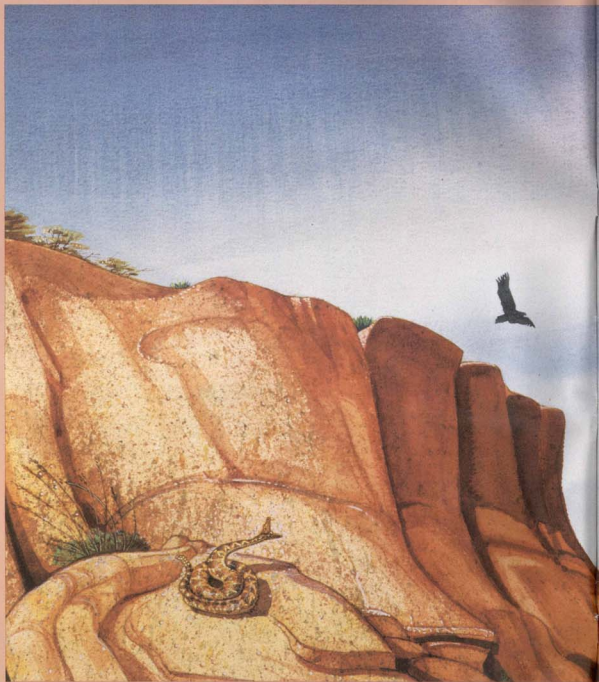


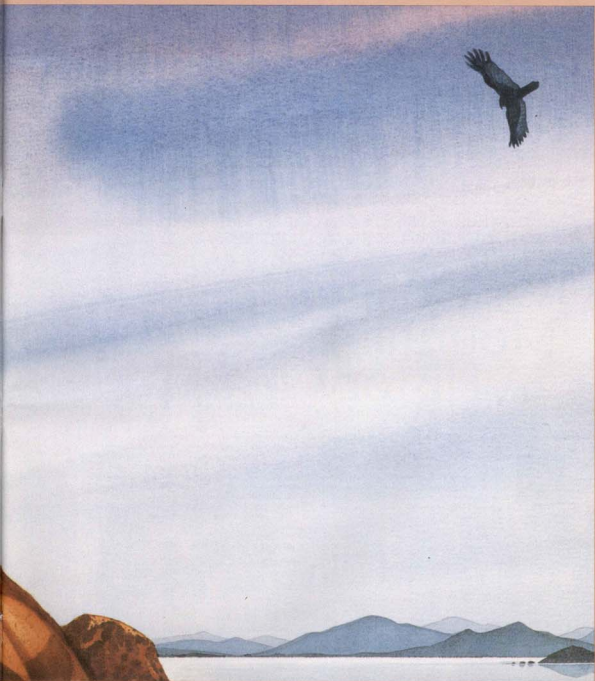
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*"Diamondback Bluff,"* watercolor, 12"x12", D.J. LaFon

# QUARTZ MOUNTAIN LONE WOLF, OKLAHOMA

A Great Plains Campus  
The Oklahoma Summer Arts Institute:  
A Fine Arts Camp, Students 14 - 18

Acting ❖ Ballet ❖ Drawing ❖ Mime ❖ Modern  
Dance ❖ Orchestra ❖ Photography ❖ Writing

## Quartz Mountain: A History

### Archeology/Anthropology

According to the Oklahoma Archaeological Survey, Quartz Mountain State Park lies in the short grass plains and mixed grass prairie of the Washita, Canadian and upper Red River basin area. Between 1963 and 1980, extensive surveys were completed around Lake Altus in Greer and Kiowa Counties which revealed that the Quartz Mountain area was home to prehistoric peoples.

A 9,000 year old bison-kill has been briefly studied in Jackson County, adjacent to Quartz Mountain. Nearby, the Cooperton Site, in Kiowa County, has produced identification of woolly mammoth kills by Paleo-Indian hunters between 11,200 and perhaps 20,000 years ago. This site comprises the earliest known evidence of people in this state.

Since 1975, many archaeological sites have been discovered and evaluated in southwestern Oklahoma. There are 1,165 archaeological sites recorded in Kiowa County, which are principal sources of information on nearly 12,000 years of people living in south central Oklahoma.

An additional 883 sites recorded in Greer County, west and north of Quartz Mountain State Park, all contain important evidence for 11,000 years of human habitation on the Southern Plains.

### History

Spain and France traded the Quartz Mountain area back and forth during the early Spanish and French explorations until the final sale of the territory to the United States via the Louisiana Purchase in 1803. The Quartz Mountain area became imbued with Plains Indian culture. The area was

occupied by Kiowa, Kiowa-Apache, Comanche, Cheyenne-Arapaho, and Wichita-Caddo until the late 1880s. Although the U.S. Army was charged to regulate the territory and a treaty was issued prohibiting mining, gold was discovered in 1887, and the area was overrun by prospectors. The military did finally regain command of the area and for the most part prevented further mining and destruction of Indian ranches and fields. In 1901, the land was opened to white settlement and again the gold fever returned. Although the second "boom" outlasted the first, by 1904 it was over.

In the mid-1900s the Quartz Mountain area again experienced a boom, this time in the form of a resort/recreation facility. Development of the park was started by the Civilian Construction Corp (CCC). The National Park Service officially transferred Quartz Mountain to the State of Oklahoma in 1937-38.

The city of Altus completed construction of Lugert Dam in 1927, creating Lake Altus-Lugert, which continues to be used as a municipal water supply and to provide water for irrigation of approximately 48,000 acres of farm land in southwestern Oklahoma. The reservoir also provides flood control on the North Fork of the Red River.

The Quartz Mountain Lodge was built in 1955. Devil's Canyon, southeast of Quartz Mountain State Park and Altus-Lugert Reservoir, was purchased in 1960.

### An Arts and Conference Center

The Oklahoma Summer Arts Institute moved to Quartz Mountain in 1978 following a statewide search by the Board of the Oklahoma Arts Institute for a site with beautiful natural features which could be secured for student safety.

In 1985, an Agreement between the Oklahoma Arts Institute and the Oklahoma Tourism and Recreation Department, defined the joint development of Quartz Mountain as an arts and conference center. This future development is based on a commitment to respect and preserve the natural environment, to establish educational programs of excellence which serve the state and the region, and to acknowledge the contributions of Native Americans to the area.

In 1989, the first phase of a capital improvements project, the Arts Complex, was dedicated in June during the Oklahoma Summer Arts Institute. The second phase, a conference center and performing hall, is projected for completion in 1992. Once again, a new "boom" appears likely as Quartz Mountain in the 1990's establishes itself as a regional cultural conference center with a national reputation. ■

# AN ARTS COMPLEX COMES TO LIFE

## Dedication '89—A Celebration/June 17 - 18, 1989

As last year's programs of the Oklahoma Arts Institute have a home thanks to the generosity of the Oklahoma Legislature and donors from the private sector who contributed matching funds for five new state pavilions and an amphitheater:

- Conoco Inc., Ponca City
- The Kerr Foundation, Oklahoma City
- Siskens Foundation, Norman
- Macklurg-Hulse Family, Oklahoma City/Tulsa
- McCasland Foundation, Duncan
- Southwestern Bell Foundation, Oklahoma City

The new buildings enable students to study in beautiful new facilities which have been constructed with the extraordinary involvement of Quartz Mountain as a backdrop. The pavilions, grouped around the amphitheater, form a small village where performing and visual arts students can gather in the interior courtyard for activities or work outside on balcony decks which open on the backside of the pavilions. Each of the five pavilions has wonderful natural light, high ceilings and oak floors. These buildings are multi-use facilities and can accommodate lectures, dance, theater and visual arts classes.

The amphitheater, at the center of the complex, is used daily for rehearsals by the performing arts. Orchestral concerts in the evening at the amphitheater, are very popular with residents from the region and often, there are substantial audiences from Alaska, Hobart, Canton, Mangum, Bilar, Lone Wolf and other communities in the Quartz Mountain area.

Each year dedication of the studio pavilions and the amphitheater has been long awaited. We've come a long way from the days of using hay bales for chairs and tents for classrooms. It is indeed a time to celebrate. The new students keep asking how we could function in the past without the pavilions. It's a good question. How did we manage to deal with heat, rain, wind and the stresses of second guessing the weather?

I suspect we managed the same way we do today...with the love for our art forms, respect for our mentors, and joy in working together as we did before. It's nice to be home!

Mary F. Fruts,  
President,  
Oklahoma Arts  
Institute

In representing the Oklahoma Legislature, I take great pride in acknowledging the State Arts Council of Oklahoma and the Oklahoma Tourism and Recreation Department and their work with the Oklahoma Arts Institute. The Institute, based here in Oklahoma's Great Plains Country, is of great importance not only to those of us in the surrounding environs of Quartz Mountain, but to all of the people of Oklahoma.

As a time when we are concerned about the quality of education in our state, the Institute is an outstanding example of excellence—providing quality programming for talented youth, community artists, teachers and positively impacting our local school systems.

The dedication of the Arts Complex is a tribute to more than a decade of cooperation and joint support from the public and private sectors. The unique partnership between government and those businesses, corporations and foundations which support the Oklahoma Arts Institute for the purpose of developing Quartz Mountain as a cultural center, is a model for other states to emulate. This partnership is a source of pride to us in the Legislature who value this relationship with the private sector.

It is significant that the Oklahoma Arts Institute was awarded the Distinguished Service Award from the National Governors' Association at the annual meeting in Chicago this year. Oklahoma shared this honor with author Eudora Welty from Mississippi.

Each summer when I visit the Institute at Quartz Mountain, I am proud of our cooperative work here and its potential for all of Oklahoma.

I look forward to the day when people from across the United States will come to Lone Wolf, Oklahoma, to participate in programs at the Oklahoma Arts Institute Conference Center.

Tim Honnell, Governor  
Oklahoma State Senator  
Seyler, Oklahoma

The dedication of the Arts Complex marks the end of a three year financial commitment of Southwestern Bell to match state funds to build the Great Plains Amphitheater.

My company, like other businesses, corporations, foundations, and individuals contributing to the capital improvements project at Quartz Mountain, has been involved with the Institute for a number of years as donors to its programs. When the time came to begin an endowment and build much-needed program facilities, we stepped forward to provide funding for several reasons: the vision of Quartz Mountain as a regional arts and conference center was an exciting incentive, and, of course, we were eager to provide a permanent home for the Oklahoma Arts Institute. As well, we wanted the Oklahoma Arts Institute as responsible stewards of our community investment funds. For some years we had observed the Institute at work—successfully balancing expansion program development with sound fiscal management—a large task for all non-profits in these difficult times in Oklahoma. And finally, we felt very comfortable with the Institute's partnership with the State of Oklahoma. This developed over a decade and was, by this time, defined by a contractual Agreement and a Master Plan and Marketing Plan for Quartz Mountain.

I have served for three years as the Chairman of the Board of Directors of the Oklahoma Arts Institute, and it's been a highlight of my civic service. The Institute has a dedicated and involved board, an excellent staff and a focused commitment to a well-defined mission for educating artists and audiences in Oklahoma. The dedication of these new facilities showcases a decade of visionary work and heralds a new beginning for program expansion for the Oklahoma Arts Institute at Quartz Mountain.

Ted J. Anshick,  
Chairman, Director,  
Board of Directors,  
Oklahoma Arts Institute

Today, as we gather at Quartz Mountain, I feel the strong magic of this place and reflect on the dynamic and vital program that the Oklahoma Arts Institute has become.

