways to communicate with and about those similar to us and those widely different from us."

As indicators of the current state of the school, McDougall cited the school's acceptance in 2002 into the National

Association of Schools of Theater. On the other hand, its application for membership in the University/Resident Theatre Association (URTA) was refused.

McDougall's recommendations include:

- revising the performance curriculum to put more emphasis on technical training in such areas as voice and movement;
- reorganizing the performance season under a professional League of Resident Theatres/URTA acting company to which students would be admitted as their progress merits;
- expanding the performance schedule to include professional touring groups and a summer season;
- increasing the range of residencies and master classes;
- setting up a media studio to offer actors and technicians experience with the camera as well as to provide CDs and videos for students to market themselves;
- expanding the graduate program; and
- developing a professional preparation program, including showcase presentations in New York and Los Angeles.

McDougall's final recommendation addressed the lack of windows in any of the school's offices, classrooms or workshops. With or without windows, there is no doubt that McDougall is letting in a fresh breeze and new light and is bent on making new connections between the School of Drama and the world beyond.

Sooner String Project

The Sooner String Project at the University of Oklahoma entered its second year in the fall of 2002. At \$50 per semester for two 50-minute sessions per week, the project provides affordable string instruction to children from public and private schools in Norman, Moore, Noble and Oklahoma City. The program benefits not only beginning string players, but also allows undergraduate education majors in the School of Music to start teaching at an early stage. First-year participants play in an orchestra of mixed strings, with one master teacher and several undergraduate teachers. Instruction is given in two class sessions: the master teacher leads the first class, while upper-class education majors observe; in the second session, roles are reversed. The program started off with about 50 students in the first year, expanding to 83 the following year. In first-year classes, the orchestra plays in unison and in the second year uses graded orchestra literature. In the second year, students assemble as an orchestra on one day each week, while on the second day, they receive instruction on individual instruments (violin, viola, cello and double bass.) To ensure that the OU program doesn't compete with existing school programs, students in schools with such programs are required to participate in them. The project is part of the National String Project Consortium sponsored by the American String Teachers Association, which launched the program to address a national shortage of qualified string teachers. Beth Sievers, visiting instructor in music, and Charlene Dell, assistant professor of music education, serve as co-chairs of the project.

Shara Long '03, cellist and music education major, assists Jeremy Wingfield of Noble in a Sooner String Project class.



Robert Taylor, OU Photo Services



Duilio Dobrin leads the OU Symphony Orchestra.

OU Symphony Orchestra expands repertoire

Duilio Dobrin, artistic director and conductor of the OU Symphony Orchestra, has instituted a comprehensive and ambitious repertoire plan to expand the range of music performed. The orchestra closed its first season under his direction with a triumphant performance of Beethoven's *Symphony No. 9*, known as the "Choral" Symphony, on April 28, 2002. 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. On October 4, the orchestra performed the premiere of *An American Place*, by Kenneth Fuchs, director of the School of Music. The composer said of the piece, "Although it is technically a purely abstract musical composition, *An American Place* attempts to illuminate in sound and sonic images the expansive landscapes and immense arching sky of the great Midwestern Plains. I wanted to create a score that emerges from the rich palette of musical sounds that have developed in the United States and one that also suggests the rich body of music created by the American symphonists who have come before me, and from whom I continue to take inspiration." In introducing the piece, Dobrin described it as "colossal," and it certainly put the players to the test. In addition to the Fuchs work, the October program included the tone poem *Finlandia* and *Symphony No. 2* by Jan Sibelius. Later in the month, the orchestra accompanied the A. Max Weitzenhoffer Department of Musical Theatre production of *A Little Night Music*, by Stephen Sondheim. In December, the orchestra performed an all-Mozart program, including *A Little Night Music*, the *Clarinet Concerto in A Major*, with Professor of Music David Etheridge as clarinet soloist, and the *Symphony No. 41*, known as the "Jupiter" Symphony.

New faculty

Charlene Dell has joined the faculty as assistant professor of music education. She received her bachelor's degree in music education from the Crane School of Music in Potsdam, N.Y., her master of science degree in education from Western Connecticut State University and her Ph.D. in music education from the University of South Carolina. She taught for 15 years as a string specialist in upstate New York and has conducted elementary and middle school string orchestras at the local and regional levels in both New York and South Carolina. She has served as state secretary of the American String Teachers Association and the National School Orchestra Association. Dell's research interests are in the area of string intonation. She has presented clinics in fiddle improvisation and using music learning theory in the string classroom at the Music Educators National Conference, New York State School Music Association Winter Conference, and South Carolina Music Educators Association In-Service Conference. Dell is a member of Sigma Alpha Iota, a national music organization for women. **Jeongwon Ham** has joined the faculty as assistant professor of piano. Ham graduated from Folkwang Hochschule für Musik in Essen and Hochschule der Künste in Berlin, Germany. She also holds a doctor of musical arts degree from the University of Kansas. Ham has won numerous piano competitions, including the Bartók-Kabalevsky-Prokofiev International Piano Competition, Épinal International Piano Competition, and Simone Belsky Piano Competition. She gave her New York City debut recital at Merkin Concert Hall. In 2001, she gave a tour in France and Germany and recently was invited to give a recital in Seoul, Korea. She has taught at the Hochschule für Musik Hans-Eisler in Berlin and the University of Duisburg, both in Germany, and at the Midwestern Music Camp, University of Arkansas and the University of Northern Iowa. Ham has frequently been invited as an adjudicator at piano competitions, including the Bartók-Kabalevsky-Prokofiev competition and the Donna Turner Smith Piano Competition.

Stomp Dance on Internet2

The School of Music has been in the forefront of developing Internet2, an experiment in high-bandwidth videoconferencing. In October 2002, the school presented an interdisciplinary collaboration, *Stomp Dance—The Gathering of the Tribes*, at the national Internet2 Member's Meeting in Los Angeles. Creek tribe members at the Tahlahvse Ceremonial Grounds in Cromwell, Okla., worked with a group of Creek and Cherokee children in Los Angeles, teaching them the basics of the stomp dance and then performing the dance together with them. During the forced westward migration known as the "Trail of Tears" (1838–1839), American Indians from the southeastern United States were settled in Oklahoma, and during the 1950s some were relocated in southern California. The Oklahoma group has kept close ties to its cultural roots, heritage and ceremonies, while the California group has largely been assimilated. The purpose of the presentation was to link these two groups and to

reconnect young tribal members with their cultural heritage. Brian K. Shepard, coordinator of music technology programs and Paula Conlon, assistant professor of ethnomusicology, produced the program. For more information and a link to an online video, go to <http://arts.internet2.edu/stompdance.html>

Native American children in Los Angeles dance with Creek tribe members in Oklahoma via Internet2



photo courtesy of Internet2

Music television, continued

Eugene Enrico, Reaugh Professor of Music History and director of OU's Center for Music Television, has completed *Shakuhachi*, a half-hour program on music of the end-blown



Eugene Enrico at the Todaiji Temple in Nara, Japan

Japanese flute. The program, the sixth that Enrico has produced on the traditional music of Japan, features famous player and teacher Taniguchi Yoshinobu. The music is austere and languorous, emphasizing subtle tonal control within individual notes, but is also punctuated with grace notes on high harmonics, abrupt entries of quicker notes, and sudden fortes. Another Enrico project,

Isabella d'Este: First Lady of the Renaissance, an hour-long program that took six years to produce, aired on the Public Broadcasting System in September 2002. Emma Kirkby, in the role of Isabella, sings several pieces commissioned by Isabella and recounts her life as drawn from her letters. The program is sumptuously filmed in the Palazzo Ducale and Palazzo del Tè in Mantua, with excursions to Rome, Bologna, Trent, Venice and Ferrara. The camera lingers over masterpieces by Leonardo da Vinci, Titian, Mantegna and Rubens, among others, while London's Consort of Musicke performs Renaissance frottoles, madrigals and motets. The programs of the Center for Music Television, which are broadcast and used in university courses nationwide, are among OU's most effective ambassadors to the world.

