



ONSTAGE

FALL NEWSLETTER 1981 3/1
MEMORIES EDITION

COVER: FRITZ SCHOLDER, DETAIL OF "PURPLE
ROSE #2," 1981 OIL ON CANVAS, 66 x 80 INCHES

Memories

When I first came to this place, I did not know what to expect. I was afraid I wouldn't be good enough with all these great artists here. So to try to cover up that fear I went crazy, I wore my hat and was just myself. I was afraid I was going to be too shy or too strange, but when I got here it didn't seem to matter; I was unique. That's one of the greatest things about this place, its magic is the people. Nobody here is better than anyone else. We are all crazy and have the gift to create. The greatest magic of this place is that everybody is able to use their minds and create; be themselves and not worry about the social pressures of being strange.

One of the hardest things about this place is when you leave. People outside do think you're strange. Besides leaving, I think the hardest thing is to go home. Trying to explain OSAI to someone who has never been here is like teaching a pig to fly. It is totally unexplainable and incomprehensible to anyone else but yourself.

You must never forget that magic is created at Quartz. Most of all, we all must never stop using our gift to create if it's painting, acting, dancing, writing, printing, making music or capturing it all on film; we must use it for the rest of our lives in some aspect. It doesn't matter if we want to be dancers or doctors, painters or plumbers, actors or accountants. What matters is that the creative aspect of our life must never disappear.

Whatever we do, wherever we go, Quartz Mountain will be a part of us.

James Boswell, Tulsa
Printmaking student
June 23, 1981

Photo of James Boswell, printing student '81



Cover:
Detail of a poster by Fritz Scholder
commemorating the 1981 Oklahoma
Summer Arts Institute. Available for
sale. For more information see page 9
and back cover.

Oklahoma



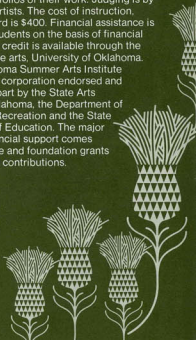
We arrived!

QUARTZ MOUNTAIN MAGIC . . .

It Happens Every Summer

The Oklahoma Summer Arts Institute is a fine arts camp for high school students ages 14-18. To be admitted students must audition or submit portfolios of their work. Judging is by professional artists. The cost of instruction, room and board is \$400. Financial assistance is available to students on the basis of financial need. College credit is available through the College of Fine arts, University of Oklahoma.

The Oklahoma Summer Arts Institute is a non-profit corporation endorsed and supported in part by the State Arts Council of Oklahoma, the Department of Tourism and Recreation and the State Department of Education. The major source of financial support comes from corporate and foundation grants and individual contributions.



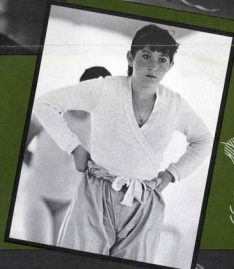
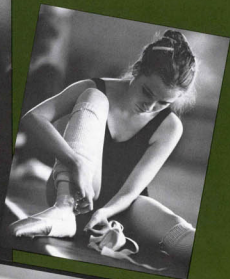
Summer Arts Institute...a place to grow



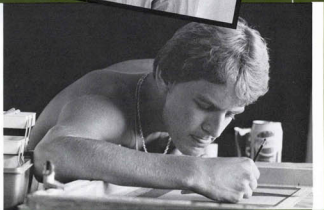
Some were glad to be back



Some didn't know what to expect



and THEN the work began . . .



OKLAHOMA SUMMER ARTS INSTITUTE:

The Chance of a Lifetime

ACTING, BALLET, MIME, MODERN DANCE, ORCHESTRA, PAINTING, PHOTOGRAPHY, PRINTMAKING, WRITING.

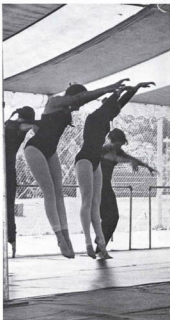
- Study in class with professional artists of national reputation every day for two weeks, six hours a day and more.
- Participate in all the arts through interdisciplinary workshops.
- Speak with artists about their lives and careers during sessions — "Conversations/Demonstrations with the Artists."
- Perform and present work through concerts, performances and exhibits.