The State Arts Council of Oklahoma initiated the Oklahoma Arts Institute in 1976 after a statewide Governor's Conference on the Arts, called by then Governor David Boren, stated that arts education was Oklahoma's greatest cultural need.

At that time, the Council had been approached by a group of parents seeking in-state opportunities for young people in pre-professional arts training. In response to the conference and to these parents, the Council formed a statewide committee to study the possibility of establishing a fine arts camp here in Oklahoma. After a series of meetings, the committee was incorporated into the Oklahoma Summer Arts Institute. Some members of that committee still serve the Institute including Nan Eck, D. J. LaFon, Sheila Silberman, one of the parents who first approached the Council, and Mary Fruts, whose professional direction has been a remarkable force in the development of the Institute.

In 1977, the newly-formed organization opened an "office" at the State Arts Council which consisted of a chair and table behind the copy machine. Our Council provided seed funds of \$5,000 that first year toward an operating budget of \$30,000. Today, the Institute has its own staff and office in Norman, Oklahoma. Its operating budget is \$850,000. These funds underwrite the Summer Arts Institute for high school students, a Fall Arts Institute for adults and an Outreach program, "We're Moving Mountains" which brings the exhibitions, publications and films of the Institute to communities across Oklahoma.

The Oklahoma Arts Institute remains in the family of the State Arts Council. It is one of five Advisory Staff organizations, which were formed to provide statewide services and includes the Oklahoma Museums Association, the Oklahoma Community Theater Association, the Oklahoma Symphony, the Oklahoma Council of Oklahoma, and the State Arts Collection.

Like the growth of the State Arts Council, the Oklahoma Arts Institute has come a long way in providing services to the community. This celebration testifies to its growth during the 80's. I hope to celebrate another milestone in the year 2000 when we gather here again to celebrate a fully-developed Arts and Conference Center for Oklahoma.

Betty Price, Executive  
Director,  
State Arts Council of  
Oklahoma

On June 17, 1989, Quartz Mountain again became a ceremonial ground. Today's ceremony to dedicate the new pavilions and amphitheater, marks the beginning of a carefully planned and phased development of Quartz as an arts and conference center by the Oklahoma Tourism and Recreation Department and the Oklahoma Arts Institute.

The new Arts Complex marks very special ground. Quartz Mountain is a delicate ecosystem and comprises an area rich in anthropological history. It is a perfect place for Oklahomans to gather to study nature, our culture, and to reflect on the meaning of our human endeavor.

The Oklahoma Arts Institute chose Quartz Mountain as its program site in 1978. After a successful pilot program, conducted by the OAI, validated the idea for a fine arts camp for talented high school students in Oklahoma. Each year of residency has produced improvements in facilities here at Quartz Mountain. A new dorm was built to house students in 1984. In October, 1988 the Beverly Badger Memorial Library replaced the Lagerer Lounge in the Lodge.

Master planning at Quartz is an essential and continuing process in the development of this area as an arts and conference center. These limited resources must be carefully managed to insure a proper balance between protecting the natural environment and developing new facilities. The Oklahoma Arts Institute, because of its concern for the environment and its sensitivity to Quartz's cultural history, is a valued partner in this planning process.

Projections for future trends claim that arts and cultural activities will soon be more popular than spectator sports. Summer arts festivals and arts workshops are expected to experience unprecedented growth in the near future. The new Arts Complex affirms that we are in the vanguard of these "megatrends."

This new facility belongs to the people of Oklahoma, citizens from the surrounding communities who attend concerts and symposia, and students statewide—young and old—who come to study here. We invite all Oklahomans to partake in the educational offerings at Quartz Mountain.

Glen Salinger, Executive Director  
Oklahoma Tourism and Recreation Department

Key players in the Phase I Capital Improvements project at Quartz Mountain gather during Dedication '89 festivities. They are from left: Mary Fruts, president-OAI; State Senator Gilmer Capps; Seyler; Ted J. Anshick, chairman emeritus-OAI Board of Directors and V.P. President-Southwestern Bell Telephone; Betty Price, executive director-State Arts Council of Oklahoma; and Glen Salinger, executive director-Oklahoma



# CELEBRATING

## A Salute by Kiowa Warriors The Black Leggings Society Saturday, June 17, 1989

The Black Leggings Society traces its origins to the 1800s, when Goo-La-He, a white man captured and reared by the Kiowa Indian tribe and held in high esteem for his bravery, led the tribe in battle.

It was Goo-La-He who gave the society its most striking item of dress, a red cape, taken from a Mexican officer whom the great Kiowa warrior had slain in battle. The cape has become a symbol of the society. Other distinctive elements of the Black Leggings costume are the "nan lon ki," the Kiowa word for black legs or leggings. A distinctive breast plate is also worn.

On November 23, 1958, after consultation with and approval by tribal elders, the Kiowa tribe's legendary Black Leggings Society was revived by Gus Palmer, Sr. who was elected Commander. The Black Leggings Society is a society of warriors entrusted with the protection of their tribe and area of encampment. Today, the Society continues the warrior's commitment to tribe and country, honoring those

tribal members who served in the U.S. military. The society also concentrates on tribal problems and programs of mutual help.

Three of the four Black Leggings who presented the colors at Quartz Mountain on June 17, 1989, are great-grandsons of Goo-La-He, one is a great, great, great grandson.

◆ Gus Palmer, Sr., served in World War II as a Waist Gunner on a B-17 Flying Fortress for the Army Air Corps. After eighteen successful missions over the Rhineland and Central Europe, he was awarded two Air Medals, including a Presidential Citation.



The Great American Indian Dancers performed a beautiful "Hoop Dance" during Dedication '89 festivities.

◆ Dixon Palmer, served in World War II with the Army's 45th Thunderbird Division as an Infantryman in Sicily, and mainland Italy.

◆ George Palmer, served with the Army's 5th Cavalry in World War II.

◆ Lynn Palmer, great, great, great grandson of Goo-La-He, served in the Navy on the U.S.S. Constellation during the war in Vietnam. His father served in the 10th Army Division in Europe during WWII. He was killed there and is buried in France.

Except for tribal functions, the Black Leggings Society rarely appears in public. Their presence at Quartz Mountain for Dedication '89 was a very special occasion. ☐

Lynn Palmer, left, and Gus Palmer, center, conduct the smoking ceremony in one of the new studio pavilions. Faculty artist Weather Nelson, right, points to the ancient rite and is blessed by the sacred smoke of the cedar tree.



Members of the Black Leggings Society post the colors during Dedication, '89 ceremonies, June 17, 1989.

## What a Special Evening This Has Been.

We are reminded of the richness and diversity of our state as we listen to the words of the Kiowa "Flag Song" sung by members of the Black Leggings Society. During the singing of the "Flag Song" and "America the Beautiful," I was reflecting that courage is a rare quality. It takes courage to dream and act upon those dreams. So often we do not have the courage to dream—we shrink back from big thoughts. That is why tonight is so special because we are celebrating a vision that has become a reality. This occasion marks a milestone in a dream that is coming true as we officially dedicate the first phase of the Arts Complex, this amphitheater and the five new studio pavilions. And as dreams come true, we begin to dream again of a second phase, the building of the concert hall and conference center.

These new facilities remind us that the 80s have truly been a "Decade of Dreams."

Much has been accomplished here in only ten years. The State of Oklahoma has appropriated \$1.5 million which is being matched by funds from the private sector to develop Quartz Mountain as a Cultural Conference Center. As well, the Arts Institute has reached its first \$1 million mark in fund-raising for an endowment to secure the future of its programs here.

How appropriate this evening is to celebrate these accomplishments with those who first occupied this part of our state, Native Americans, Kiowas and Comanches.

As we know from the writings of Native American author, N. Scott Momaday of the Lone Wolf family, this area of our state was a place of spiritual significance to the Plains Indians who held their sacred sun dances in this region. We are again reminded of the continuing contributions of Indian citizens to the richness of our state, like threads woven into a tapestry of great beauty. They have preserved and maintained the integrity of their culture despite the great challenges to them. How much we owe them for keeping alive values so needed in our world today—such as reverence for the earth itself. We must reclaim this reverence if we are going to survive on this planet. So tonight, we celebrate the continuum of a kind of



# OUR HERITAGE



Comanche Medicine Man George Wingoit Wotsheteler smokes the Great Plains Amphitheater, the Institute Center, a sacred fire to the Comanches. OAI President Mary Frates assists by holding the arm. The Comanche smoking ceremony of the new facilities at Quartz Mountain, herald all activities and people who enter and work in the pavilions and amphitheater.



Orchestra and the audience with the smoke from the Comanche smoking ceremony of the new facilities at Quartz Mountain, herald all activities and people who enter and work in the pavilions and amphitheater.

## A Comanche Gift of Song June 18, 1989

In the past, the Quartz Mountain area has been a ceremonial ground for Native American people especially members of the Kiowa and Comanche tribes who gathered in the Wichita Mountains to celebrate their annual abundance. At "Dedication '89," Quartz Mountain became a ceremonial ground once again.

spiritual experience begun by Native Americans and continued in this place by young Oklahomans of every racial, ethnic and religious background who participate as students at the Oklahoma Summer Arts Institute.

Tonight, I had a discussion with some of the Institute instructors and guest faculty, and they said to me what I have heard every group of instructors say over the last ten years. In their opinion, this program uniquely demonstrates excellence, intensity, quality and spirit. These great teachers claim that the Oklahoma Summer Arts Institute is like no other. It is the finest arts institute in the United States. How proud we are to have it located here in Oklahoma at Quartz Mountain. Great teachers impact our lives because they pull from us the very best

that is in us and cause us to strive to do our best. How fortunate we are to have so many gifted instructors willing to come to Quartz Mountain to give of themselves.

The arts touch our lives in so many ways. They give pleasure and meaning in a world in which the only constant seems to be change itself. It has been said by Joseph Conrad that, "the artist speaks to that part of our being which is not dependent on wisdom, to that which is a gift not an acquisition and therefore more permanently enduring". He was speaking of the thread that forms a continuum through all generations, the sense of pity, beauty, pain and mystery that surrounds all of our lives. The arts give us perspective. John Kennedy, during the turbulent times he served as president, wrote about what the arts meant to him. "When power leads man

would have remained as unknown to us as landscapes on the moon." Thanks to art, instead of seeing a single world, our own, we see it multiply. So we have before us as many worlds as there are visions of creative artists.

Tonight we celebrate the spirit of giving back. We would not have these new facilities unless people cared more about the opportunities for the next generation than they cared about their own present pleasures. We have a great country, and not just because we are a free country where we give opportunity to people for individual achievement in the arts, and business, and in government. We are a great nation because we lead the world in terms of the willingness of our people to give back to others. Our nation is unique in the world because our people give their time as well as their money. The average American adult gives five hours out of every week of his or her own time to serve the community. It's not enough to have the ideas. Someone must write down the ideas, and someone else must care enough to build a library to house the idea, and build a school, church, institute or synagogue for that idea. That skill must be cared for and passed on to the next generation. That is the spirit exemplified by those who not only give of themselves as teachers in this Institute but also by those who have given of their means to build these pavilions for the young people who will come after these young people here today. So, tonight we do two things: we officially dedicate this amphitheater and these pavilions in hope and in certainty that they will be used as a place for educational excellence, the development of talent, the drawing out of the best in Oklahoma's young people now and in the future. And, we do something more important, we dedicate ourselves. We dedicate ourselves to finding ways to creatively give back to those communities and those institutions that have nourished us. May this very special and remarkable program, the Oklahoma Summer Arts Institute, continue to touch the lives of young Oklahomans, generation after generation, forever and ever. Thank you very much.



to arrogance, poetry reminds him of his limitations. When power narrows the areas of man's concern, poetry reminds him of the richness and diversity of his existence. When power corrupts, poetry cleanses. For art establishes the basic truths which must serve as touchstones of our judgment."