From London to New York

A. Max Weitzenhoffer, adjunct in drama and producing director of the A. Max Weitzenhoffer Department of Musical Theatre, produced Euripides' *Medea* in London in 2001. The *London Evening Standard* named Fiona Shaw Best Actress for her title role in that play and the award for Best Director went to Deborah Warner for her modern-dress version. In October 2002, the production moved to New York, where it played to sold-out audiences as part of the Next Wave Festival at the Brooklyn Academy of Music. Called by *The New York Times* "the most essential ticket of the current theater season," it then opened at the Brooks Atkinson Theater in Manhattan for a two-month run.



A Little Night Music, performed fall 2002. Behind the scrim are Zak Edwards '06, Stephanie Van Duynhoven '04, Melissa Kamath '03, Esther Stilwell '03 and Jeff Fein '04. Far right: Tyrone Palmer '05 and Rachael Lee '05



New faculty

Lyn Cramer has joined the faculty as associate professor of musical theatre. A member of the Actors' Equity Association and the Society of Stage Directors and Choreographers, she has over 26 years of professional experience teaching, choreographing and directing over 75 productions. She is a former associate professor at Oklahoma City University and has her own exclusive line of instructional tap videos. She was a teacher for the Hong Kong Academy of the Performing Arts and has published a tap curriculum for readers of *Dance Teacher*. Her tap choreography was featured in the New York City Flo-Bert Awards show for National Tap Dance Day. For over a decade, Cramer has been a master teacher in jazz and tap for schools and organizations nationwide.



Photos of *Nine* by CAR

Nine, performed spring 2002. Clockwise from left: Stephanie Van Duynhoven '04 played one of the beauties surrounding Guido Contini; Contini (Assistant Professor of Music Salvatore Champagne); Mary Millben '04; Kristen Williams '03; Brianne Myers '03; Melissa Kamath '03; and Emily Hoaldrige '03



Photos by Brian Wolowicz '03

Thomas Carey

The College of Fine Arts mourns the loss of Thomas DeVore Carey, renowned baritone and Regents' Professor of Music, who died on January 23, 2002.

Born in South Carolina on December 29, 1931, and reared in New York, Carey began his formal music studies at the Henry Street Settlement School, while simultaneously studying advertising at the City College School of Business. As a senior, he won the coveted Concert Artist Guild Award and was then awarded the John Hay Whitney, Walter Matheus Sullivan and Martha B. Rockefeller grants, which enabled him to continue his studies in Paris, Stuttgart, Milan and Munich. During that time, he won numerous international vocal competitions.

He joined the OU faculty in 1969 after establishing a reputation as an acclaimed baritone during a performing career that included concerts all over the United States and Europe. Recognized as a dedicated teacher who provided the very best in vocal teaching and coaching, Carey also was a mentor who created with many of his students lasting bonds of friendship and support.

While responsible for developing one of the nation's most outstanding voice studios in higher education, Carey also was instrumental in developing cultural diversity at OU and helping the university establish Martin Luther King Day celebrations in the College of Fine Arts.

He spent summers teaching at the American Institute of Musical Studies in Austria, where he trained some of the best young talents from the United States.

Carey was named an OU Regents' Professor of Music in 1994. OU faculty are selected for Regents' Professorships on the basis of "outstanding service to the university, to the academic community, or to an academic or professional discipline." In 1985, he received OU's Distinguished Service Citation, the university's highest honor at that time, in recognition of his "devotion to enduring values and his unselfish and sustained service to others."

Throughout his teaching career, Carey continued to perform. His performances delighted audiences from New York's Lincoln Center and Carnegie Hall to concert halls and opera houses from coast to coast and in Germany, France, Holland, Spain, Italy, Denmark, Sweden, Holland, Belgium and the former Yugoslavia. He was perhaps best known for his portrayal of Porgy in George Gershwin's *Porgy and Bess*, which he performed in venues all over the world. He also distinguished himself in the roles of Joe in the London revival of Oscar Hammerstein and Jerome Kern's *Show Boat* and Papageno in Mozart's *The Magic Flute*. At London's Covent Garden Opera, Carey created the role of Mel in Sir Michael Tippett's *Knot Garden* and, performing in German,



Robert Taylor/OU Photo Services

Thomas Carey, performing at *SummerWind* in 1996

created the role of Absalom in the German premiere of Kurt Weil's *Lost in the Stars*. In the 1970s, he shared the stage with Frank Sinatra, Liza Minelli, Tony Bennett and many other show business personalities in a star-studded "Tribute to Gershwin" in Los Angeles.

An avid supporter of the arts in his adopted state, Carey served on the Arts Council of Oklahoma. With his late wife and fellow OU faculty member, renowned contralto Carol Brice Carey, he established the Cimarron Circuit Opera Company to provide more performing opportunities for his students and to bring such productions as *The Pirates of Penzance* and *Die Fledermaus* to communities throughout the state.

Carey was one of five artists to be awarded the first Oklahoma Governor's Arts Award in 1975 and was the 1992 recipient of the Norman Human Rights Award. As director of Cimarron Circuit, he earned the Oklahoma Governor's Award for Excellence in 1990.

President David L. Boren wrote, "Not only will the University miss Tom Carey, I will miss him as a close personal friend of more than 30 years. He sang at my inauguration as Governor in January 1975 and again at the investiture ceremonies when I became President of the University of Oklahoma."

Marsha Henderson

The College of Fine Arts laments the death, on July 26, 2002, of Marsha Lynell Henderson, 47, instructor of voice at the University of Oklahoma since 1998. Henderson, who first studied piano with her mother, received a bachelor's degree in piano performance *magna cum laude* and a master's degree in music pedagogy from Indiana University. She studied voice with Eileen Farrel, Mignon Dunn and Gilda Cruz Roma, all of the Metropolitan Opera in New York. She performed in Austria, Germany and Italy; with the New York City Opera, Chattanooga Symphony and Austin (Texas) Symphony; and with the Dallas and Fort Worth opera companies. Before coming to OU, Henderson taught at Bishop College and El Centro Community College, both in Dallas, and at South Carolina State University. Her students and colleagues will remember her as a person of great warmth and generous spirit.

ALUMNI INTERVIEW

Larry Drake received his bachelor of fine arts degree in drama from the University of Oklahoma in 1978. He is best known for his portrayal of Benny on the NBC television series *LA Law* (1986-1994). The role won him two Emmy awards for Outstanding Supporting Actor in a Drama Series. Recently the editor of OUarts had an opportunity to talk with Drake on the OU campus.

Did you grow up in Oklahoma?

Yes. Born and raised in Tulsa.

How did you get involved in acting?