...Not Just



Stephen Phillips
Lawton

Freaks you out!



*Knocks you off
your feet . . .*



Todd Harmon
Lawton
Kerry Webster
McAlester

You try again and again . . .



Gayla Norvall
Mustang

It's intense!



Brian Griffin
Edmond

It's hard work

Another Summer Camp. . . .



Cathy Peters
Bartlesville
Turns you upside down



Mary Parker
Tulsa
Makes you think



Tom Mannison
Tulsa
You concentrate

Suddenly you have a new perspective . . .



Lorrie Keller
Oklahoma City

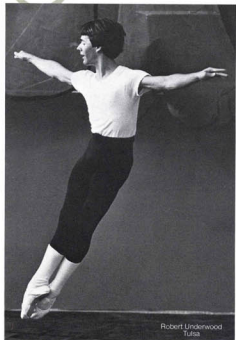


Ouch!

You can take it to the top



Wick Hampton
Cushing



Robert Underwood
Tulsa

You did it ONSTAGE . . .

ONSTAGE

Maestro Luis Herrera de la Fuente, conductor, Oklahoma Symphony Orchestra, Oklahoma City, Oklahoma, rehearses the Institute Orchestra.

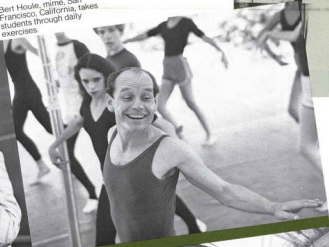
Intense Classes with Professional



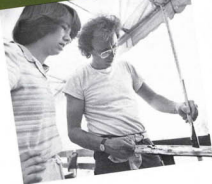
Poet, Jane Shore, Boston, Massachusetts, listens closely to student readings.



Bert Houle, trime, San Francisco, California, takes students through daily exercises.



Nora Guthrie Rotante, modern dancer, New York, New York, pauses to answer questions during modern dance classes.



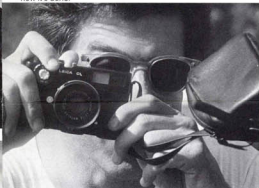
A helpful critique is given by painter, Tony Smith, Salt Lake City, Utah.

Artists Who are Great Teachers



Student, Jennifer Jones, is coached in a private violin lesson with Ann Cafferty, violinist, Oklahoma Symphony Orchestra, Oklahoma City, Oklahoma.

Richard Ross, photographer, Santa Barbara, California, shows how it's done.



Georgina Parkinson, Ballet Mistress of American Ballet Theatre, New York, New York, positions student Kerry Owens.



Bill Levis, actor, Tallahassee, Florida, working with students on a scene in acting class.

They listen

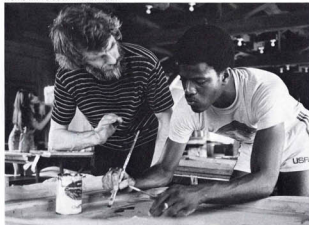
They encourage and critique.



They talk with you.

They REALLY CARE!

Terry Gravett, silkscreen printer, Brighton, England, works with student Kevin Wade.



"Never have I been able to do so much, learn so much and be taught by such outstanding professionals. I produced more quality work during this summer than I have during a whole year in school."

Kevin Wade, Oklahoma City, Oklahoma
Printmaking Student

A RICH EXPERIENCE IN ALL THE ARTS

The "Incredible Baronova"... still ONSTAGE

"The beauty of this place is that they not only teach each student in his own particular field of study. But there is a mingling together of different arts so that the photographers, poets, dancers and musicians all get together and are influenced by each other. I think it is extremely important if you want to become an artist that you have a rich inner world."