Through the arts we are able to enrich and broaden our lives. One of the remarkable things that strikes me about the Oklahoma Summer Arts Institute is that the student musicians don't just have a musical experience while they're here. They also gain from association with the poets, and the poets gain by association with the other writers and the writers with the visual artists, mimes and dancers. They all draw strength from one another. As Marcel Proust wrote, "only through art can we get outside ourselves and know another's view of the universe, which is not the same as ours and see landscapes that

### Wild Horse Singers

A group composed of Comanche Indians, the Wild Horse Singers, sing, dance and drum traditional Native American songs. Their songs are sung in native Comanche language. On Sunday morning, June 18, during Celebration of the Spirit at the Great Plains Amphitheater, the Wild Horse Singers performed the "Comanche Flag Song," commemorating the return of



Comanche Indians, The Wild Horse Singers, sing, dance and drum traditional Native American songs, June 18, 1989, at Sunday's Celebration of the Spirit.

warriors from the world wars. They also sang the "Charge" song which is always sung after the "Flag Song," both of which instill pride in patriotic values. The singers, in their "Closing Song," bade everyone farewell with the hope that all will meet again and bring new friends to join the gathering.

### Flute Songs by Edmund Nevaquaya

As the lead singer and manager of the "Wild Horse Singers," Edmund Nevaquaya plays a hand-made flute of white and red cedar, pine and cherry wood. A self-taught flutist, he performs songs composed by his father and original Native American scores obtained from the Smithsonian Institute. At the Celebration of the Spirit, Nevaquaya performed "Sunrise Song," "I Saw an Eagle Fly," and a new piece, "Quartz Mountain Song," commissioned by the Oklahoma Arts Institute for Dedication '89.



The Honorable David Barm United States Senator Dedication '89 June 17, 1989

Comanche musician Edmund Nevaquaya explains "Quartz Mountain," an original flute song he wrote for the Oklahoma Arts Institute.

U.S. Senator David Barm (D-OK), delivers the keynote address during Dedication '89.



**T**

# he Oklahoma Summer Arts Institute at Quartz Mountain is a national model. It's the finest organization of its kind in the country."

*Richard Thomas III,  
Ballet Teacher  
Richard Thomas IV,  
Acting Teacher*



Richard Thomas IV, Actor-Son

## IV

I've been talking to my students. I tell them that if they are determined to go to school to study acting, then they should be sure that they study other things as well to open their minds. Just because we're artists doesn't mean that we can't become as closed-minded and bigoted as anyone else. In fact, there's nothing more irritating than trying to talk to a 'creative person' who doesn't care about the rest of the world, or who doesn't know anything else. Actors particularly have to learn about other things because they have to use everything in their work. So much of what we depend on what we know of other things. So I have told my students if they're going to take the time to go on to school, make sure they study a number of things. I'm an actor, and I was never in a drama department in my life.



Richard Thomas III, Dancer-Father

## III

I think children should not leave home until they're 17, until high school is finished. Then, I think a parent can feel it's alright for young people to go off into the world to start their lives on their own—whether that's to go to college, or go to school to be a dancer, or go to school to be an actor, or whatever. And hopefully, they've had enough good influence both artistically and in the home to make them honest and strong. The biggest help that parents can give their children is to have a home for them to live in. The lucky child is the child who has a mother and father at home, who sees that they get plenty to eat and sees that they have eight hours sleep every day. And, if they want to be a doctor, a lawyer or an Indian Chief, then parents should go 'at it' with them. Whatever their heart's desire is what parents must support!

A lot of people who come to this arts camp know what they want, but they're reluctant to say out loud what that is because they've been schooled in the fact that when one leaves home, one must become a wage earner. This very often makes them insecure. How much money does a ballet dancer make? How much money does an actor make? Well, a ballet dancer, doesn't make much money. An actor doesn't make much money.

If you really want to be a ballet dancer and know you won't make much money, then you'll be surprised to learn that it is actually an affordable way of life. The money will be there. As a matter of fact, some ballet dancers make a lot of money today! But my point is, you can't go into any art for the reason of making money, because making money is in itself an art, and a goal. If you want to make money then go and be a hustler and make money. Don't get that confused with acting, singing or dancing.

Support your child, don't push them. You have to let your child find his own way. In Richard's case, his mother and I were both in the theater. But for those people who do not come from a theatrical background, they should know that young artists will find their way. I came from a family which was not in the theater. I had my parent's indulgence, and they lived with my choice. They didn't like it, but they did it. I found my own way. Just go do it! If you want to be an actor, then go be an actor. You'll find out how to do it. But, don't go to live the lifestyle. The lifestyle is not the art form!



## IV

The theater is a wonderful place for children. It's an extended family. People support and depend on one another. My kids love the theater. All children know what acting is. They get it.

Students need a little push, a little shove, on their own, working with a professional. If they go away from here knowing they've produced something, then they may be able to feel that they can do it outside in the world. And that's a good feeling. Any lesson you learn about acting is a lesson you learn about yourself as a person. They learn they can produce, paint something or play a great piece of music.



## III

Values. A sense of values is the most important thing for anyone. One needs a sense of understanding of what it's really about, a sense of understanding of the life ahead of you.

This is a very unique place. The moment these kids come through the gap up here, they fall into a situation in which no one is better than the next person. Here, we are all students...we are not actors. We are not dancers. We are students! We are here to inform and show what the art form is about. We are here to give students the work habits necessary to achieve that art form.



## IV

Priority and honest opportunity is necessary. Here, the priorities are right! Eat well, sleep well so you can focus. Find first the discipline within yourself and then apply it to the work.

This place has its priorities right. The emphasis is on working and clean living in the sense that you must be clear to do the work properly. It's rigorous, it's sentimental and it's beautiful, but it's primarily demanding. I think the priorities are straight, and I think it's a model, it should serve as a national model.

This place is unique in that it is refreshingly free of any political overtones. It's really just about the work. There's no social or political agenda. It's only about the work and in that sense, the students are not abused as objects to get money. They're cared for as human beings and that's what I respect most about the Oklahoma Summer Arts Institute.



# A C T I N G

Out of all the energy here and all the tight scheduling come extraordinary results. There are things coming out of these students in two weeks that takes a lot longer in other circumstances. They are here to eat, drink, sleep and live their art. They constantly surprise themselves because they are able to achieve things that they were never aware they could.

**Richard Thomas IV**  
Actor  
Los Angeles,  
California



Actor Richard Thomas performs a monologue from "The Hamfulness of Tobacco and Other Topics," during Faculty Onstage Showcase—one of several evening performances by faculty artists-in-residence at Quartz Mountain.

"There is so much more to learn in theater than I ever imagined, and being able to work with Richard let me learn more than I thought I could. It was the greatest experience I've ever had."

**Matt Boehm**  
Acting Student  
Tulsa, Oklahoma

**I**

started in theater but I worked in live television at the same time. Early television was an extraordinary combination of theater and film. It was not imitation filmmaking. It combined the disciplines of working in the theater with the techniques of working in front of the camera. It was really an entity in itself. I count myself extremely lucky to have come in towards the end of live television because of the nature of the work, the rehearsal process and the fact it was live. One take, that's it! Live television is still the most exciting thing to do. You get a certain kind of anxiety and excitement that is unlike anything ever performed on the stage. When an actor walks on stage he or she can say "this is my place, I'm in charge and there's nothing I can't deal with." In live television you're at the mercy of so many things, especially to the technical aspects. Time is figured out to the second, unlike theater where a performance can expand and contract.

When people see me on film they see my work. When people see me on the stage they see me work. On stage I'm always the instrument because there is no medium between me and the audience. Film is made up of celluloid. That's the actual physical entity. So the audience sees your work after a series of technical and

human processes that usually have little to do with you after the initial shooting schedule.

On stage you should use what ever will work. It should be a synthesis of every type of theater since the beginning of mankind. I try to explain to students about the nature of acting theories which is an ever changing process. It is never the same. Take Stanislavski's work on emotional memory... he all but abandoned it twenty-five years later. The work taught at the Actor's Studio in New York is like one chapter in that man's life. If you talk about Stanislavski, Sanford Meisner or Bertold Brecht, all these great teachers, what you end up with is "theory." We are individuals who struggle. If we can look at these methods of acting as human stories of gifted artists who are trying to work through their problems, then the work is demystified. It's humanized and we realize that we have to use whatever we can get out of these people. You have to use it all and end up with yourself. It's our nature to want to understand and figure things out. Following the processes of these theories is an enlightening journey. But, there is no law anywhere that says you have to work in a particular style or theory. ■



Acting students Garvie Bates, left, Longview, Texas, and Shannon Hayes, Clinton, right, take stage blocking cues from acting teacher Richard Thomas IV while rehearsing monologues from "James and Juliet," in the Lone Wolf Playbill, donated by the McCasland Foundation of Duncan.



Thomas, far left, discusses the importance of mental and physical preparation before rehearsals with Rose Mary Martinez, center-left, acting instructor, Michael Walker, center-right, Lawton, and Waylon Henley, far right, Ardmore.



Thomas answers a question from Ardmore student Michael Rabhal, right, Ardmore.

# WRITING

*The land here has a lot of energy. I get it from the students, and they from me. So we keep building. It's a very intense situation for two weeks and it's extremely exciting for everyone here. All the creative processes are the same for everyone, from scientists to artists. That's what we're here to explore.*

**Linda Hogan**  
Writer  
Illesdale, Colorado

*"I'm working for a map company and spent the week before attending the OSAI researching the Indian removals. I wrote a detailed account of each Oklahoma tribe. Being at the Institute under Linda Hogan, who has written poems on the emotions of the removals, has brought out all of my Indian feelings in my heart. She is an exceptional writer and instructor, and she is helping me to express how I feel about all of those facts."*

**Hannah Sibiski**  
Writing Student  
Norman, Oklahoma

*The small class size at the OSAI is designed to give students intense interaction with faculty artists. Writing teacher Linda Hogan spent a great deal of her class time with students outside answering questions and discussing metaphors in nature.*



Linda Hogan, writer, gives a reading of "Second Nature," during the Faculty Overlap Showcase—part of the evening curriculum during the Oklahoma Summer Arts Institute.

Melinda Stiles,  
Oklahoma City,  
works on a poem  
during class.



**L**

iterature is such a cute word. It sounds as if you should have a long cigarette holder to say it. I do many other things. That's important for writers, that they do something other than writing, that they have another life. It's easy to become insulated in the world of language and not develop your work on yourself. You have to force yourself to grow. Dance is a good analogy. You have to keep stretching. You have to keep up the discipline so you can leap and develop.

My work is very physical. You write with your whole body the same way you must do everything else. You have to be in balance to work, so you can become a whole person. To do anything well you have to pull it all together. If you can't, you won't be able to do anything well. It's a privilege to do any art, a privilege not very many people get. It's good if you can give that back to others. I also feel that's where I get my immediate value of myself, in writing.

I feel everything in the world is alive. Certainly the most pressing issue in our time is taking care of the land. In the U.S. and other places, there's a lack of spirit and I don't mean religious spirit, I mean a sense of life animation. I hear of street gangs and rampant violence and why wouldn't there be that? We essentially live in a death culture. That is all we see on television and we see it globally. When kids want to wear skulls in their ears, it's more than just a trend. They are just being honest. They are telling us that it's a very bankrupt time and it's a very hard time for life.