I'm a fool. Somebody once asked Laurence Olivier why actors act. His answer was, "Love me, love me, love me. If they tell you anything else, they're lying." I read this when I was here. I said to myself, No, no, no, that's not true in my case. I do it because I'm good at it. Relatively young, I'm already thinking I have this skill and apparently did to some degree. I realized the next year or two that the thought would not leave, that it's actually true with me too. The need for validation was one of the driving impulses in getting me to stand in front of that many people all at once, applauding or even booing. I think, on average in this business, you get a little extra damage that creates a little extra need, or even a lot of extra need, for praise.

What I love a lot about acting is the study of behavior. I get to travel without danger if I do it right. I get to step into other shoes, to walk into other worlds and learn from that experience without the dangers of those experiences. I get opportunities I don't get in real life and to express myself fully in an indirect way. I also have to look at all that, break it down like a watch that needs cleaning, clean it, put it back together so it'll run better. It's a very self-centered business, because what you use as your tool is your self, your body, who you are, your understanding of psychology and how that translates into behavior. It's very informative about the human experience and has made my life richer, I think.

You give a motive, but how did you get into acting itself?

I did plays in high school. I remember auditioning for *The Diary of Anne Frank* with a comedic monologue stolen from Bill Dana, who at the time was famous for doing this Hispanic astronaut named José Jiménez. He's just very shy, very timid. "My name José Jiménez" was the only phrase he knew in English. I remember doing this whole routine in front of the high school director, one of our English teachers. It had nothing to do with Anne Frank. I guess he had a large cast and had to fill it with somebody, so I got cast in a small role. On our first day of reading, we all gathered and read the play out loud. After everybody else was gone, I went up to the director—I didn't know this wasn't done—and I told him that there was this other role in the play—it was actually a

bigger, better role, of course—I told him I could play it better than the guy he had cast. I guess I heard the other guy read and thought I can do this better, so I just told the director. He said, thanks, and I left. The next day we all gathered together to rehearse again, and the director switched these two roles, and it stayed that way. So that was a first. I did the senior play. In 10th grade I wanted to be a cartoonist, but I really couldn't draw. The other thing I wanted to be was a writer, which in some ways I've been. In 12th grade, I wanted to be an actor, so I was a drama student when I came here. None of these were 9 to 5 jobs, you'll notice.

Did you get cast in plays?

That first year, I may have done one one-act or something like that. As time went by, I got more roles. The practical end of it here was always very good. Rupel Jones Theatre here has a lovely production facility, presenting fully produced productions, with a professional approach. The teachers trained you and honed your skills. We had classes to do scene study, learn voice and diction. OU had a broadly based educational philosophy, which I also liked. You had to take other classes, like philosophy. It was a good education, but mostly it was a wonderful formative time. What I liked most was the camaraderie in the drama school and the practical use of whatever you might learn in class, the chance to get up and do what you may have just talked about that afternoon. Sense memory, OK, how do I practice that here? It was that physical doing that actually conditions you and trains you from the conceptual to the kinesthetic. That was enormously informative, allowed me to get comfortable in the environment, allowed me to understand where I stood type-wise, where I stood in any particular story we were telling. I blossomed while I was here.

You used the word type-wise a moment ago.

Would you describe yourself as a character actor?

What type-wise means is I'll never play Romeo. I don't do Gleem commercials. One of our teachers told us, You have to know what brand you are. Why are you this man instead of that man? It's the opening gambit in figuring out who you are and being an authentic person. Identity is crucial. As Stella Adler would say, Be yourself. You can't be anybody else unless you are yourself, and I think that's what she meant by that. It's not that you're going to change every character you play to be yourself, it just means, know who you are. Know what the obvious assumptions are, the stereotypical typecasting assumptions are, know what else you are as well, know how you can take a stereotypical role and make it interesting, because there's more to you than the great smile of a toothpaste commercial.

You talked earlier about using yourself, and there are actors—Cary Grant comes to mind—I think he always played himself, but his persona was so welcome that it didn't matter. Does that work if you're a character actor?

Cary Grant's was a highly polished and chosen persona. The reason that was authentic to us is that that's actually who he wanted to be. Someone once asked him what his favorite role was, and he said, "Cary Grant."

Film especially has developed a cult of personality. You develop this persona and end up playing it over and over again. If it's a widely appealing persona, you can be a star. That persona is based partly on what you do and partly on archetypal generalizations that go back to Freud's remark, "Anatomy is destiny." What Freud meant by that was you will end up playing whatever physical type you're born with. If you're tall, you can be president; if you're short, you cannot. If you are good looking, you will have more choices than if you are not. Beauty is a measurable thing. What beauty is, in general, is the median measurement of all the various features on your face, and if enough of the features of your face are in that medium range of world-wide measurements, you will be beautiful. Occasionally you may have a feature that's off that medium, but that just makes you exotic or just enhances the rest of it. Beauty becomes coin of the realm, a usable commodity, not unlike money. That is a lot of what show-business appeal is about. We

Larry Drake



character types are the contrast to that. I'm not, as I said, a Romeo. I just happen to spend my life in a business that constantly reminds me of that.

I remember you in *LA Law* as the centered person. You might not have been the handsomest, or the brightest or the one making the most money. But there were times when Arnie, for example, turned out to be an astounding jerk, and there were times when his level of anxiety was exceedingly high. What he needed was an encounter with Benny to bring him back to some kind of center. It occurs to me that you might have learned some of that centeredness in Oklahoma.

That may be, there may be a straightforwardness and practicalness about...let's just call them Midwesterners. I don't know if that's particularly regional. It may be culturally influenced. I've always thought of that as part of my personality. I was almost always the sensible one, the designated driver. That had to do with being the middle kid, which meant that I had to do extra to gain attention: I had to be the good boy.

I think Benny was used as contrast through much of the lawyers' silly dealings. I don't know if I was centered or if the situation made me comparatively centered. I would be the eye of the hurricane, while they were roiling around me. I would be the point of comparison. I think some of that was Steven Bochco's sense of humor. It's kind of amusing, or ironic at least, that this supposedly incapable man is standing there, being the most capable person in a particular scene or a particular incident. What I loved about doing that role, and the advantage of doing that role in a series, was that ultimately you could open the door of all of Benny's imperfections too, or enough of them. Because that's the true test of whether something is tolerated, that you love somebody in spite of their flaws. You allow people their humanity, their downtime. I loved it when Benny screwed up, because in some ways he had to be a little idealized, because it was kind of a new lesson for American society. There was a very light coating of sugar on it sometimes, but it was still realistic. He was a man who was unusual in his world in owning his own house, having a strong support system, having a job. All those factors put a little sugar coating on it, but those things also do happen. When I was playing him early on in that show, he looked at himself as incapable. Later on he knew his limitations, and he knew therefore when he wasn't limited. He assimilated, he socialized, he had opportunities and succeeded. So I think he was used structurally as that comparative point very often.

With the lawyers, you could take them to court and have scenes about them doing their job and scenes about their private life. With Benny, you couldn't go into the copy room very often. They had to go into his private life to have a story line of any length or depth. I was always trying to think of ideas of how to get into his personal life and how to connect it to the law firm. The writers were very good at what they did. They mostly didn't need me, but early on I sat down with one of the writers for lunch and mentioned a few ideas. He actually used a couple. We had something like an annual lunch. It was very rare I had to call and ask them to change anything. That's what was so nice about working there. I'd get a first draft and have a few questions. By the

time we got to a shooting script, the things I had questioned rarely stayed in, which means they and I were clicking along the same lines.