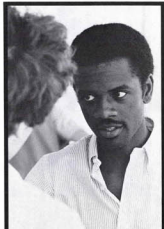
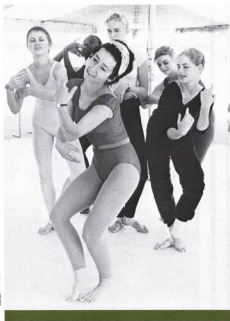
"Here, one gives with love... when one gets students like I've found here, who really work with enthusiasm and want to please you, then I could stay twenty-four, twenty-eight hours a day, just giving, giving, giving, because I feel they take. They take with pleasure, with interest, with an inquiring mind, and they try so hard. And if you see a tiny little light or understanding sparkling there, it's such a colossal moral satisfaction for me!"

Irina Baronova

The Workshop

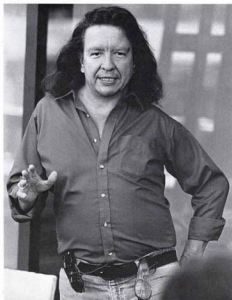
Irina Baronova, Russian Ballerina, gave a two day interdisciplinary workshop for actors, mimes, modern dance and ballet students. Each class then presented their own version of a variation from the prologue of the ballet, *Sleeping Beauty*. The scene from *Sleeping Beauty* takes place on Princess Aurora's christening day. The powerful Lilac Fairy and other guests have given their gifts and blessings to the baby when in storms an uninvited guest, the evil fairy Carabosse! She declares that because of the insult she will curse the baby who, on her sixteenth birthday, will prick her finger and die. The Lilac Fairy orders Carabosse from the palace and although unable to remove the curse, the Lilac Fairy softens it. What Carabosse has said will come to pass but Aurora will not die, she will sleep one hundred years and be awakened by a prince who will carry her off to live happily ever after.

Resulting presentations from the classes were wonderfully imaginative and often humorous. The mimes presented an off the wall "western version"—the prince arriving at the head of a thundering posse. The actors brought the house down in laughter when the Lilac Fairy asked Carabosse for information regarding her "new wonder drug that gives you a high for one hundred years." In this "modern" version the prince arrived from Hollywood complete with Cadillac and credit cards and carried Aurora away to his waiting Lear jet.



GETTING TOUGH ON YOURSELF

Scholder shakes them
up . . . again!



THE CRITIQUE SESSION . . .

"The role of the faculty here is to constantly encourage students. My role however, as a guest artist is different. I come in and shake 'em up. I believe it's important for students to have professional criticism. It's not easy on them because they tend to take it personally. They're young and inexperienced . . . in most cases they're working in clichés which is natural. They're students. Just the same I can't pull any punches with them. The best thing I can do is give them honesty. Of course, I try to explain that it's my frame of reference only, but I tell it like it is. I don't think I can hurt a true artist, because a true artist is a rebel. If I say something against his work he'll say 'OK. I'll show you Scholder and in doing so, he'll show himself!'"

Fritz Scholder



TELEVISION INTERVIEW . . .

Excerpts from a television interview with Mike Kemper, printing student and Lola Hall, KWTU, Channel 9, Oklahoma City.

Lola:
Mr. Scholder didn't like your print did he?

Mike:
I know, I can't believe it. That's OK though because I like it. I'm going to do what I'm going to do. I mean, I really respect his opinion and what he has to say about it but I'm going to do my art work the way I'm going to do it.

Lola:
To be a strong artist you must first be a strong person. At Quartz Mountain that is coming too.

PAINTING DEMONSTRATION . . .

"I think it's a very interesting experience to see a painter paint because you usually don't. To paint in front of people is always difficult, because painting is a very personal activity that one does alone in one's studio. Everyone works differently. I work fast and furiously, I almost attack the canvas. For me, it's a real turn on, a real joy. The first encounter is, in a way, a very creative one. It's a matter of almost doing battle with the canvas. Either you will win or the canvas will win. Because of that when I do touch the canvas, I make sure that the canvas knows it. I don't go in timidly. Paint drips, it splashes, it does all kinds of things, and at times it can work, other times it doesn't work. It's a very interesting process, creating something that is of you. It doesn't matter if anyone else likes it. It's up to me . . . whether I love it.