Hannah Sibiski, Norman, in Writing class at Quartz Mountain.

The stereotypes associated with minorities are nothing compared to the ones about Indian people. Jimmy Durham, a Cherokee writer, once said, "Indian people are romanticized to death, literally." That's very true. The stereotypes of Indians cancel them out as a people and make them disappear. When you find Indian writers in a library, it's usually labeled under anthropology, not literature. There are so many movements, but you don't have minority literature in mainstream America. The dominant culture doesn't integrate everything into itself. But, it is getting better. The diversities between writing movements in Indian culture is fascinating. Oklahoman Indian writers use very different images and styles than Indian writers in South Dakota. There's a huge body of work and it's growing all the time. There's a whole world of American literature that is basically ignored. Chicano, Indian and working-class literature are some of the best things right now. It's fascinating looking into the future as a writing teacher when people like the Vietnamese or Hmong start writing. You have a whole new area of literature that's very exciting. **OSAI**



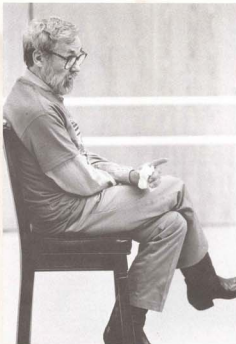
# BALLET

I like this age group because they are not predisposed to ideas. These young people from Oklahoma come to my class with an open attitude which is admirable in this day and age where most people, without any education, have already chosen to ignore everything. They learn a lot about the art of dance from me. They come in with a purse and out with a trunk, not just from my teaching, but the saturation from all the other disciplines around them.

Richard Thomas III  
Dancer  
New York City

"I've studied with Richard Thomas every year since I first came to the Oklahoma Summer Arts Institute. He's the first teacher who actually taught me that ballet technique is meant to be human not royal. The other students in ballet and the other disciplines inspire you to do your best. When you see how your art form draws from all of the others: the music, mime, acting, etc., you begin to understand the interrelationship between the arts and you can apply them to your own."

Elizabeth West  
Ballet Student  
Edmond, Oklahoma



Ballet teacher Richard Thomas III lectures his students on the academics of ballet.

Ballet students at work during class. All students, in each discipline, were in class six hours per day. The evening curriculum included lectures, demonstrations and performances by faculty artists.



I'm 63 and feel I've done what I've always wanted to do. That's not to say that I liked everything I did, but because of the ambience of the ballet world, it's absolutely wonderful! If you truly have something you love more than anything, then that's what you must do. If you're undecided, then it's not worth a hill of beans anyway and you can do something else. There are other things than dancing all day, a lot of literature, mathematics and the sciences that cannot be neglected!

Good ballet is never a hoax, whether modern, revival or a classic. I think that there are few if any interesting young choreographers today. I don't see many young people pursuing the idea of, "I want to do this because I don't want to do anything else, ever!" In America today I think there are maybe three Prima Ballerinas. You see the term "ballerina" is very misused and does not mean a woman who dances on her toes. A ballerina is a woman who dances a very long time, and very well to acquire a title. But, that doesn't mean that things are not going to change.

We don't have collaborations between artists in ballet anymore. We don't go to the theater like I described. It's time for a turnaround, a golden age. Everything has become very shallow and when an art form becomes shallow, it is very uninteresting to an astute person. When things get as low as dance is in America today, then it's time for young people to push forward and get something worthwhile going. The best way to do that is to know what happened before. If you don't have the history of your art form, you don't know how to judge what you're looking at. **BT**

**W**

When I was young, I went to the Ballet Russe de Monte Carlo. I had no idea what I would see, just thought I'd go look at it. It was Stravinsky's "Dances Concertantes," choreographed by Balanchine and designed by Eugene Bernan. What a package for your first moment in ballet theater. It was a mesmerizing, phenomenal thing, an absolute smash! And, I said, "I want to do THAT!" I began dancing seriously and studied with the great Nijinska. I went to the ballet every night. I remember an incredible performance of "Gaité Parisienne" with the great ballerina Madame Danilov. At the end of the ballet there is this terrific can-can and out spins Maria Tallchief. She jumped straight into the air, landing in the splits, and the house came down! You have never heard such screaming in your life! Tallchief stole the show. When the curtain fell, Danilov, who was terribly wise in the ways of the theater, came forward, took her bows and the people applauded. But, instead of stepping back, she took Tallchief's hand and presented her to the audience. And I thought, "Danilov is wonderful!" Here is a Prima Ballerina acknowledging a corps de ballet girl as a peer, BEFORE her peers! Danilov won the applause because she stole the whole evening in one gesture. That's called show business! That's the theater I grew up in. And, it's been watered down...not that I think we should depend on what exists so far, because I think you cannot, in time, do less, you have to do more.

I do not care for Martha Graham, but had it not been for her, contemporary ballet would be a lot more boring than it is today. Certainly a great example of a dedicated artist is George Balanchine. The only thing important in his life was his work. He was a big snob in a lot of ways, with a fantastic sense of humor and a bucketful of Russian idiosyncrasies, but he used fame as a means to acquire what he wanted which was, to do more work! He did more good ballets than any other singular person. He also did more bad ballets than any other.



Thomas illustrates the importance of proper posture to Nikki Jarvis, Norman.



The new studio pavilion provides excellent space in which the students may study their art form. The Wikat Pavilion, donated by Corisco Inc., of Ponca City, serves as the ballet studio.

# DRAWING

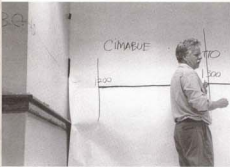
Drawing teacher Robert Zakanitch's art history lecture was entitled, "Painting: Pre-Renaissance to Modern Art in One Hour." The audience of students, faculty and staff kept a close eye on the time during this lecture to see if Zakanitch could capsule nearly 800 years of art history into 60 minutes. Guess what? To the cheers of an enthusiastic audience, he did!

Not only is my class an intense study of drawing and painting, it's about seeing and thinking. I'm trying to instill a lot of things in my students. And, what could be more exciting than being involved in all the arts all in one place? The Oklahoma Summer Arts Institute is a kind of microcosm of all kinds of positive energies. It's two weeks of intense creativity.

"Robert Zakanitch is a superb instructor. His serious approach to art has focused our concentration so that improvement and enhancement of our talent is swift and natural."

Sarah Henderson  
Drawing Student  
Tulsa, Oklahoma

Robert S. Zakanitch  
Painter  
New York City



Zakanitch critiques the sketches of Brady Vest, Edmond, and Malli Symbrot, ER City.



The Diamondback Pavilion, donated by the Mackleburg-Halsey Family, was used as studio space for the Drawing class. One of Zakanitch's assignments had the students inside the studio drawing still lifes.



Marnie Morrison, left, Tulsa, and Todd Parker, right, Duncan, work on their final assignment, a still life of a flower.

I woke up the first day after I quit advertising saying, "I've got my freedom, but what do I do? How do I begin painting?" I had no sense of what art was. All my paintings were about influences. My work would look like de Kooning, Rivers and Rauschenberg, all painters that I admired. But I thought, "Am I really this?" I had to find out what art and its history were about. I read contemporary art magazines. At the time formalism dominated the art scene, which is basically a purity of materials concept, i.e. everything you do on canvas must relate only to the canvas itself. I became a formalist painter and my paintings got whiter and whiter, until I ran into a kind of white wall. Something wasn't working. I stopped for a year and began drawing very personal organic drawings that related only to myself. Who I was, my sensibilities and my imagery, began to surface. I started painting again. I had a show and at it a woman said, "I JUST CAN'T LOOK AT THESE THINGS!" and I understood her feelings. Instead of relating only to myself, it was now important that I relate outside on a universal level, so that others could look at the work and somehow understand it. Georgia O'Keeffe was brilliant enough to develop a style that was extremely organic without withdrawing into herself so much that she alienated everyone else.

I went to see a show by Ad Reinhardt. His concept was that painting is an entity in itself, that it should only relate to itself, by itself, for itself. Well, I concluded that this approach was total dehumanization. Ex-formalist painters were running around screaming, "Painting is dead!" Conceptual artists were screaming, "No reason to paint! Just tape it up, and slap it on the wall!" I was alive and I wanted to paint. So a group of us broke with formalism, pure abstraction and minimalism. We thought it was important that people should relate to images that one lives with and sees.

Today, I work with florals, referred to as "patterned" and "decorative". I think of it as referential imagery. I work in large scale. One of the greatest contributions by Americans to painting is scale. I have an affinity for it. When you take the imagery I use and blow it up into huge scale, it becomes something else entirely. This scale affords me the opportunity to only be involved with the paint and surface of the image.

I started as an oil painter but switched to acrylic paint. I've studied three years of scientific color for 12 hours a week. I have worked in watercolors and wrote a paper on it because it is so difficult. As an artist you have to know your mediums and then you can choose. You have to learn to draw before you can handle free expression. You have to train your eyes to translate a three dimensional object onto a two dimensional plane. Training your eyes is important. Every artist must do that.

We as painters have only had two alternatives, realism and abstraction and, of course, the areas in between. I am looking for a third, but there must be a whole social change inside us before we can get there. We are a very primitive society, so it's time for a whole other awareness level. It seems like it's about to happen. ■

# M I M E



Michelle Spigel, Oklahoma City, takes instruction from mime teacher Tony Montanaro.

*My job is to get them to go through patterns, sometimes forced and innocent. Then they begin to take on these characteristics. As you move, you are, you know.*

**Tony Montanaro**  
Mime  
Portland, Maine

*"Quartz has been a truly wonderful experience. Tony is an excellent teacher, and in so many ways, he is more than a teacher. He is an inspiration, and a source of energy to everyone in the class. Tony is simply a wonderful person who is willing to share."*

**Michelle Spigel**  
Mime Student  
Oklahoma City, Oklahoma



Montanaro worked with students on learning to physically express a wide-range of emotions. Mary Beth Snyder, McAlester, learns to express curiosity.



When I was young, a hypnotist came to our high school. He really is the one who turned me on to the theater. He was such a fascinating showman. I wanted to mesmerize an audience like him. In some way, I accomplish this in mime. He had grand stage gestures that solidified all of that for me.

I worked in a theater and did everything from bit parts to set building. I lived the theater. There were some very big names working with me, before most of them became famous. I once built a door for Peter Lorre. It was supposed to slowly squeak open in one of his scary plays. He said, "Tony, thanks for the squeak!" Working there gave me a solid knowledge of the stage and its craft.

I moved to Paris and studied mime with Marcel Marceau and Decroix. I trained with professional mimes, top clowns and expert vaudevillians, so I learned my craft very quickly. There was no work in France, so I had to dig ditches to get enough money to go to Italy.

In Italy, I did television commercials and it was a very bizarre time for me. I had talent, but wouldn't acknowledge it. I could really create great illusions on stage. I did twenty-five commercials for Colgate with immensely-talented people like ToTo the clown. I was in good company, but very shy and embarrassed about my work. I wrote and performed my sketches, and each day I was very successful but I felt like a fraud. I would see wonderful Italian mimes come into the studio, and I'd think they'd be saying, "Who is this American stealing our work?" I felt they were better than I was. I was very paranoid of my success. I had no discipline to follow through and get past the stages of anxiety. I was afraid and returned to America. I left success behind because, I didn't know what to do with it.