I have four rules for a great job. Great character, great script, great people to work with, and great money. *LA Law* was the only time I've had all four in a job. Other times, I have always given up at least one of those things. Sometimes it's the money, because you gotta do this really nifty little project. Sometimes it's everything else but the money. The damnable thing is sometimes you have to give up all four. I try not to do that: I try to have at least one good reason for doing a role.

Tell me a bit about some of your other roles.

Some movies, some TV, a lot of stage work. Recently I've done a lot of projects that no one has seen, some of them slightly debatable, low-budget. Sometimes it is literally just to stay busy, but that's rare. Mostly I've done wonderful work for low-budget projects. I did an independent film a few years ago with literally no budget, almost no crew. I remember seeing it later. It's actually kind of a nice film. It's called *Paranoia*. It never got theatrical distribution, but I think I gave a very nice performance. I played a serial killer.

You have played a lot of heavies.

Is there any role that you wouldn't do?

Interesting question. Well, my rule is if it happens in real life, I don't see any reason not to be able to tell a story about it. I'd like a role to serve overall what I might consider career advancement, but I do understand that there are times one might be treading water. I feel like that's what's been happening the last few years. Treading water, maybe even gotten a little water in my mouth. The burner's been turned down a little on my career. There's only so much about that that I can control. The heat can go back up at any time. That's why you need persistence in this business.

Certainly many artists have gone through long dry spells.

Martin Landau's my favorite example. He was a hotshot in television in the 60s, almost disappears for maybe 15 or 20 years and then suddenly is one of the best character actors we have. Can everybody be Martin Landau? No. Will everybody have that come-back opportunity? No. All I can do is be as ready as possible for opportunity and try to make as many opportunities as I can or hire the people, like agents and managers, to help me create those opportunities.

My business is changing as the music business changed, say 20 years ago. The music business changed from performers performing other people's material to being performers performing their own material. My business now has a much stronger element of performing your own material, like *Seinfeld*. People do one-man shows and independent films. A great deal of independent film is about showing what else you can do. Spending all of your money to audition again is what too many of them boil down to: Let me show you what I can do as a director, Let me show you what I can do as an actor, Let me show you a side of me you've never seen before, Let me reignite my career by showing you this.

What does your OU education represent for you?

I chose the best place in state for getting the education I needed to become what I've actually become. This was the best drama training in the state in its day. There's a dedication here to culture that I admire. It's a bit of a bastion, to be defended and protected, encouraged and fertilized. So I actually stumbled across a land-grant university that was going to give me a good cultural education, which is what I was looking for. That's something the state and the university should be proud of. Very much so, because it's a very important part of our lives. Back then, you just wanted to get a well-rounded education, then you went out and figured out what you wanted to do. Instead of being a training ground for the commercial world, it gave you a broad base of perspective to look at the world. I definitely got that here. Sometimes in spite of myself. Everything you learn, you end up applying in my business. Reading about, say, Darwinism. Can I apply it to my work? Yeah. Do I need it? Probably not, but can I apply it? Yes.

Has having some element of fame affected you?

Fame is a blessing and a curse. I have been talked at and pointed at as if I wasn't there, in an elevator, five feet away, whispered about. But fame also gets you a little grease on the wheel, a few perks along the way. Sometimes fame gains me a better paycheck, because people think that's what they're paying for, sometimes a better choice of roles. I know people who will call for reservations and mention their name to get the table they want and a time. I won't do that, because I also know that I'm not famous by name. I can tell by how often I was approached while the series was on. About 80 percent of the time when I was out in public, somebody would come up and say something. I could even tell peripherally when I was being discussed. I could tell by body language, people stopping in a moment of recognition. Visibility—that's the power of television, it's not me. TV's just so widespread. People would come up and address me, "Hey, LA Law," "Hey, Benny..." About 15 percent knew my real name. That's my name recognition: 15 percent bothered to learn my name. What I liked about those people was they realized I was acting. There's a lot of confusion about method acting, that you are who you play—I wasn't—and I was trying to counter that. I know that a lot of those conversations were trying to find out if I was really like Benny. People weren't blatant, it's just I knew it was taking them a little while to adjust. I try to take it as a compliment when people confuse the person and the role.

You said you became an actor because you were looking for love. Has acting given you that?

No. It never will. I've had a level of success that very few attain, and I appreciate that. I just wonder what's next. I'm not ready to go: I have a whole lot of living and working to do yet. I'd like to turn it up to simmer, but it seems like just the pilot light's on now. That's when I look at it at its worst, but is it ever enough? No, but it just never will be. That's a simple fact, because it can't be. What I have learned in the interim—it's a lesson anyone needs to learn in that situation—is how to love myself. I'm still learning that.

OU development

Commitment of 50 Campaign

The Commitment of 50 Campaign aims to raise \$2.5 million by raising \$50,000 from each of 50 contributors over a five-year period to establish a maintenance endowment for the Donald W. Reynolds Performing Arts Center. The center, which will include a renovated Holmberg Hall and a new facility for the School of Dance, is scheduled for completion in August 2004. Pledges to date bring the total past the halfway mark, with 23 additional commitments needed to complete the campaign.

Contributors to date include

Ann Simmons Alspaugh
Carl B. and Claire Anderson
Molly and David Boren
Joanna Champlin and Shawnee Brittan
Horace K. "Tony" Calvert
Molly and Jim Crawley
Dana Susan Boyette Dunlap
Stephen and Nanci Chazen
Charlie and Julie Jacobs Daniels
E. Franklin Gilson
Sarah and Dan Hogan
Kerr Foundation / CFA Board of Visitors
Bob and Doris Klabzuba
Paul and Janet Kruger
John and Mary Nichols
OU Music Theatre / Opera Guild
Harold G. and Anna M. Powell
Howard and Jane Price
Jeannine and Gene Rainbolt
David B. Richardson Family
Julian J. Rothbaum
Mr. and Mrs. Jon R. Stuart
John and Lou Waller
A. Max Weitzenhoffer Jr.

The Donald W. Reynolds Foundation is a national philanthropic organization founded in 1954 by the late Mr. Reynolds, founder and principal owner of the Donrey Media Group, which he started in 1940 with the purchase of the *Oklmulgee Daily Times* (Oklahoma) and the *Southwest Times Record* (Arkansas).

At the time of Mr. Reynolds' death in 1993, his organization had grown to include 52 daily newspapers, 10 outdoor advertising companies, five cable television companies and one television station. Headquartered in Las Vegas, the Reynolds Foundation is one of the 50 largest private foundations in the United States.

Pride Campaign

The campaign for the Pride of Oklahoma Marching Band has raised more than \$1 million. The campaign aims to support the purchase of new uniforms and instruments, endowments for uniforms and instruments, and a scholarship endowment to help attract talented musicians to the Pride. Based on the initial success of the campaign, new uniforms were purchased and alterations made in time for the game at the Rose Bowl on New Year's Day 2003. The new uniforms, which incorporate the square interlocking OU logo, are more

Members of the Pride of Oklahoma Marching Band wore their new uniforms for the first time at the Rose Parade on New Year's Day 2003.



comfortable and require fewer alterations than the previous uniforms. White plumes have replaced red plumes on uniform hats, with the idea that white plumes contrast better with green football fields and therefore look taller. The campaign is under the leadership of former coach Barry Switzer and Lee Allan Smith, BBA '53. The campaign has benefited from a number of large corporate contributions as well as donations from legions of former members of the Pride.