This one I'd like to keep. Last year I did a painting, and afterwards, some of you may remember. I took a knife and slashed it to ribbons. The point of that was that one cannot be precious with one's work. I'm not going to do that tonight. Instead I'm leaving this painting to the Institute. I'm calling it "Oklahoma Portrait."

Fritz Scholder

THE POSTER

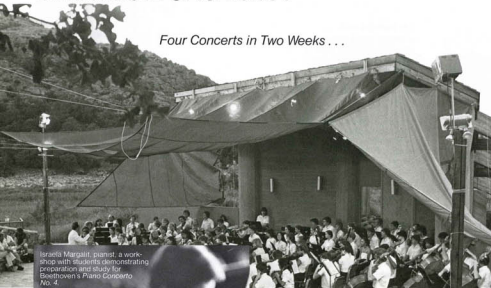
The Institute wishes to thank Mr. Scholder for his poster "Purple Rose #2" commemorating the 81 Institute (see front and back cover). He has generously donated an edition to the Institute as a fund raising benefit. The purchase price is the artist's gallery price . . . \$25.00 unsigned, \$45.00 signed. All orders are tax deductible.



ONSTAGE ONSTAGE ONSTAGE ONSTAGE

THE INSTITUTE ORCHESTRA

Four Concerts in Two Weeks . . .



Israeli Margalit, pianist, a workshop with students demonstrating preparation and study for Beethoven's Piano Concerto No. 4.

Maestro Luis Herrera de la Fuente conducting Tchaikovsky's Symphony No. 5.

"I think at this age more than any other age inspiration plays a very important role in your development. If you happen to encounter artists you admire to give you this feeling of how wonderful it is, how worthwhile it is, then it may give you the courage you need in life to pursue a very difficult profession."

Israela Margalit, New York, New York
Concert Pianist/Guest Artist
Soloist with the Institute Orchestra
for Beethoven's Concerto #4

"Husa's *Music for Prague 1968* is an extremely difficult orchestral work. I mean, it's hard for faculty musicians to play and I had my doubts about the kids being able to do it. We had only two days to rehearse and we were all very anxious about the concert. But the students amazed me and the performance was incredible! In all my years of professional playing that night will remain a highlight. The audience was literally moved to tears."

Darrel Randal, Albuquerque, New Mexico
Oboe Instructor, Institute Orchestra
Albuquerque Symphony Orchestra

"I'd like to speak about coming to places like Quartz Mountain. I remember the people who were so important in my life, making me a better musician. I hope I can give these young people a bit of what they gave me. In fact it's not really giving back. For me it's a continuation of fulfilling myself within someone else in order to carry on the tradition of music making. There's such a tremendous need for young people to continue this art of making music . . . it cannot be lost."

Eudice Shapiro, North Hollywood, California
Violinist/Guest Artist

"I had the opportunity this summer to visit Quartz Mountain and to hear an orchestra performance by the Institute Orchestra. They played very well, and it was obvious that the students had the close supervision and support of their teachers.

The program I heard, featuring Tchaikovsky's *Symphony No. 5*, under the direction of Maestro Luis Herrera de la Fuente, was a first class presentation. It was an example of the best kind of music making."

Dr. Thom Ritter George, Quincy, Illinois
Music Director and Conductor
Quincy Symphony Orchestra

Karel Husa, conductor and composer, rehearsing the orchestra for *Music for Prague 1968*.



Eudice Shapiro conducting master class for violin students.



ONSTAGE ONSTAGE ONSTAGE ONSTAGE

ONSTAGE AS A PERFORMER . . .