In Italy I met a great Harlequin by the name of Marcello Moretti. He thought that people should believe in what they do. After he went to the Actors' Studio in New York City, he related a very astute observation to me about that place. He said that was a crazy place. He didn't know who was playing the servant or the king. Both actors acted like kings. Everyone wanted to be a star there. "It's important to be clear in your work," he told me. He said, "When I play a servant, I'm a servant! When I'm a king, I'm a king! Whatever I'm doing, I'm really doing!" I watched him perform in Italy. A fly flew in his mouth and he accidentally swallowed it. He spent 10 minutes chewing gum on a string to get the fly out of his stomach. He had the audience in hysterics. They just adored him, he was that good. He would take a little bit and make a great deal out of it. That's what I teach—to take a little bit and make something great out of it.

My career is back on track again. I'm building a studio and getting a group of extremely talented people together that I helped get started. It is extremely exciting. I just remarried, but I've always been married to my art. That's what you need to do, get married to your art. Another thing, it is always a very good idea to meet a lot of other artists and have to deal with them. If you're not forced to deal with people you won't grow. If you talk and interact, it gives you maturity. ■



Mime students studied in the Prairie Falcon Pavilion, donated by the Sarkey Foundation of Norman. The wide spaces and high ceilings in each pavilion provided students and faculty plenty of workspace. Above, Daphne McCoy, from Seminole, "gets a boost" from fellow student, Jonathan Leff, Stillwater.



Students rehearse a scene from "Space," one of the sketches they performed during Onstage Week-end.

# MODERN DANCE

*This is a very positive teaching experience. The kids are so motivated, they are so ready to learn. It's intense for two weeks and they give their all. It's heaven. You've just have to concentrate on your art. What a wonderful gift for all of us.*

**Pat Catterson**  
Dancer  
New York City

*"I've learned so much, so soon at OSAL. I know that all of the steps and dances I learn in Modern Dance will help me later on in my career. Pat Catterson has proven her talent to the world, and I hope to do the same."*

**Mika Young**  
Modern Dance Student  
Oklahoma City, Oklahoma



Modern Dance teacher Pat Catterson sits between classes with one of her students.


**M**y parents were considered a little odd because they were professional ballroom dancers for awhile. When my father was younger, he had a great idea to put dance lessons on records. And in 1951, my parents had a t.v. show where they taught dancing. It was a 15 minute slot, and sort of pre-Arthur Murray, at least in Indianapolis. So while I was growing up, any time I heard music, I responded by dancing.

Later, there was a really wonderful period for me in which I worked with a woman named Yvonne Rainer, who is now a filmmaker, but at the time was a modern dancer. She had an improvisation/composition class, if you could categorize it as that. People would bring in ideas and there would be discussion but no real evaluation. There were just a few dancers. Most of the people were in the other arts. I learned so much there. Yvonne would set up a situation, and there would be a wonderful direct response from someone who wasn't a dancer. I would go through all these stylization procedures.

I'm also a contemporary tap dancer. I'll take a master class in tap every once in a while. Before I lost my loft, some of the old hoofers would teach there...people like Floni Coles and Charles "Cookie" Cook. It's very important to learn techniques from people like that.

I was thrust into a position where I had to work on solos, and out of that came the character studies that I make. It was a departure for my work because my training in choreography had been very abstract and had been about manipulating movements in a very neutral way. There were always interesting ambiguities floating around that I didn't realize, but that people would respond to. It was that aspect that made my work interesting to me and others. I found that I had to push these ideas out of me. I would start with stereotypical situations, then embellish them with at least two emotions. I had to find these things in me. It was an extremely interesting process, very surprising and sometimes upsetting.

Rebellion is an essential element of modern dance. Modern dance should not be a rebellion against ballet. That war is over. However, it is important that modern dance rebels against its own conventions. For modern dance to survive there has to be a sense of challenging absolutes.

It's a rare person who starts off knowing their aesthetic. You have to discover it by working. If you don't get to play and work through your ideas you will never be able to discover your aesthetic. It is very important that everyone be allowed to do this. 



Instructor Catterson reviews the movements of Stephanie Clavey, Yukon.



Catterson rehearses "First in Time" with her students on the Great Plains Amphitheater Stage. The new amphitheater was donated by the Southwestern Bell Foundation and is used throughout Costume Week and for all final performances.



Suzanne Lamp, Sharone, during class in the Buffalo Pavilion, donated by the Kerr Foundation.

# PHOTOGRAPHY



*The Quartz Mountain experience is such an up experience. The energy is always up; there is no down. It's up, up, up; it keeps rising all the time, every day higher and higher.*

**Walter Nelson**  
Photographer  
Dallas, Texas

*"The Institute is a great place for developing your skills. My photography teacher is a crazy, but nice guy. He can make a rope and rock in to something extraordinary."*

**David Claiborne**  
Photography Student  
Altus, Oklahoma

*Photography teacher Walter Nelson helps a student photograph an assignment.*

*Darkroom techniques is taught to Photography students as part of their curriculum. Lab instructor David Rlist offers some insightful information to Sarah Branch, Tulsa.*

**I** lived photography for years and still do. My son once said, "Daddy, why don't you leave your camera at home?" If you live with your art, sleep with it, carry it with you constantly day in and day out, your potential will blossom and develop. I was looking at my student's portfolios, and it took me back 30 years. They are where I have been, and that's a very strong connection for me. I try to teach the creative potential as "self" and relate my photo experience in the awareness of light and the outdoors. When I first moved to New Mexico, I wanted to become a landscape photographer. But at the beginning, the only thing I could do was sit in that space and cry. I was intimidated and didn't know how to deal with it.

First I had to deal with the sense of space, then I had to deal with a sense of self before I could work within that space. You have to understand self and let it flow out of you. My art comes from the inside. In other words, you're not always "full," but there should always be a need to be "full." The only way to constantly fill that void is to look and keep looking. Most of our great teachers are dead and gone, but luckily a lot of their work remains. One must look at it constantly. You must continually look at your peers' work. By using your eyes and by studying and analyzing, you begin to get a sense of composition, color, design and "self". The people who have given me

direction come from the beginning of my photography. My painting stems from the Impressionist painters. A very great influence for me was the early visceral work of Jean Dubuffet. Also, my greatest strengths lie in the mythologies of other cultures. I was supposed to return to Australia, instead I went to the Chiapas area in southern Mexico, along the border of Guatemala. We camped at some great ruins on the Rio Mesente. The energy in those ruins was extremely powerful, and there was this great presence. I dealt with it very well, but a friend of mine didn't and had horrible headaches. That experience led to a series called "Baja Catholicism Merging with Mayan Tradition." In that series, there are forty-five to fifty big constructions of cut and layered canvas, maybe six inches deep, each coated in white titanium zinc. Each piece, which I constructed, is a very sophisticated shrine—a combination of painting and sculpture. Of course, then I photographed them.

Through other cultures I've established my own vocabulary, not theirs, but mine. I feel that my life is now being based on these cultures and the beautiful beginnings of time, because time in our civilization doesn't impress me much unless I'm riding on horseback from ranch to ranch. Basically I'm still living in the 18th century with 20th century sensibilities. There's a resonance that keeps building and building, and once you unlock that, it can happen. I think it's the only way to go. **■**



*One-on-one faculty instruction is a primary feature of the OSAL. Photography instructor Walter Nelson, left, helps student Tylar Row, center, Oklahoma City, frame a shot while in the field (see sidebar). Photography liaison Bobby Harrison looks on.*



*One of the Photography students' assignments was to collaborate with students in another discipline at the OSAL. Shelley Izard, Newcastle, prepares to photograph Mimes David Ferson, left, Tulsa and Jerry Carothers, Oklahoma City, center, as Norman Mims student Jeffrey Bolshin, right, assists.*



# O R C H



Robert Bernhardt conducted the Institute Orchestra the first week of the 1989 OSAF. Bernhardt is the Music Director and Conductor of the Tucson Symphony Orchestra.

*I have yet to meet a student here with a closed mind. All of the students want to learn. They are imaginative not only in their own classes but they take part when they can in the other disciplines too. I've gone to the other teacher's classes, and it's great fun to be involved in it all. There seems to be a big emphasis on the relationships between all the disciplines and this emphasis, combined with an eager student body, makes this a wonderful place.*

**Robert Bernhardt**  
Conductor/Music Director  
Tucson, Arizona



we are giving the students an opportunity to see what is available to them in the future. It's extremely important because they may find their interest lie in something else. There is an opportunity to experiment with a lot of different things while they are here. I had to decide between music and playing baseball for the Kansas City Royals. I chose music. When I was young, I was standing in line for swim class when I first heard "Hard Days Night". The Beatles had happened to me, and it was a lightning flash influence. The keyboard



Lawson Leslie Callen returned to the Mountain as a Guest Artist in 1989. Callen was a music student at the OSAF from 1978 through 1980. Callen performed with the Institute Orchestra, Wednesday, June 14, during its first concert of the 1989 Season.

music of Bach brought me into the classical world, and it continues to be a great source of inspiration. Jamie Laredo's recording of Mendelssohn's "Violin Concerto," is a recording that influenced me in a great way. I thought if I were ever able to conduct that piece of music, I'd be a happy man. In Beethoven's "Seventh Symphony," end of the first movement, the french horns have an incredible

*"OSAF is the greatest experience I have ever had. The conductors are wonderful and you learn so many orchestral techniques from them. The people are nice and friendly, and you meet so many friends. It's a great opportunity!"*

**Susan Jones**  
Orchestra (Violin)  
Student  
Tulsa, Oklahoma

up there and you are "stripped naked." I despise it, but you have to learn how to do it. I've been there and the stress level is extremely high. There are many players who have phenomenal talents but for some reason they audition poorly. The only people who have it harder in auditioning procedures are singers, dancers and actors. This is because their body is their only instrument, so if they have a cold or are injured, there is no way they can give their best. If you can get past being nervous, and if you can audition well, you've got a real tool. A way to train yourself to do this is to audition constantly, if you have the opportunity.

As a professional, it's great to have a chance to learn things from all of you. Every time you perform, you perform a certain piece of music, there is so much you learn about it. If you're lucky and have the opportunity to do a piece of music more than once, you will find you always learn something new about it.

moment. It's one of the most stimulating, stirring moments in all of music. The horns have the entire piece in their hands for five to ten seconds. It's worth a couple of generations of work just to be able to conduct that small part in that music.

For decades, there were vast and grave abuses by conductors which caused a revolutionary concept in auditions. Now, all orchestra players in virtually every place in the country use a particular method to insure fairness. Whether last chair violin or principal horn, players are required to audition behind a screen. The audition committee sits on the other side. The players are cautioned not to speak or wear any kind of denominational shoes. It is very important that the committee focus only on the music, and personally know nothing of the players. This committee is usually made up of a conductor, or conducting staff in larger orchestras, and some principal players. Once it's narrowed to three or four players, there is a final round without a screen. There is no crueler form imposed on life than this auditioning procedure. In a way, you get



Outside of rehearsals, music students spend many hours receiving instruction from their sectional faculty member (not pictured). Kinsey King, left, Moore, and Annes Graham, right, from Norman, practice the clarinet.



Music students perform four concerts during the two-week Summer Arts Institute. The first concert is four days after they arrive. Above: Cellist Tae Her Han, Lawson, performs alongside faculty member Marjory Corvillan.



# E S T R A



During the second week of the 1989 OSAI, Akira Endo conducted. 1989 was his second year to conduct the Institute Orchestra. Endo is the .