Harp Campaign

The Harp Campaign was completed by a generous gift from the Clark and Wanda Bass Family Foundation in McAlester. Wanda Bass, who holds an honorary doctorate from Oklahoma City University, is a member of the College of Fine Arts Board of Visitors and has made significant contributions to the arts in Oklahoma.

Gifts

The College of Fine Arts greatly appreciates the following gifts made in 2002:

- **David Steed**, Ardmore, added a significant gift to the David C. Steed Fine Arts Endowment and to the general fund to assist during state budget cuts. Friends wishing to continue his legacy may make memorial gifts to the fund in care of the College of Fine Arts.
- **Beverly Wellnitz**, Ardmore, for the second year, has provided each of the five units within the College of Fine Arts with a Wellnitz Scholarship.
- **Rachel Zelby**, Norman, her son, Andrew Zelby of River Forest, Ill., and her daughter, Laurie Zelby of Norman, have all added to the Zelby Family Scholarship Fund for the College of Fine Arts. The scholarships rotate annually through the five units of the college.
- Dr. and Mrs. **Robert Sukman**, Oklahoma City, have established a graduate assistantship to support work on the catalogue raisonné of the works of the artist Charles M. Russell, a joint project between OU's Charles M. Russell Center for the Study of Art of the American West and the C.M. Russell Museum in Great Falls, Mont. Dr. Sukman is a founding member of the Friends of the Russell Center.
- The **Merkel Family Foundation**, Tulsa, added a significant gift to their previous gifts for the Russell Center Distinguished Lecture Series. In honor of their contribution, the series has been named the Merkel Family Foundation Distinguished Lecture Series.
- **James Riley**, Tulsa, in memory of his son, has presented to the A. Max Weitzenhoffer Department of Musical Theatre the Robert Shawn Riley Collection, a significant collection of musical theatre documents, including playbills, books and recordings.
- With profits from the sale of a limited-edition casting of his *Seed Sower*, Sculptor-in-Residence **Paul A. Moore** has established the Paul and Kim Moore Scholarship Fund, which will support students in figurative sculpture.

- **Betsy Brackett**, DDS '78, of Oklahoma City has established the Susan E. Brackett and Gregg Wadley Enrichment Fund for students in the School of Dance.
- **Franklin Gilson**, BS '64 in chemical engineering, a member of the College of Fine Arts Board of Visitors, provided season support for productions by the School of Drama.

Memorial scholarships

Two memorial scholarships were established in the School of Music during 2002. To contribute to these funds, please contact Kenneth Fuchs, director of the School of Music, at (405) 325-7883.

- The Carey Memorial Scholarship honors Thomas Carey, Regents' Professor of Music and longtime chair of the voice department, who died at the beginning of 2002. See page 13 for details of his life.
- The Vliet Memorial Scholarship honors the memory of Genevieve Vliet, BM '37, former member of the piano faculty and supporter of the Pride of Oklahoma and the Music Theatre / Opera Guild.

Dance Partners

Dance Partners was established in December as a support group for activities of the School of Dance. Mark Allen Everett, M.D., was elected president; Jeanne Steele Potts is vice president; John Waller is treasurer; and Mary K Harrison is membership chair. Executive committee members include Mary Nichols, Charles Oppenheim and Lou Waller. Dance Partners may join at four different levels: Director's Circle, \$500 or more; Principal Dancers, \$250-\$499; Soloists, \$100-\$249; and Individual Patrons, \$25-\$99. Over 100 members have joined Dance Partners.

Join the President's Associates

The President's Associates, the most successful private support program in OU's history, thrives because of the dedication, generosity and vision of friends and alumni. Continuing its success of 23 years, the Associates program added 509 new members in 2001 and is approaching a membership of 3,500, while total annual gifts have surpassed \$2.5 million.

As a member of the President's Associates, you may designate half your gift for the College of Fine Arts. All gifts to the Associates are tax deductible. Matching corporate gifts may be included as part of an Associate's annual contribution by providing a matching-gift form with the gift.

Benefits of membership include invitations to dinners featuring international dignitaries hosted by President and Mrs. Boren; invitations to pre-game football brunches; guest parking permits for the Norman campus; and OU Library privileges. An individual donor age 39 or younger may become a Young Associate for an annual contribution of \$500; an individual donor may become an Annual Associate for an annual contribution of \$1,000. For a membership form or more information, contact Linda Tiller at (405) 325-7376.

OU special events

Arts! Arts! Arts!

The Arts! Arts! Arts! gala on April 12, 2002, honored arts supporters H.E. "Gene" and Jeannine Rainbolt, of Oklahoma City. Gene Rainbolt serves as co-chair of the Commitment of 50 Campaign for the maintenance endowment of the future Donald W. Reynolds Performing Arts Center. Jeannine Rainbolt is a former member of the College of Fine Arts Board of Visitors and a life member of the OU Alumni Association. The evening featured a "USO Tour Showcase," with performances by students of the A. Max Weitzenhoffer Department of Musical Theatre, accompanied by the Irvin Wagner Big Band. The gala and a silent auction, which included a sculpture by L'Deane Trueblood, BFA '49 in art, and a ceramic pot from Jim Francis, BFA '69 in art, raised \$36,550. Gala proceeds support interdisciplinary arts projects as well as student and faculty attendance at conferences, competitions and festivals outside of Oklahoma.

The College of Fine Arts poster for its Martin Luther King Jr. celebration was distributed to several hundred school children. The poster shows King at the March on Washington, August 1963.



Uncle Sam wanted you to attend the Arts! Arts! Arts! gala on April 12, 2002. Students of the A. Max Weitzenhoffer Department of Musical Theatre presented a USO Tour Showcase.

The Pride of Oklahoma Marching Band at the Rose Bowl on New Year's Day 2003, when OU defeated Washington State, 34 to 14



Karl Sievers, associate professor of trumpet, has been named to the Board of Directors of the International Trumpet Guild. In July 2002, he performed at the guild's conference in Manchester, England. Sievers also was appointed chair of judges in the Masters Division of the National Trumpet Competition, held annually at George Mason University.

Victor Koshkin-Youritzin, David Ross Boyd Professor of Art History, organized the exhibition *Tchelitchew*, which ran from January 18 to March 10, 2002, at OU's Fred Jones Jr. Museum of Art. The exhibition catalogue included Koshkin-Youritzin's 24,000-word essay, "The Art of Pavel Tchelitchew," on the Russian-American artist. Koshkin-Youritzin accomplished a tour de force in borrowing for this exhibition more than 20 works, including Tchelitchew's masterpiece, *Hide-and-Seek*, from the Museum of Modern Art in New York.



Sketch by Tchelitchew for *Hide-and-Seek*. Collection Fred Jones Jr. Museum of Art, gift of Harold Stevenson

Joy Nelson, associate dean of fine arts and professor of music education, and **Dennis Shrock**, professor of choral music, were awarded Samuel Roberts Noble Foundation Presidential Professorships. **David Etheridge** was named David Ross Boyd Professor of Music (Clarinet). **Richard Gipson**, who has since retired, was named Regents' Professor of Music (Percussion).

Yale University Press has published *What to Listen for in Rock*, by **Ken Stephenson**, associate professor of music theory. Much has been written about rock as a cultural phenomenon, but not much about rock as music. The assumption, apparently, has been that rock "stubbornly adheres... to the simplest principles of the common practice." Stephenson's book examines the ways in which rock music sets musical norms of its own. According to Stephenson, for example, rock avoids cadential closure, and most recorded rock pieces end by simply fading out. Stephenson is especially sharp at illuminating how formal musical elements reinforce the meanings of lyrics. Unlike common-practice music, most rock music does not start out in written form: published versions differ widely and often are simplified for an amateur public. Anyone who wants to study rock music properly must therefore listen to original recordings and use his ears. Stephenson's book is an invaluable guide to that undertaking.