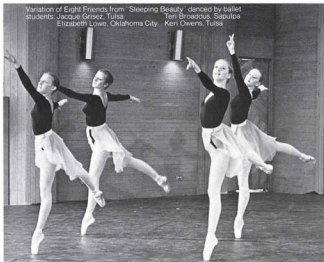


TOP:
Scene from "The Journey of the Fifth Horse" by Ronald Ribman
Liza: Dawna Bridgewater, McAlester
Nickie: Chris Wilson, McAlester

CENTER:
Scene from "The Crucible" by Arthur Miller

Proctor: Joe Wallace, Bartlesville
Abigail: Erin O'Brien, McAlester

BOTTOM:
Scene from "Jack of the Submission" by Eugene Ionesco
Robertia II: Vicki Pemberton, Ardmore
Jack: Rob Hudson, Tulsa



Variation of Eight Friends from "Sleeping Beauty," danced by ballet students. Jacque Grisez, Tulsa Ten Broadbous, Sapulpa Elizabeth Lowe, Oklahoma City Kerri Owens, Tulsa



Modern dance students present "White on White #3"



The mime class presents "Cain and Abel"
Hugh Walkinshaw, Tulsa and Gerry Gerstach, Jr., Lawton

"I came to Quartz Mountain to sew seeds. When the seeds take hold and you see the blossoming happen it becomes a wonderful experience."

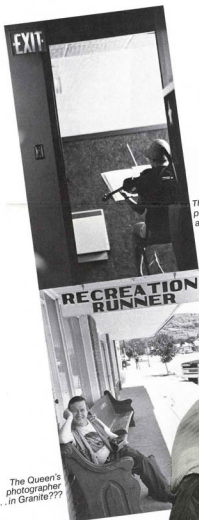
Bert Houle
Mime Instructor



OFFSTAGE WHO CAN FORGET????



The Torpedo

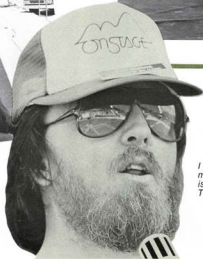


The plush, private practice areas.

The Queen's photographer ... in Granite???



From pointe shoes to cowboy boots.

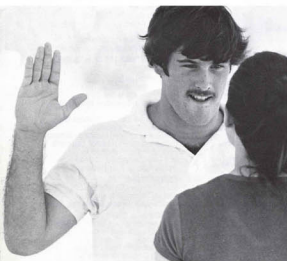


I have an announcement to make: This is not an art camp. This is a music camp.

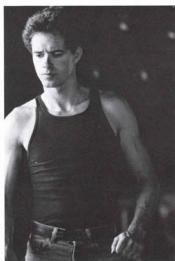
"Mom"



DMA
you lost what?



I swear I don't have a girlfriend back home.



Mr. Beautiful



The photography class production of Swine Lake under the artistic direction of Richard Ross.



The Quartz Mountain Jug Band.



The director, Mary Frates before camp...



... after camp.

Buzz Words

Cliche — audacity — taboo —
transcend — paradox
Where's Mary?
That's a real Ross!

“

The Mime Creed ”



“Everything
is in control
because
I am in
control!”

Gen. Jim Jackson Haig.



Darling! Could you pick
up the tempo just a bit?

Buzzard — for buzz words



QUARTZSHIPS

I Want to Take You with Me . . . When I Go

Oh my friends,
it's sad to leave you
I love you so much,
you must believe
The mountains,
they're calling to me,
But I have to leave

CHORUS:

Can I take a piece of you
With me when I go?
Borrow your smile?
For awhile
Some things I don't understand
Some things I know
I want to take you with me
When I go

Well, the telephone can connect
our voices
But a smile can't travel the wires
I don't know when I'll be seeing
you again
Memories of those good times
bring us home

Poem/Song Lyrics[®] by
LAURA BIGBEE, Edmond, Oklahoma
Writing student
At closing ceremonies 6/21/81



APPLAUSE

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Oklahoma's Great Plains Country
Oklahoma State Department of Education
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Please send me _____ application form(s), _____ newsletters.
Please put my name on your mailing list.
Please send newsletters to my friends or students listed below.