*I have received more inspiration from young musicians participating at OSAI than from most professional orchestras. My faith in young people has increased three fold. OSAI is an outstanding experience, both for students and faculty.*

**Akira Endo**  
Conductor  
Norman, Oklahoma

*"I haven't ever found anybody in my hometown who would jam with me on my trumpet. Now, I'm surrounded by musicians who are serious about their art. Ever since I was born, I've had somebody to depend on, but at Quartz Mountain, you're your own boss."*

**Tommy Hammons**  
Orchestra (Trumpet)  
Student  
Lawton, Oklahoma

I met the most wonderful people in the American Ballet Theater. We had a special Americana program on July 4th, during the Bicentennial of 1976.

One of America's great choreographers, Agnes deMille came as we were performing both her "Rodeo" and a very scary and fantastic ballet, "Fall River Legend," which is based on the Lizzie Borden story. Morton Gould, who wrote the music for "Fall River Legend," came to conduct it. Aaron Copland who wrote "Rodeo" came to conduct his piece. Mr. Copland was a very tall, slender, dignified man in his seventies. In "Rodeo," the music stops and starts and on the final punch the music starts again. Mr. Copland had asked me to stand by him during the performance because he had not performed the ballet for some time and was uncertain about the cues. The fight sequence came up and he looked at me. I said "Now" and he said, "What?" He was a wonderful person and despite that incident the performance was a success and a lot of fun. I miss the ballet. It gave me a solid background in conducting because I had eight performances a week and a lot of practice. I hope that all of you may do what I did or be what I am. And I also hope, that you are very happy doing it. 



he arts are very important to all people but, most people don't realize that. The arts provide a channel whereby we try to identify who we are in terms of our relationships with the world and the nature of all things. I am a violinist turned conductor. I knew my limitations as a violinist. That's an important aspect to learn. Any artist must consider, "How far can I go?"

Leonard Bernstein recommended me to the American Ballet Theater, after meeting

and who can blame them? Tempo is their life line. If it's too slow or too fast you can imagine what happens to them onstage. If the dancers had given a bad performance because of me, then it would have been a real tragedy. But, I proved I could do it! I became their music director and stayed for ten years. I learned a lot there: an ability to rehearse in a short period of time, and all the ballet repertoire. When you become a pit musician in opera or ballet, you must be very flexible and know your repertoire. I learned very important rehearsal techniques there. I learned to keep track of who people were, where they were physically and mentally in the music, and who needed help or encouragement. Most maestros know very few of the names of the people who are not principal players in their orchestra. In every city we toured, I tried to know who people were and what their difficulties were. I'm not concerned about just making music, I'm concerned about making an orchestra play the very best music they possibly can. At the same time, you as musicians should be examining me because in your art above all things, you must be true to yourself, so you can use the very best of your abilities. It is my job not to hinder that.

Peggy Duon, Norman, practices the cello.



Double bass student Ryan Salter, right, Oklahoma City, performs with sectional teacher John Williams, left.

me at an international conducting competition. When I joined Ballet Theater, they were already performing "Swan Lake." I did my first conducting stint for them with no proper rehearsal. Ballet dancers don't trust a new conductor.

Oboe soloist Richard Killmer, right, was the Guest Artist during the second week of the Summer Arts Institute. After his performance Wednesday, June 21, he posed with OSAI Music Coordinator Dr. Jacob Larson. Killmer teaches at the Eastman School of Music.



# THE INSTITUTE ORCHESTRA

## 1989 Concerts

### 1989 Music Faculty

#### Flute

Susan Klick

#### Oboe

Sandra Flesher

#### Clarinet

Jerry Neil Smith

#### Bassoon

Betty Johnson

#### French Horn

Laurence Lowe

#### Trumpet

David Gauger

#### Trombone

Allan Kaplan

#### Tuba

Mark Mordue

#### Percussion

John Galm

#### Violin

Lacy McLarry

Aldre Marquis

David Robillard

#### Viola

Jacob Glick

#### Cello

Marjory Lunt Cornelius

Michael Murray

#### Bass

John Williams

#### Piano Accompanist

Virginia Stray



**Wednesday, June 14**  
**Robert Bernhardt, Conductor**  
**Leslie Cullen, Flute Soloist**  
(OSAI Student: 1978-1980)

**Coriolan Overture, Op. 62**  
Ludwig Van Beethoven (1770-1827)

**Concertino for Flute, Op. 107**  
Cecile Chaminade (1857-1944)

**Leslie Cullen, Flute Soloist**

**Enigma Variations, Op. 36**  
Edward Elgar (1857-1934)  
Introduction  
Variation 1 (C.A.E.)  
Variation 8 (W.N.)  
Variation 9 (Nimrod)

**Karelia Suite, Op. 11**  
Jean Sibelius (1865-1957)  
Alta Marcia



**Saturday, June 17**  
**Robert Bernhardt, Conductor**

**Ordway Overture**  
Stephen Paulus (1942- )

**Roden: Three Dance Episodes**  
Aaron Copland (1900- )  
Saturday Night Waltz  
Corral Nocturne  
Hoe Down

**Symphony No. 2, in C, Op. 17**  
Piotr Ilyich Tchaikovsky (1840-1893)  
"The Little Russian"  
III. March

**Firebird: Suite, 1919 (L'Oiseau de Feu)**  
Igor Stravinsky (1882-1971)  
Berceuse and Finale



**Wednesday, June 21**  
**Akira Endo, Conductor**

**Concerto Grosso No. 10 in G** Richard Killmer,  
Georg Friedrich Handel (1685-1759) Oboe Soloist  
for Oboe and Strings Wendy Koons,  
Grave Violin Soloist  
Allegro  
Largo  
Allegro

**The Winters Passed** Richard Killmer,  
Wayne Barlow (1912- ) Oboe Soloist  
Rhapsody for Oboe and  
String Orchestra

**The Young Prince and Princess,** Wendy Koons,  
from Nicolai Rimsky-Korsakov Violin Soloist  
(1844-1908)  
Scheherazade, Op. 35

**Symphonic Dances from "West Side Story"**  
Leonard Bernstein (1918- )



**Saturday, June 24**  
**Akira Endo, Conductor**

**Scheherazade, Op. 35**  
Nicolai Rimsky-Korsakov (1844-1908)  
The Sea and Simbad's Ship  
The Story of the Kalendar Prince  
The Young Prince and Princess  
The Sea  
The Ship Crashes, Conclusion

# EINE KLEINE QUARTZMUSIK:

## A Faculty Chamber Music Series



**Tuesday, June 13, 1989 / 8:15 p.m.**  
Indoor Stage

### Brass Quintet

Malcolm Arnold (1921- )  
Finale: Con brio

### Quintet in A Major, Op. 114 ("Trout")

Franz Schubert (1797-1828)  
Thema et Variazione

### American Quintet

Antonin Dvorak (1841-1904)  
(after the "American" Quartet in F, Op. 96)  
Finale: Vivace ma non Troppo  
arranged by Dan Willett

### Piano Quartet in G minor, Op. 25

Johannes Brahms (1833-1897)  
Rondo alla Zingarese

David Gauger, trumpet  
Jacob Larson, trumpet  
Laurence Lowe, French horn  
Allan Kaplan, trombone  
Mark Mordue, tuba

Aldee Marquis violin  
Jacob Glick, viola  
Michael Murray, cello  
John Williams, bass  
Virginia Sircy, piano

Susan Klick, flute  
Sandra Flesher, oboe  
Jerry Neil Smith, clarinet  
Betty Johnson, bassoon  
Laurence Lowe, French horn

Lacy McLary, violin  
David Robillard, violin  
Marjory Cornelius, cello  
Virginia Sircy, piano



**Thursday, June 15, 1989 / 7:15 p.m.**  
Indoor Stage

### Trio for Oboe, Horn and Piano, Op. 61

Heinz von Herzogenberg (1843-1900)  
Allegretto  
Presto

### Aldebaran, for Viola and 2-channel Tape

Jean Eichelberger Ivey (1923- )  
Allegro

### Quartet in F for Oboe and Strings, K. 370

Wolfgang Amadeus Mozart (1756-1791)

### Three Dance Impressions, 1978

Morley Clavert  
With dignity  
With elegance  
With humour

### Benny's Gig

Morton Gould (1913- )  
I Calypso Serenade  
II Lazily moving  
III Jaunty

Sandra Flesher, oboe  
Laurence Lowe, French horn  
Virginia Sircy, piano

Jacob Glick, viola

Sandra Flesher, oboe  
Lacy McLary, violin  
David Robillard, viola  
Marjory Cornelius, cello

David Gauger, trumpet  
Jacob Larson, trumpet  
Laurence Lowe, French horn  
Allan Kaplan, trombone  
Mark Mordue, tuba

Jerry Neil Smith, clarinet  
John Williams, bass



**Tuesday, June 20, 1989 / 7:15 p.m.**  
Indoor Stage

### Sonata in Eb Major

Georg Friedrich Handel (1685-1759)  
for Two Oboes, Bassoon and Continuo

Adagio  
Alia breve  
Andante  
Allegro

### Two Fairy Tales

Robert Schumann (1810-1856)

### Two Duets for Two Cellos, Op. 22

Friedrich Kummer (1797-1879)

### Overture to Candide

Leonard Bernstein (1918- )  
arranged for woodwind quintet  
by Todd Waldecker

Richard Kiffner, oboe  
Sandra Flesher, oboe  
Betty Johnson, bassoon  
Virginia Sircy, piano

Jerry Neil Smith, clarinet  
Jacob Glick, viola  
Virginia Sircy, piano

Marjory Cornelius, cello  
Michael Murray, cello

Susan Klick, flute  
Sandra Flesher, oboe  
Jerry Neil Smith, clarinet  
Betty Johnson, bassoon  
Laurence Lowe, French horn



**Thursday, June 22, 1989 / 7:15 p.m.**  
Indoor Stage

### Trio in Eb for Clarinet, Viola and Piano

Wolfgang Amadeus Mozart (1756-1791)  
Rondo

### Trio in Eb, Op. 40

Johannes Brahms (1833-1897)  
Andante

### Variations on a Kitchen Sink

Don Gillis  
arranged for orchestra by Akira Endo

Jerry Neil Smith, clarinet  
Jacob Glick, viola  
Virginia Sircy, piano

Aldee Marquis, violin  
Laurence Lowe, French horn  
Virginia Sircy, piano

Soloists:  
"The Nut Quite Ready for  
Dinner Time Players"

Accompanied by  
Akira Endo and The "Don't  
Look Up" Faculty Ensemble

# GALLERIE DE L'ÉCOLE

## Gallery Of The School Of The Buzzards

**T**he visual arts curriculum at Quartz Mountain is designed to expose and challenge students' preconceived ideas and skills by introducing them to a myriad of new mediums and techniques.

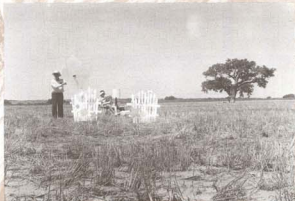
The drawing students, instructed by Robert Zakanitch, were given assignments to draw still lifes—studies of pots and flowers. Zakanitch's lesson was to teach the students to draw what they actually saw on to paper. The students' final assignment was to utilize these studies in developing a piece by painting on a large scale. The collective works of this assignment are a series of 3' X 5' paintings of pots and 2' X 5' paintings of flowers. The Institute has assembled a traveling show of these works for statewide exhibition to museums and schools.

The photography students were introduced to the technical difficulties of making fine prints in the darkroom. Walter Nelson's instruction took a unique approach. He encouraged his class to go beyond the practice of using the camera as a strictly documentary device, challenging them to use the camera in unorthodox ways to create photography as art.