Mariann Cook, assistant professor of musical theatre, in August sang the role of Anita in a new cast recording of the musical *West Side Story* with the Nashville Symphony. The recording is in the Naxos label's American Classics series.

Marc Haniuk, assistant professor of scene design, designed sets for summer productions of *The Elephant Man* and Shakespeare's *King Henry the Fourth*, parts 1 and 2, and *King Henry the Fifth* at the Pacific Repertory Theatre in Carmel, Calif.

Jeremy Lindberg, assistant professor of ballet, with the help of a President's International Travel Fellowship, continued his research in the area of Flamenco dance in Madrid, Spain.

Judith Pender, assistant professor of acting, directed Shakespeare's *As You Like It* at the School of Drama. Dean **Marvin Lamb** composed original music for the production, and **Jeremy Lindberg**, assistant professor of ballet, provided choreography. **Michael Fain**, associate professor of drama, designed the sets, and **Amy Pedigo '03** designed the costumes.

Zoe Sherinian, assistant professor of ethnomusicology, and **Austin Hartel**, assistant professor of modern dance, both received Junior Faculty Research Awards. During the summer of 2002, Sherinian studied the reception by Indian villagers of the music of J.T. Appavoo, the most prolific Tamil composer of Christian folk music. The Dalits are India's untouchables, and Appavoo is the central subject of Sherinian's forthcoming book, *Songs of Dalit Liberation*. Hartel proposed Internet streaming of live video of three dancers in three remote locations. In each location a solo dancer, performing against a blue screen, would improvise a dance using a defined vocabulary of steps. The three streams would be composited and returned to the remote locations, where each dancer would see the result on a TV monitor and a live audience would view the combined dancers on a large screen.

Eldon Matlick, associate professor of French horn, has recorded a solo CD, *Bavarian Horn*, released in 2002 on the Mark Masters label. **Brian Shepard**, coordinator of music technology programs, recorded the performances in Paul F. Sharp Hall. Pianist **Howard Lubin**, assistant professor of music, and tenor **Salvatore Champagne**, assistant professor of voice, collaborated on the project.

Nancy Barry, professor of music education, in May presented a series of music education workshops in Guatemala City, Guatemala, in collaboration with the OU College of Continuing Education and faculty members from Oklahoma Baptist University. In July, she presented a research paper at the International Conference on Music Perception and Cognition in Sydney, Australia.

Gail Hall, assistant professor of saxophone, and flutist Jennifer Hall, PhD '00, celebrated their 25th year as artists on the faculty of the International Music Camp in Manitoba, Canada. During an eight-week season, 2,000 students from 26 countries attend the camp each summer.

School of Music faculty members **Valerie Watts** (flute), **Matthew Dane** (viola) and **Greg Sauer** (cello), along with David Steffans of Oklahoma City University, gave the premiere performance of *Channel Islands*, by former School of Music faculty member **Carolyn Bremer**, at the Oklahoma Music Teachers Association annual convention in May.

Carl Rath, associate professor of bassoon, in August performed in three concerts, including a solo recital, at the International Double Reed Society annual conference, in Banff, Canada. Rath also attended the annual Beatfest in Chicago.

Susan Shaughnessy, associate professor of drama, **Victor Koshkin-Youritzin**, David Ross Boyd Professor of Art History, and **Ken Stephenson**, associate professor of music theory, all won Outstanding Faculty Awards in the College of Fine Arts.

Lance Drege, MM '86, DMA '00, assistant to the director of the School of Music, won the Outstanding Staff Award in the College of Fine Arts in April 2002. In the fall, he became visiting assistant professor of percussion, following in the footsteps of Richard Gipson, retiring professor of percussion and former director of the School of Music.

At the National Trumpet Competition, held in March at George Mason University, 36 finalists from around the world included six from the OU School of Music. **Luke MacDonald**, BMA '02, Great Falls, Mont., placed third overall, and **Chris Wilson**, BMA '03, Tulsa, also made it to the final round.

Maya Christopher, BFA '02 in two-dimensional art, won the first-place prize of \$5,000 in the 2002 OU Mini Business Plan Competition, sponsored by the OU Entrepreneur Club, for the plan for her Campus Corner art store, Arts and Scraps.

Victor Koshkin-Youritzin, David Ross Boyd Professor of Art History, was named by the College of Fine Arts as the Irene and Julian J. Rothbaum Presidential Professor of Excellence in the Arts for 2002. Koshkin-Youritzin joined the School of

Art in 1972. Curator of many art exhibitions and author of many scholarly articles and exhibition catalogs, Koshkin-Youritzin is co-author of *American Watercolors from The Metropolitan Museum of Art*, a Book-of-the-Month Club selection published by Abrams in 1991. In 1992, he received the Governor's Award for Arts and Education, and in 1993, the Oklahoma House of Representatives commended his "Outstanding Work and Devotion to the Arts." In April 2002, Koshkin-Youritzin not only received the College of Fine Arts Outstanding Faculty Award, but was voted by OU's student athletes as one of the five most inspiring faculty members at the university.



Victor Koshkin-Youritzin, in a portrait by Glenda Green, 1971

Lisa Zdechlik, DMA '01, won a 2002 Ph.D. Dissertation Prize for her thesis, *Texture and Pedaling in Selected Nocturnes of Frédéric Chopin*. The piano underwent extreme development

in the first decades of the 19th century, and the addition of the damper pedal made possible new sonorities and subtleties that were notably cultivated by Chopin in his *Nocturnes*. Rejecting the standard textural classifications of music as monophonic, polyphonic or homophonic, Zdechlik develops a concept of texture as a composite of such elements as melody, rhythm, harmony, dynamics, articulation, voicing, linear motion and density. She then examines in detail the damper pedal's role in creating texture. Zdechlik supports her analysis with graphic representations of various elements of texture, including pedaling, in selected passages of four Chopin nocturnes. 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 2002 is the third in a row that the prize has been awarded to a student in the School of Music.

Rozmeri Basic, assistant professor of art history, won an OU Student Association Award.

Erica Keithley, a doctoral candidate in piano pedagogy, won a Graduate Teaching Assistant Award in 2002, the fifth year in a row that a student from the School of Music won the award.

Soprano **Sandy McLean**, who is pursuing her doctor of musical arts degree, won the Barbara Tuttle Graduate Scholarship in Music. Given by Julian J. Rothbaum, former chairman of the Oklahoma State Regents for Higher Education and member of the College of Fine Arts Board of Visitors, the award honors Barbara H. Tuttle, executive secretary emeritus of the Board of Regents and secretary emeritus of the university.

Mary Jo Watson, associate professor of Native American art history, won a Governor's Arts Award for her advocacy of Oklahoma Indian art. **Joanna Champlin**, former president of the college's Board of Visitors, won a Marilyn Douglass Memorial Award from the governor for her generosity to arts institutions and advocacy of public arts funding.

