

"KEATING--I LOVE IT!"

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Keating Donahoe is an O.U. alumnus who has heard these flattering words many times from some of the most flattered people in the world. Most recently he heard them from mezzo-soprano Risë Stevens, the Metropolitan Opera Company's best-known Carmen.



Risë Stevens' Keating Donahoe

Miss Stevens (or Mrs. Walter G. Surovy as she's known in private life) came to Norman October 30th as the second attraction in the Union Activities Board's Celebrated Artists' series; but she also came to see a bust of herself which Donahoe had completed. The bust, commissioned by Miss Stevens' husband-manager, was presented to her by Donahoe immediately following her concert.

It is obvious from the photograph what Miss Stevens' reaction was.

Miss Stevens' reaction is apparently spreading throughout the entertainment world faster than Donahoe's talented fingers can mold clay. Not only Miss Stevens, but such opera greats as Lily Pons, Patrice Munsel, and Licia Albanese have sat (or stood) for Donahoe's most popular specialty, "statuettes"—Dresden-like figurines scaled to exact comparative sizes of the opera stars dressed for their most famous roles. The praise of these stars is bringing not only singers to Donahoe's Oklahoma-City-based operations, but ballet and now drama stars (Donahoe has finished a statuette of Cornelia Otis Skinner and will soon begin work on one of Charles Laughton).

Donahoe studied under sculpture and anatomy greats after his 1932 farewell to O.U., and was having limited success in sculpturing for Oklahomans until the idea came to him to create true-to-life statuettes of celebrities. Victor Alessandro, then conductor of the Oklahoma City Symphony, was impressed with Donahoe's talents and ideas and introduced him to Miss Stevens during one of her Oklahoma City concerts.

She agreed cautiously to the statuette idea, moments before going on the stage, asking Donahoe to do one of her as Octavian in *Der Rosenkavalier*—and adjuring him not to charge her too much.

It was an unnecessary admonition. Not only was Miss Stevens enthusiastic about Donahoe's finished work, but the Metropolitan placed the statuette in a special foyer case for the Metropolitan's season opener, an unprecedented compliment from the Metropolitan.

Miss Stevens came to Donahoe with a request for a statuette of herself as Carmen, and with her request came requests from other stars.

When Doahoe is not sculpturing in the homes of New York's and Hollywood's

greats or rummaging through studio and opera company wardrobe rooms, he lives with his wife, LaVerda, and two children in their home northwest of Oklahoma City. There he finds time to do busts and statuettes of Oklahomans, as well as to schedule sittings for some of the most famous people in the world.



Keating Donahoe's Risë Stevens