The photography class was given several assignments. The first was a collaboration with other students studying other art forms at Quartz Mountain. The second, was to use photography as a painter's medium to create a number of abstract pieces. The third assignment was print manipulation. Robin Sachs of Dallas, Texas, was brought to Quartz Mountain as a Guest Artist to teach the processes of print manipulation through toning and hand tinting. These assignments resulted in a show entitled, "Visions of the Mountain," curated by the Institute for statewide exhibition.

During Onstage weekend, all visual arts students exhibit their work in the Institute gallery, Gallerie de l'Ecole des Buzzards. An opening is held where refreshments are served. Last summer, gentlemen wore pink carnations in their lapels to celebrate the flower paintings. All students and instructors in the visual arts were available so that parents and visitors could ask questions or simply converse. Music was performed by the Quartz Mountain Percussion Combo led by John Galm, faculty artist. A good time was had by all. **EQ**

"Furner Bill's Family Trip" Melissa Ewald, Andover, photography student



"Lines" Christopher Dennis, Stillwater, photography student

Drawing student Todd Parker, left, Danican, explains the painting assignment to music student Bill Barter II, center. Aida, at the far right is Rusty Miles, OSAI Coordinator/Coordinator. The Pot & Flowers exhibit opened with "Visions of the Mountain," in the Gallerie de l'Ecole des Buzzards, June 25, 1989.



During the opening of the Gallerie de l'Ecole des Buzzards, many parents of students, and people from surrounding communities come to view the exhibits.



# OLE DES BUZZARDS



Tabba writing student Lora Howard strolls through the Galerie de l'École des Buzzards, viewing "Pots & Flowers."



Patrice Bonalun Stucky, left, Blanchard, discusses his art with dancing classmate Brady Vest (gold shirt). Dancing student Jeffrey Post, second from left, from Ed City, and writing student John Parker, far right, Tabba, listen.



"Take Out Windows" Shelly Izard, Newalla, photography student



"Trapped in the Score" Shelly Izard, Newalla, photography student



"Nuts & Bolts" Tyler Roe, Oklahoma City, photography student



Photography student Melissa Eward, left, Anshore, discusses the photography exhibit with music student (bass) Jesse Tapken, center, Nivens, and fellow photographer Tyler Roe, right, Oklahoma City. The opening of the Galerie de l'École des Buzzards (Gallery of the School of the Buzzards) marks the beginning of Ochsage Weekend at Quartz Mountain.



Trappist student Tommy Harrison, left, Lawton, views the photographs of fellow OSAU students during the Gallery opening. This exhibit, "Visions of the Mountains," which features the work of the 1989 Photography class, first exhibited at Quartz Mountain. Since its June 1989 debut, it has hung at museums and libraries across the state.



# ONSTAGE WEEKEND:



*Piet Stella Dawson, Houston, Texas, gives a reading during final weekend performances.*



Onstage Weekend is the culminating event of the Summer Arts Institute. In Works in Progress, presented on the Great Plains Amphitheater stage, students are able to apply skills and techniques they have learned during the intensive two weeks of training in their selected performing arts disciplines. This experience enables students, instructors and the audience to appreciate the life of the stage.

In 1989, the Acting Class, instructed by Richard Thomas IV, presented monologues selected and performed by each student, that included the works of Aristophanes, Anouilh, Euripides, Chekov, McCullers, O'Neill, Shakespeare, and Shaw.

Each student in the Writing Class, under the supervision of Linda Hogan, read one or two of their own original poems.

The Modern Dance Class performed three pieces, "S Shapes, Running, Walking, and One Fall," duets of "S Shapes, Running, Walking and, One Fall," choreographed by the students and their instructor, Pat Catterson. An excerpt from Catterson's "Just in Time,"

(1988) with music by Tom Pile, ended the Modern Dance section of the performance.

The Mime Class opened their presentation with an introduction by Tony Montanaro. The selections performed by students included, "Slapstick," "Circus," "Space," and "City." All mime performances were choreographed by the students, Karen Hurl-Montanaro, assistant, and Tony Montanaro, instructor.

Onstage Weekend's Works in Progress ended with the Ballet Class in a piece entitled "Quartz Crystals," choreographed by Ballet Master Richard Thomas III. **25**

*Caiqueeta Johnson of Oklahoma City performs her monologue during Onstage Weekend last summer.*



*The 1989 Ballet Class performing "Quartz Crystals."*



# WORKS IN PROGRESS



*John Parker, poet, Tulsa.*



*The Modern Dancers choreographed and performed "5 Shapes Running, Walking, and One Fall," and "Just in Time," choreographed by their instructor Pat Catterton.*

*Acting students each performed a monologue and then a spoken chorus to complete their performances during Octage Weekend.*



# THE QUARTZ MOUNTAIN

Motivating ♦ Encouraging ♦ Enlightening ♦ Energizing



## Acting

*Left to right*

**First Row:** Carrie Curtin, Watonga, Kelly Mantle, Duncan, Lesli Holliday, Ada, Carquetta Johnson, Oklahoma City, Richard Thomas (instructor), Los Angeles, CA, Karen Goetzinger, Bartlesville, Celesta Stacy, McLeod, Carrie Boren, Seminole.

**Second Row:** Rose Mary Martinez (liaison), John Moore, Watonga, David Cricklin, Norman, Teresa Pitts, Oklahoma City, Waylon Hensley, Ardmore, Michael Rahhal, Ardmore, Matthew Boehlin, Tulsa.

**Third Row:** Irene Connors (voice instructor), Valencia, CA, Tessa Matiella, Edmond, Bonnie Hancock, Edmond, Shannon Hayes, Clinton, Michael Walker, Lawton.



## Drawing

*Left to right*

**First Row:** Andra Thomas, Delaware, Brandon Stucks, Blanchard, Brady Vest, Edmond, Robert Zakanitch (instructor), New York City, Todd Parker, Duncan, Angela Parsell, Altus, Heidi Dunkelgod, Stillwater, Jennifer Cocomo, Edmond, Mali Syrbouth, Elk City, Hayden Roberts, Oklahoma City, Sarah Hendersen, Tulsa, Lisa Poyas, Tulsa, Marnie Morrison, Tulsa, Kara Yoesting, Oklahoma City.

**Back Wall:** Jessica Kerr, Norman, Kara Iverson, Edmond, Nazu Nargis, Stillwater, Shad Thetford, Oklahoma City, Shana Parkey (liaison), Jeffrey Bray, Elk City, Shane Hemberger, Welch.



## Writing

*Left to right*

**First Row:** Brian Dietrich (writing liaison), Mindy Stiles, Oklahoma City, Aimee Ellis, Ardmore, Laurie Hensley, Oklahoma City, Hannah Sibiski, Norman, Deborah Basile, Wister, Amy Dinwiddie, Broken Arrow, Erik Thomas, Lawton.

**Second Row:** Gregory Stapp, Norman, Allen Rees, Norman.

**Third Row:** John Quinn, Duke, Linda Hogan (instructor), Illedale, CO, Jerilyn Thorman, Okmulgee, Laura Beth Thompson, Ada, Kyle Millar, Oklahoma City, Hillory Oakes, Grove, Shafia Dewan, Houston, TX, John Parker, Tulsa, Lisa Davis, Stillwater, Jennifer Addington, Edmond, Julie Chase, Oklahoma City.



## Mime

*Left to right*

**First Row:** Karen Hurl-Montanaro (assistant), Portland, ME, Tony Montanaro (instructor), Portland, ME, Camille Pritchett, Oklahoma City.

**Second Row:** Talaura Harms, Chickasha, Jennifer Freeman, Bartlesville, David Persson, Tulsa, Alissa Branch, Norman, Kevin Moore, Norman, Michele Speigel, Oklahoma City, Mary Beth Snyder, McAlester, Daphne McCoy, Seminole.

**Third Row:** Malinda Waughal (liaison), Robert Fox, Woodward, Sara McCaffree, Oklahoma City, Kristi Halvorson, Edmond, Ashlee Lowe, Marietta, Whitney Sanders, Oklahoma City, Michele Dean, Edmond, Jenny Carothers, Oklahoma City, Jonathan Leff, Norman, Catherine Prose, Lawton, Jeff Baldwin, Norman.



## Modern Dance

*(Alphabetical order)*

Pat Catterson, instructor,  
New York City  
Shelli Barnes, Sulphur  
Cynthia Bond, liaison  
Amy Bouteller, Norman  
Crystal Brewer, Elk City  
Misti Craig, Ardmore  
Stephanie Currey, Yukon

Monica Dewan, Houston, Texas  
Andrea Fleetham, Norman  
Christy Forth, Edmond  
Allison Goodpaster, Chelsea  
Julie Galikes, Oklahoma City  
Cinnamon Halbert, Ponca City  
Nicki Hopkins, Shawnee  
Rusty James, Elk City

Letitia Jenkins, Lawton  
Suzanne Lampl, Shawnee  
Amy Reynolds, Yukon  
Heather Slane, Bethany  
Jeanna Tanner, Claremore  
Casey Wall, Edmond  
Mika Young, Oklahoma City



# UNTAIN COMMUNITY

energizing ♦ Involving ♦ Inspirational ♦ Innovative



## Photography

Left to right

**First Row:** Christopher Dennis, Stillwater, Tyler Roe, Oklahoma City, Bobby Harrison (liaison).

**Second Row:** Mark Rose, Ardmore, Melina Evard, Ardmore, Ilya Schillinger, Stillwater, Sarah Branch, Tulsa, Rachel Izard, Newalla, David Blust (lab instructor), Woodstock, NY, Casey Kester, Houston TX, Lisa McNeal, McLoud, David Claiborne, Altus, Rebecca Young, Edmond, Michelle Winn, Oklahoma City, Kathy Hoxson, Nowata, Walter Nelson (instructor), Dallas, TX.



## Ballet

Left to right

**First Row:** Elizabeth West, Edmond, Nikki Jarvis, Norman, Richard S. Thomas (instructor), New York City, Basheerah Ahmad, Midwest City, Karen Villaneuva, Clinton.

**Second Row:** Kristin Holland, Oklahoma City, Amber Morrison, Oklahoma City, Mary Beth Leigh, Bartlesville, Marcy Millington, Edmond, Ginna Booth, Norman, Tammy Pruitt, Norman, Tammy Millington (liaison).

**Third Row:** Tonya Pixton (en pointe), Oklahoma City, Kirin Ross, Longview, TX, Denise Thiebaut, Oklahoma City, Brenna Freeman, Wichita, KS, Cindy Boies, Edmond, Jan Thomas, Oklahoma City, Lexy Stratton, Clinton, Jennifer Brandon, Norman, Aleesha Buckley, Ada.