NAME	ADDRESS
CITY	STATE ZIP

I am a student teacher parent

(area of interest)

(Name of High School)

I have friends who would also like information and an application form:

Name	Address, City, Zip	Art form
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Name	Address, City, Zip	Art form
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 Dr. Clyde Howard, Elk City
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 Lawton-Fort Sill Art Guild
 Lawton Philharmonic, Norman's Association
 Lawton Public Schools
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 Mrs. Thomas Shuller, McAlester
 Sigma Alpha Iota Alumnae, Oklahoma City
 Mr. & Mrs. C. J. Sillas, Bartlesville
 Mrs. Arlene Silbermann, Oklahoma City
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 Jeanne Hoffman Smith, Oklahoma City
 Mrs. Bernie Stephens, Lawton
 Mrs. Samuel Stone, Tulsa
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 Mrs. John Voorhes, Oklahoma City
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 Dr. & Mrs. Nat Walker, Stillwater
 Mr. & Mrs. Kenneth Walter, Elk City
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put the Oklahoma Summer Arts Institute ONSTAGE in June '82

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AUDITIONS

Plan Now for the Summer of '82

INSTITUTE DATES JUNE 6-20, 1982
HIGH SCHOOL STUDENTS AGES 14-18

Note: All applicants must audition or submit examples of their work to be admitted to the Oklahoma Summer Arts Institute. Interested students should request an application form immediately. (To send in your request for an application form, see page 14).

VISUAL ARTS:

Printmaking, Photography and Painting
January 27-30 Deadline for portfolios (6 works, no slides, in various media) to be sent or delivered to: Oklahoma Summer Arts Institute, c/o Young Talent in Oklahoma, Oklahoma Arts Center Annex, 3000 Pershing Blvd., OKC, OK 73107. Hand-delivered portfolios should arrive January 27-30, 1982 between 12:00 noon and 5:00 p.m.

WRITING:

Creative Writing
March 1 Deadline for portfolios (7 examples of poetry, short stories or song lyrics) to be sent or delivered to the Oklahoma Summer Arts Institute, 640 Jim Thorpe Building, OKC, OK 73105.

THEATER:

Acting and Mime
OKC: February 27—Oklahoma Theater Center, 400 W. Sheridan, OKC.
Acting 10:00a.m.-1:00p.m.
Mime 2:00p.m.-4:00p.m.
TULSA: March 6—Tulsa Arts and Humanities Council, Harweldon House, 2210 S. Main, Tulsa.
Acting 10:00a.m.-1:00p.m.
Mime 2:00p.m.-4:00p.m.

DANCE:

Ballet and Modern Dance
OKC: February 28—Ballet Oklahoma, 7421 N. Classen, OKC, OK.
Ballet 1:00p.m.
Modern Dance 2:30p.m.
TULSA: March 7—Tulsa School of Ballet, 3315 E. 33rd Street, Tulsa.
Ballet 1:00p.m.
Modern Dance 2:30p.m.

ORCHESTRA:

Strings, Winds, Brass and Percussion
Tulsa:
March 5—Tulsa Arts and Humanities Council, Harweldon House, 2210 S. Main
Tulsa, 4:00p.m.

Muskogee:

March 5—Muskogee High School, 3200 East Shawnee, Muskogee, 8:00p.m.
McAlester:
March 6—McAlester High School, 220 E. Adams, McAlester, 10:00a.m.
Lawton:
March 8—Lawton High School, 11th and Ferris, Lawton, 4:00p.m.
Ponca City:
March 12—Ponca City High School, 5th & Overbrook, Ponca City, 8:00p.m.
Ardmore:
March 13—Goddard Center, First Avenue and "D" Street, S.W., Ardmore, 2:00p.m.
Norman:
March 14—Fine Arts Center, Rupel Jones Theater, Rm. 106, 563 Elm, University of Oklahoma, Norman, 2:00p.m.

PARENTS AND HIGH SCHOOL TEACHERS!!!

If you have talented students who should be encouraged to attend, write to us for application forms and additional newsletters for your students.

Look for confirmation of audition dates in the winter newsletter.

ONSTAGE

June 6-20 '82

Fall Newsletter 1981 3/1

Oklahoma Summer Arts Institute
640 Jim Thorpe Building
Oklahoma City, OK 73105

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Mary Y. Frates: Director
Mary Gordon Taft: Assistant Director
Legh Burns: Music Director
Joan Wernersbach: Special Projects Director

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