The Concerto Competition winner for 2002-2003, in the graduate division, was **Junghye Shin**, who performed Tchaikovsky's *Piano Concerto No. 1*. In the undergraduate division, the winner was **Ina Veli**, performing the Vieuxtemps *Violin Concerto No. 5*. In the undergraduate single-movement division, the winner was **Thomas Lovett**, who performed the first movement of Bruch's *Violin Concerto No. 1*.

Jennifer Lynn James, BFA '02 in ballet performance, as the Outstanding Senior in the College of Fine Arts, carried the banner of the college at the College of Fine Arts convocation and all-university commencement. **Sarah Jury Davis**, who graduated *summa cum laude*, accepted her diploma from Dean Lamb on the president's platform at the all-university commencement. She also received the College of Fine Arts' F. Donald Clark Award for Excellence. The Mary Gray Thompson Award went to **Amelia J. Pedigo '03** in drama. As the outstanding seniors of the class of 2002, **Ayn Toppin**, BFA '02 in painting, won the Capshaw Award in the School of Art; **Megan Ofsowitz** won the Van Heflin Award in the School of Drama; **Becca Carter**, BFA '02 in modern performance, and **Jennifer Lynn James**, BFA '02 in ballet performance, shared the School of Dance Outstanding Senior Award; and **Sarah Jury Davis** won the Pi Kappa Lambda Outstanding Senior Award in the School of Music.

1950s

Hugh Dana Gibson, BFA '51 in painting, Ranchos de Taos, N.M., during 2002 played principal viola with the San Juan Symphony, in Farmington, N.M., the Roswell Symphony and a chamber group called Soundscapes.

Arthur Bartow, BFA '57 and MFA '58 in drama, spent 20 years acting in musical theatre on and off Broadway, in Las Vegas, on tours and in summer stock. He then spent five years as director of the theatre at the Riverside Church in New York City, where he had the opportunity to premiere some plays that caused a stir. Among them were *Are You Now or Have You Ever Been*, by Eric Bentley, about the intimidation of witnesses by the House Un-American Activities Committee, and *Short Eyes*, a portrayal of prison life by ex-convict Miguel Piñero. Bartow has spent 13 years, first as chair and now as artistic director, at the Department of Drama in the Tisch School of the Arts at New York University. The department includes more than 300 faculty members and some 1,400 students who present 150 plays a year.

1960s

Carol (Wilson) Hittle, BFA '62 and MFA '66 in acting and directing, teaches speech and English at the Spartan School of Aeronautics in Tulsa. She has taught at Ohio University, Oral Roberts University and Tulsa Community College. Acting credits include Alma in *Summer and Smoke* at the Ohio Valley Summer Theatre, Adelaide in *Guys and Dolls* at the Lewis and Clark Playhouse, Lola in *Come Back Little Sheeba* at the Tulsa Little Theatre, and for four summers, Aunt Eller in *Oklahoma!* at Tulsa's Discoveryland. She recently wrote and directed *Murder and the Arts* for the Spotlight Theatre in Tulsa. In February, she published a novel, *The Search for Hezekiah's Gold*, a western set in Colorado Territory, under the pen name Carol Lavelle.

Zollene (Bennett) Reissner, BM '62 and MM '64, in September 2002 celebrated 25 years as organist and music assistant at the First Baptist Church in Lumberton, N.C. A festive service featured four conductors, brass quintet, timpani and clarinet performing music by Mozart, Lloyd Webber and Ellington (in an arrangement by **Kelly Hale**, BME '64).

Michael Gamble, BFA '65 and MFA '67 in drama, taught high school for two years in Bartlesville before serving as a lieutenant in the Army Signal Corps during the Vietnam War. He completed his doctorate at New York University in 1976 and taught communication and theatre for the City University of New York from 1972 to 1978. Since then he has taught speech and communication at the New York Institute of Technology, where he is a full professor. Together with his wife, Teri, he has written numerous college texts, including *Communication Works* (seventh edition, 2001), *Literature Alive!* (2002) and *The Gender Communication Connection* (2003). Gamble is researching and teaching new courses in sports communication, which he views as a form of popular theatre.

Jim Francis, BFA '69 in art, retired from the U.S. Air Force in 1989 and, along with his wife, Betty, apprenticed as a potter. They then opened their own ceramics studio, Mississippi Mud Works (<http://mississippimudworks.com>), in Ocean Springs, Miss. Jim creates wheel-thrown stoneware pottery from local clay and Betty decorates it.

1970s

Shelly (Katz) Heins, BFA '72 in art education, has run a family business for 20 years. Her husband is a golf professional located at an exclusive private club in Westchester County. She enjoys visiting New York City to see museum exhibitions and visit art galleries.

Ron Michaelson, BFA '72 in acting and directing, has for 21 years been an actor with the resident company of the Tony award-winning South Coast Repertory Theatre in Costa Mesa, Calif. He has performed in over 300 commercials, including ones for Bud Light, Raisin Nut Bran, Denny's, Fruit Rollups, Dannon Yogurt, Mattel, and Parker Bros.; he currently performs in several spots as the "ditech guy." In the fourth episode of the HBO series "Carnivale," to be aired in fall 2003, Michaelson plays a character named Newt. The episode takes place in the Depression era '30s in a town called Cornucopia, Texas. Michaelson also is the founder and director of the Orange County Commercial Acting Workshop (www.occaaw.com).

Antonio Gonzalez, MME '74 in choral conducting, is vocal music director at Norman North High School, where he heads a program for 230 students. He is currently president of the Oklahoma Choral Directors Association, has remained an active teacher and performer in the Norman community for 23 years and serves as a guest conductor throughout the state and region.

Janet Ellis, BFA '76 in drama, has been producer and co-host of "Steve and Janet in the Morning" on 106.3 KRZK radio in Branson, Mo., since 1994. She also is producer and host of "Kid's Connection," a children's television program on Channel 6 in Branson. The program received the Missouri Broadcaster's Association award for Best Children's TV Show in 2001 and 2002.

Shawn Elmore, BFA '76 in drama education, serves on the board of directors of Windsong Chamber Choir, a group with which he has been singing for two years.

Zack Zanolli, BFA '79 in drama, studied lighting design at OU with Professor Jerry Lewis and now is lighting designer of the Metropolitan Museum of Art in New York City. The museum, a building of 2 million square feet, presents challenges that range from lighting the landmark façade at night to lighting treasures that often are tiny and fragile. Zanolli's means range from sunlight to light-emitting diodes and fiber optics. He distinguishes between

theatrical and architectural lighting: "In the theatre, as soon as the house lights go down, the lighting tries to take you to a different space," whereas "in architecture, more often than not, you are presenting the room." At the Met, Zanolli is "lucky enough to apply both in one job."

1980s

Deborah (Adkins) Williams, BME '80 and MM '83 in vocal performance, is professor of music and head of the vocal division for the Department of Music at Chicago State University. She has sung many concerts with different choral groups and symphony orchestras throughout the Northeast and Midwest. She has performed in the Chicago area as well as at Carnegie Hall and in Odessa, Ukraine. Williams is a member of the governing board for the Chicago Chapter of the National Association of Teachers of Singing and the Chicago Singing Teachers Guild. She lives in the suburbs of Chicago with her husband, operatic tenor Bradley Williams, and their two sons. Williams studied with Carol Brice-Carey and was active with the Cimarron Circuit Opera Company while at OU.

Audrey Gramstad, BM '82 in music history, earned her master of arts degree in educational technology in 1987 from the University of Northern Iowa. She is director of instructional projects at the Illinois Institute of Technology's Center for Law and Financial Markets, where she is in charge of developing graduate-level courses in financial markets offered via Internet. Gramstad has developed training programs for Chicago-Kent College of Law's Center for Law and Computers and spent a decade as an instructional development consultant for the National Safety Council.