## The Institute Orchestra

### Conductors

Robert Bernhardt, Tucson AZ  
Akira Endo, Austin, Texas

### Violin

Jennifer Boots, Enid  
Julie Browning, Oklahoma City  
Vincent Chao, Norman  
Pamela Fitzgerald, Oklahoma City  
Dawn Fowler, Oklahoma City  
John Goudy, Oklahoma City  
Tae Young Ham, Lawton  
Amber Hitchcock, Bartlesville  
Melyna Hoover, Oklahoma City  
Justin Jones, Shawnee Mission,  
Kansas

Susan Jones, Tulsa  
Wendy Koons, Oklahoma City  
Heather LeDoux, Tulsa  
Beth Levy, Norman

Stacey Lockwood, Broken Arrow  
Travis Lockwood, Broken Arrow  
Heather E. Logan, Norman  
Michelle Nymeyer, Broken Arrow  
James Pak, Lawton  
Jerris Parrott, Oklahoma City  
Kern Reynolds, Oklahoma City  
Melinda Simmons,  
Oklahoma City

Julie Smith, Oklahoma City  
Kim van Doek, Enid  
Instructors:  
Lacy McLarry, Oklahoma City  
Aldee Marquis, Tulsa  
David Robillard, Oklahoma City

### Viola

Damara Ayres, Norman  
Kristen Friend, Norman  
Debbie Frost, Norman

David Hennessee, Lawton  
Timothy Shepherd, Broken Arrow  
Cynthia Sterett, Lawton  
Instructor:  
Jacob Glick, Bennington,  
Vermont

### Cello

Will Craven, Tulsa  
Kathryn Crosby, Norman  
Sara Doolittle, Norman  
Peggy Dunn, Norman  
Scott Floyd, Oklahoma City  
Eric Forman, Oklahoma City  
Tae Hee Ham, Lawton  
Jeff Lewis, Oklahoma City  
Instructors:  
Marilyn Lunt Carnelas, Norman  
Michael Murray, Springfield,  
Missouri

### Bass

Heidi Bruton, Norman  
Ryan Salter, Oklahoma City  
Angel Speigel, Lawton  
Jesse Tapken, Norman  
Instructor:  
John Williams, Norman

### Flute

Jennifer Butler, Broken Arrow  
Regina Cox, Oklahoma City  
Carol Jones, Oklahoma City  
Nathan Tsois, Altus  
Debbie Watts, McAlester  
Instructor: Susan Klick, Tulsa

### Oboe

Kim Bartlett, Oklahoma City  
Heidi Huseman, Norman  
Alicia Michael, Stillwater  
Yvonne Opperman, Washington  
Instructor: Sandra Heshner,  
Norman

### Clarinet

Becky Anderson, Krebs  
James Graham, Norman  
Tanya Harst, Tecumseh  
Kimmye King, Moore  
Instructor: Jerry Neil Smith,  
Norman

### Bassoon

Bill Barbee II, Ada  
Dayna Huck, Lawton  
Amy Kompier, Edmond  
Instructor:  
Betty Johnson, Oklahoma City

### French Horn

Elizabeth Crews, Holdenville  
Brett Harkey, Holdenville

Lisa Maschino, Piedmont  
Susan Snipes, Elk City  
Instructor: Laurence Lowe,  
Columbia, Missouri

### Trumpet

Beth Anderson, Lawton  
Jeff Guthrie, Hobart  
Tommy Hammons, Lawton  
Brian Lambert, Edmond  
Charles Nesser, Elk City  
Instructor: David Gauger, Tulsa

### Trombone

Sonny Baker, Genimmo  
Brandon Jordan, Oologah  
Karen Wagner, Norman  
Instructor: Allan Kaplan, Corpus  
Christi, Texas

### Tuba

Chris Gay, Guthrie  
Instructor: Mark Mordue, Pine  
City, New York

### Piano

Virginia Sirey, Lawton

### Percussion

Johnny Basser, Oklahoma City  
Doug Carson, Grove  
Jay Cloar, Ada  
Brian Teed, Lawton  
Instructor: John Galm, Boulder  
Colorado

### Orchestra Liaisons

Andre Francisco, Oklahoma City  
Kara O'Leary, Noshua, New  
Hampshire  
Jan Tracy, Norman



# AT CLOSING...

## A MYTH AND A PRAYER

Sunday Morning, June 25, 1989

### The Myth

*A performance of the "Myth of Sisyphus" with Mime Tony Montanaro, Conductor Akira Endo and the Institute orchestra.*

#### The Greek Version

In Greek mythology, Sisyphus, a crafty, greedy king of Corinth, was condemned in Hades forever, to roll a huge stone uphill that always rolled down again. His work was difficult and interminable. Today we refer to such activity as a "Sisyphus" task.

#### The Quartz Mountain Version

Tony Montanaro, mime instructor, choreographed and performed a new "Quartz Mountain Myth" at the closing ceremonies of the Oklahoma Summer Arts Institute June 25. Based on the story of Sisyphus and his never-ending work to roll a huge rock uphill, Montanaro used the story to illustrate the hard work and energy required daily of students at the Institute. With a little help from his friend, Conductor Akira Endo, together they were able to arrest the backward roll of the huge rock and finally to push it up and over the top of the hill in triumph.

Montanaro and Endo's performance was a perfect allegory for the accomplishments of the students as demonstrated at Onstage weekend. The students, who arrived at the Institute unsure and tentative, left Quartz Mountain with new skills, self-assurance and the support of interested, caring peers, many of whom will be friends for life.



Composer Jerry Neil Smith, left, who wrote the music for the "American Indian Prayer," takes a moment for the camera with actor Richard Thomas IV, center, who read the prayer at the closing ceremonies, and conductor Akira Endo, right, who conducted the Institute Orchestra during the camp's final ceremony.

### The Prayer

Following the myth performance, to close the 1989 Oklahoma Summer Arts Institute, a Native American Indian prayer was read by actor Richard Thomas. Music for the event was written by composer Jerry Neil Smith, clarinet instructor, and performed by the Institute Orchestra, Akira Endo, conductor.

#### American Indian Prayer

O great Spirit, whose voice I hear in the winds, and whose breath gives life to all the world, hear me! I am small and weak, I need Your strength and wisdom. Let me walk in beauty, and make my eyes ever behold the red and purple sunset. Make my hands respect the things You have made and my ears sharp to hear Your voice. Make me wise so that I may understand the things You have taught my people. Let me learn the lessons You have hidden in every leaf and rock. I seek strength, not to be greater than my friend, but to fight my greatest enemy—myself. Make me always ready to come to You with clean hands and straight eyes. So when life fades, as the fading sunset, may my spirit come to You without shame.

Red Cloud Indian School  
Pine Ridge, South Dakota

# FACULTY PREVIEW 1990

## **Acting**

Jane Alexander  
Carmel, New York

## **Voice and Movement**

Irene Connors  
Valencia, California

## **Ballet**

Richard Thomas III  
New York City

## **Drawing**

Robert S. Zakanitch  
New York City

## **Mime**

Miriam Tait  
Anaheim, California

## **Modern Dance**

Ko Yukihiko  
Norman, Oklahoma

## **Photography**

Jay Dusard  
Prescott, Arizona

## **Laboratory Technique**

David Blust  
Woodstock, New York

## **Writing**

Colleen J. McElroy  
Seattle, Washington

## **Orchestra**

Conductors:  
1st Week:  
Gisele Ben-Dor  
Houston, Texas

2nd Week:  
Joseph Giunta  
Des Moines, Iowa

## **Flute**

Gwen Powell  
Stillwater, Oklahoma

## **Oboe**

Alexa Zirbel  
Tulsa, Oklahoma

## **Clarinet**

Jerry Neil Smith  
Norman, Oklahoma

## **Bassoon**

Betty Johnson  
Oklahoma City, Oklahoma

## **French Horn**

Laurence Lowe  
Columbia, Missouri

## **Trumpet**

David Gauger  
Tulsa, Oklahoma

## **Trombone**

Allan Kaplan  
Corpus Christi, Texas

## **Tuba**

Mark Mordue  
Pine City, New York

## **Piano**

Virginia Sircy  
Lawton, Oklahoma

## **Percussion**

John Galm  
Boulder, Colorado

## **Violin**

Lacy McLarry  
Oklahoma City, Oklahoma

Aldee Marquis  
Tulsa, OK

David Robillard  
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# APPLAUSE APPLAUSE

## To Institute donors: Cornerstones, Mountain Movers, Earth Shakers, Quartz Crystal Club Members

This section of the newsletter is dedicated to our contributors, who are as much a part of The Institute family as our students, faculty and staff. Acknowledging these contributors is our small way of saying thank you for making our programs and projects possible. The money contributed to the Institute's annual fund, endowment fund, and capital improvements campaign is an investment in Oklahoma's future. Because of our donors' commitment to Oklahoma and Oklahomans, Quartz Mountain Magic will occur this year and in many years to come.

### Cornerstones Of The Capital Improvements Campaign

The new facilities at Quartz Mountain will provide a permanent home for the Institute's educational programs - the Oklahoma Summer Arts Institute and the Adult Institute in the Arts - and will provide a meeting place for cultural groups in their region seeking a conference and seminar retreat site.

To date, Phase I of the Arts Complex has been completed, and includes five new studio pavilions, an amphitheater and a library. Fundraising for Phase II, the construction of a conference center and performing hall, is currently underway.

We wish to acknowledge the following individuals, corporations and foundations who have generously contributed to the building project.

#### \$100,000 and over

Conoco Inc.  
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- \* = board members
- = parents of summer students
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The Oklahoma Arts Institute is endorsed and supported by the following public agencies:

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Oklahoma State Department of Education  
Oklahoma Tourism and Recreation Department  
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### The Endowment Fund

#### Mountain Movers/Earth Shakers/ Ground Breakers of the Endowment Fund

The Institute's endowment was established in 1985 with the award of a prestigious challenge grant of \$200,000 from the National Endowment for the Arts. To date, over \$1 million has been contributed in cash and pledges.

Only the interest from endowment investments is used for programs. Accounting to donors who have established

named funds is made annually. To establish a named fund, a gift must be \$10,000 or more. We wish to express our most sincere gratitude to the following contributors to the Institute's endowment fund.

#### Mountain Movers

\$100,000 and over  
National Endowment for the Arts  
General Endowment Fund  
Samuel Roberts Noble Foundation  
Institute Orchestra Fund  
Oklahoma Summer Arts Institute

*Thank you very much for your support of the Oklahoma Summer Arts Institute. Without people like you, it wouldn't be possible for young adults like myself to come here and learn skills essential to our futures! Thanks again!*

*Kyle Miller  
Writing Student '89  
St. Louis, Missouri  
(formerly of Oklahoma City)*

#### \$25,000 to \$100,000

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Women's Committee of the Oklahoma  
Symphony Orchestra, Inc.

## The Annual Fund

#### Quartz Crystal Club Members

The membership of the Quartz Crystal Club consists of contributors who have given \$1,000 or more to the Institute's Annual Fund. With the additional fundraising obligations of a capital improvements drive and an endowment campaign, it is particularly important to maintain a healthy annual operating fund to nourish year-round programming.

#### Contribution Categories

Underwriters	\$10,000+
Benefactors	\$5,000-\$9,999
Patrons	\$2,500-\$4,999
Sustainers	\$1,000-\$2,499
Voting Members	\$250-\$999
Supporters	\$25-\$249

Our most grateful appreciation to the following donors for their understanding of the critical need to support day-to-day programs with major gifts:

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*Thank you for your gift. This has been the greatest experience of my life because I've had the opportunity to work with fabulous instructors and dedicated, talented students. I have loved my experience here and I hope someday I will have the opportunity to give back to OSAA as you have. Thank you again for contributing to the Oklahoma Arts Institute.*

**Carrie Boren**  
Artistic Student '89  
Seminole, Oklahoma

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*Every student should be exposed to the arts. This exposure creates a maturity, and an understanding of culture which, in turn, teaches tradition and enhances future generations. Sounds like an essay but I'm serious! Please understand how much the opportunity to attend the Oklahoma Summer Arts Institute was meant to me. Without your support, I would not have been able to attend.*

Michelle Nymeyer  
Orchestra Student  
Broken Arrow,  
Oklahoma

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Photography: G. Jill Evans, Kimberly Parsons  
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