Soossan Mostowfi-pour, BFA '84 in product design, owns a paint-your-own ceramic studio called Color Me Mine (www.maryland.colormemine.com). Mostowfi-pour writes, "Now my hobby and my work are the same thing. It has been a wonderful experience."

Kent Marks, BM '86 in composition, received his Ph.D. in composition at Stony Brook University in Long Island, N.Y., in 1996, then taught for several years at Adelphi University. He is now

director for records and admissions of the graduate school at Stony Brook. He and his wife are still busy with music and their 4-year-old son, Theo.

Regina (DiCastro) Bell, BME '89, who played clarinet in the Pride of Oklahoma Marching Band and in the OU Wind Symphony while at OU, returned to Norman after teaching elementary music for 12 years in Texas. She teaches music at Madison Elementary School in Norman and is scholarship chairwoman for the OU Club of Norman. Her husband of 12 years, Mike, is studying economics at OU, and they have two sons, Brooks, 8, and Brady, 4.

1990s

Craig Dodds, BFA '94 in visual communications, is director of electronic commerce for CompUSA. Dodds married in June 1999, and his son, James Braden Dodds, was born in August 2002. He also has a 10-year-old stepdaughter, Brook.

James McDaniel, BFA '94 in acting, is working on Wall Street for a commercial mortgage company that is a subsidiary of General Motors Acceptance Corporation. Last year he produced and performed in an ensemble production called *The Forbidden Experiment*, based on the scientific study and tragic life of a severely abused child known to the world only as "Genie." Her true life story was instrumental in advancing current theories about language acquisition and brain development.

Brian Karnes, BFA '97 in drama, attended the OU College of Law and the OU Health Sciences Center, where he received both a juris doctorate and a master of public health degree with honors in May 2001. Since the beginning of 1999, he has worked for the Oklahoma Department of Mental Health. As a programs specialist with the Substance Abuse Services division, he manages financial arrangements for and provides technical assistance to Oklahoma's Drug Courts, which address criminal activity through rehabilitation rather than incarceration.

Robin Vest, BFA '98 in set design, has earned her master of fine arts degree at the Yale School of Drama. She has designed sets for productions at the Yale School of Drama and Yale Repertory Theatre as well as at the Williamstown

Theatre Festival for two summers. After graduation, Vest moved to New York, where she is designing for regional theatre and opera companies. In summer 2003, she will be in residence at the Brevard Music Center, where she will design sets for four operas.

Omar Contreras, BFA '99 in acting, after teaching and directing secondary school theatre in Texas, in September 2002 moved to Los Angeles to further his acting and directing career. Since then he has found minor work on such television programs as *MDs* on ABC and *For the People* on Lifetime. He also did background work for Paramount's remake of *The Italian Job*. After securing California teaching credentials, Contreras hopes to teach English and theatre when not acting or directing.

Katherine (Belleu) Glenn, BFA '99 in ballet performance, married Jason Glenn, BA '99, in 2000, and is the proud mother of a 2-year-old daughter, Molly. She has danced and taught at local studios in the Baton Rouge area and now teaches in the Dallas area. She credits her success in teaching to the training and knowledge she received at OU. The Glens plan to move back to Oklahoma, where Jason will pursue a doctorate in philosophy.

Crystal Knapp, BA '99 in art history and French, spent the 1999-2000 school year teaching high school English in France. In December 2001, she completed a master's degree in library and information science at the University of Illinois. Knapp has been appointed librarian and webmaster at the new Gwinnett University Center, which provides centralized services and support to its academic partners, the University of Georgia and Georgia Perimeter College, outside of Atlanta.

Marla (Faircloth) Stubblefield, BFA '99 in visual communications, graduated from the University of Oklahoma in Tulsa with a master of human relations degree. She is a family mediator with Family Services and Mediation in Tulsa.

Rebecca (Antolik) Thorne, Sherman Oaks, Calif., BFA '99 in ballet performance, played a 1970s disco dancer in the third Austin Powers movie, *Goldmember*, released in summer 2002. She appeared in a party scene in Steven Spielberg's 2002 film, *Catch Me If You*

Can, as well as a commercial for the ABC Family Channel. She choreographed the musical *Annie* for Pasadena Junior Theatre and a music video for EMI recording artist Smoot and was the assistant choreographer for a tap video for children, *1, Tutu, 3 Tap*. She also is ballet director for JK's Dance Company in Montrose, Calif.

Richard Wells '01 and a group of OU alumni have formed a non-profit theatre company called The Orphanage in New York City. In December 2002, the group produced *Consummate Happiness*, described as "an original dark comedy that revisits *The Glass Menagerie's* Wingfield family in a four-way tug-of-war of sexual desperation as they each race to Consummate Happiness." In addition to Wells, the group includes the following alumni in drama: **Scott Venters**, BFA '99; **Casey Ging '01**; **Driscoll Otto**, BFA '00; **John Moffat**, BFA '99; **Sydney Austin '99**; **Corey Hinkle**, BFA '98; **Marisa Frantz**, BFA '99; **Nate Sence**, BFA '01; **Bret Shuford '01**; **Patrick Kyle**, BFA '99; and **Kristen Plylar-Moore**, BFA '99, as well as **Jessica Pack**, BFA '01 in dance, and **Jet Thomason**, BFA '01, and **D'Lytha Brown '01** in musical theatre.

2000s

Sadie Crabtree, BFA '01 in photography, lives and works in Washington, D.C. She writes and designs for Choice USA, a national organization that works

mostly with college-age students to promote and protect reproductive freedom, train emerging leaders and help them run local campaigns and participate in national ones.

Actress and model **Carrie Lynn Crain**, BA '01 in sociology, worked on *Grand Champion*, a movie with Julia Roberts and Bruce Willis, and *The Anarchist Cookbook*, which debuted at the 2002 Seattle Film Festival. In addition to film work, Crain has acted in television, including such series as *Star Trek: The Next Generation*, *Married...with Children* and *Cheers*. Crain's husband, Garry, who earned a master's degree in health administration from OU in 1994, is chief executive of Cornerstone Hospitals of Austin, in Texas. Their son, **Ross Crain**

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'05 (*front cover, right*), starred as Stanley in OU's February 2003 production of *A Streetcar Named Desire*, and their daughter, Linsi, graduated from OU's School of Journalism in 2001.

Maya Christopher, BFA '02 in two-dimensional art, won the first-place prize of \$5,000 in the 2002 OU Mini Business Plan Competition, sponsored by the OU Entrepreneur Club. The plan was for her Campus Corner art-supply store, Arts and Scraps, which opened in Norman at the end of August 2002. Christopher got the idea for her store while a student when she found herself traveling to Edmond for supplies, and winning the competition helped her raise other capital. Although she opened her store during hard economic times for the arts, Christopher says she looks for ways to create customer loyalty, that the School of Art provides a customer base, and that some customers find art even more indispensable in hard times. She has moved her studio into the store, and when her work is done, she paints. Some of her customers like to come in and just paint or draw and hang out.

Derek Matthesen, BM '02, has accepted a position as a project manager with West Corp., a telecommunications company in Oklahoma City. He continues to play horn occasionally with the Oklahoma City Philharmonic and members of the recently defunct Tulsa Philharmonic.