

1994 Application
on Page 45

Oklahoma Summer Arts Institute

OF ARTS & MOUNTAIN RATTLER

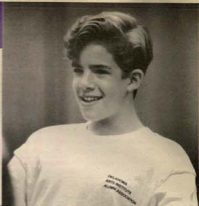
"I have taught often in Oklahoma's remarkable Arts Institute - young people who have never been out of the state but whose commitment and desire to be an artist causes them, in fact, to be the best I have ever encountered."

- Jane Alexander,
Chairman of the National
Endowment for the Arts

OSAI
1993

Acting, Ballet, Choral Music, Drawing, Modern
Dance, Orchestral Music, Photography, Poetry

The Oklahoma Summer Arts Institute



Top: Dylan Arena, 14, poetry student, Tulsa

Above: Mary Gordon Taft, Director of Programs,
Oklahoma Arts Institute

Left: Mary Y. Frates, President, Oklahoma Arts Institute
Below: (left) Sylvia Carlson, 17, trumpet student, Tulsa
(right) Candace Brown, 15, ballet student, Norman



The Oklahoma Summer Arts Institute is a two-week residential school which provides pre-professional training to 225 artistically talented Oklahoma students, ages 14-18. All students are chosen through a competitive audition process. At the Institute, students receive in-depth instruction in their chosen area of the visual, literary, or performing arts. Courses are taught by nationally recognized artists in the tradition of the master/apprentice teaching program. In the isolated and beautiful natural environment of Quartz Mountain, the students are immersed in classes, seminars, rehearsals, and performances. The daily schedule includes six hours of class and additional time for coaching and/or rehearsal. Required evening lectures, demonstrations, and performances give students the opportunity to experience each of the art forms represented.

This issue of the "Quartz Mountain Rattler" documents, with pictures and the words of faculty members and students, the 1993 session of the Oklahoma Summer Arts Institute.

The OSAL, a program of the Oklahoma Arts Institute, was incorporated as a private, non-profit organization in 1976 through the statewide efforts of artists, educators, and cultural leaders in response to requests from parents seeking summer arts training for their children. Under the leadership of the State Arts Council of Oklahoma, a board of directors was formed and, in cooperation with the Oklahoma Tourism and Recreation Department and the Oklahoma State Department of Education, the Oklahoma Summer Arts Institute was established at Quartz Mountain Arts and Conference Center, Lone Wolf, Oklahoma.

In a 1991 Resolution, the Oklahoma Legislature designated the Oklahoma Arts Institute as the state's official school of the arts and Quartz Mountain as Oklahoma's Arts and Conference Center.

Soon ground will be broken and construction will begin on several new projects at Quartz Mountain, including additional housing, pedestrian paths, and a performing hall/conference center. These building projects insure flexibility and room for growth as the Oklahoma Summer Arts Institute and its sister program, the Oklahoma Fall Arts Institutes for adults, greet the new century and a new generation of Oklahoma students of the arts.

The objectives of the Oklahoma Summer Arts Institute reflect a desire to accommodate a wide range of students whose talents, needs, and personal goals may vary significantly. As Mary Y. Frates, President of the Oklahoma Arts Institute puts it, "The Summer Arts Institute can be a launching pad for careers or it can nurture a personal commitment to the arts as a life-long process."

For those select few who do go on to pursue advanced training and professional careers in the arts, a summer at Quartz Mountain is an invaluable experience, providing these gifted students with an intermediate step in their education, a bridging of the gap between the school arts curriculum and college or conservatory training. The interaction with established, working artists also gives the students a much needed glimpse at the "real world" of the arts.

By no means, however, are these future professional

musicians, visual artists, actors, dancers and writers the sole beneficiaries of the Quartz Mountain experience. Frates explains, "The Institute's great gift, its most important lesson, is the personal growth and development that occurs in each young person who reaches for the summit of excellence at Quartz Mountain." Students who ultimately choose to enter careers outside of the arts will look back on their stay at the Summer Arts Institute as an eye-opening, horizon-broadening experience, a time when they were encouraged to explore their creative selves and the world around them.

All of the young people who attend the Oklahoma Summer Arts Institute are encouraged to give back as much as possible to their own communities upon their return from Quartz Mountain. The Institute's goal is to positively affect the entire state of Oklahoma through community development at the grass roots level. A state-wide coalition for the arts is being built upon the foundation of Oklahoma Summer Arts Institute alumni.

All Oklahoma students between the ages of fourteen and eighteen are eligible to apply for admission to OSAI. Students submit a written application, including a letter of recommendation from their teacher, and participate in an audition process.

Auditions are held in January and February at sites across the state and are adjudicated by the Institute's Advisory Panels, which are comprised of professional artists and educators.

In the student selection process, every effort is made to involve and represent the entire state of Oklahoma. The 1993 OSAI student body consisted of 223 students representing 39 counties and 57 communities. They were selected from a pool of 787 applicants, residents of 64 counties and 133 Oklahoma communities.

The 1993 Oklahoma Summer Arts Institute featured courses in Acting, Ballet, Modern Dance, Choral Music, Drawing, Orchestra, Photography and Poetry. The Choral Music program was a new addition to the curriculum this year and proved to be a highlight of the session.

The intensity of the courses is such that both the University of Oklahoma and Oklahoma City University offer a full semester's credit for the two week program. Students attend classes in their chosen discipline for six hours a day. The pace of the instruction is rapid and challenging. The combination of inspired teaching and enthusiastic, receptive pupils yields impressive results. Students are often amazed at the personal and artistic growth they experience over such a brief period of time.

In addition to the intensive, quality instruction the OSAI students receive in their own art form, there are numerous opportunities to experience each of the other disciplines taught at Quartz Mountain. Students participate in "electives," presented by the OSAI faculty and designed to acquaint them with the disciplines other than the one they are studying.

Faculty and student concerts, performances, and readings take place throughout the two weeks, and the Institute's gallery exhibits faculty and student drawings, paintings and photographs. Guest artists are invited each year to share their talents with students through performances and lectures. During a series of "Conversations with the Artists," students have the opportunity to ask faculty members questions concerning their careers in the arts.

This emphasis upon experiencing the arts as a whole, as opposed to focusing exclusively upon one particular form, is undeniably a beneficial attribute of the Institute. Students gain perspective and an understanding of the ways in which the arts interrelate. They begin to realize that the challenges facing the painter or the writer are often the same challenges that confront the dancer, the actor, and the musician. New avenues of expression magically become apparent. Curiosities are aroused and life-long interests are born in this unique environment.

Above all, the value of hard work and honest personal expression is nourished. Whatever their chosen path may be, OSAI students take this knowledge away with them, back to their hometowns where they are encouraged to share what they have learned.



Quartz Mountain Arts and Conference Center

The Quartz Mountain Family: Alumni Association

The Oklahoma Arts Institute Alumni Association has been organized to keep alumni active in all facets of the Oklahoma Arts Institute. The Alumni Association was initiated during the 1992 Oklahoma Summer Arts Institute. To date, more than 500 OSAI and OFAI (Oklahoma Fall Arts Institutes) alumni have become members. An Alumni Council, made up of Oklahoma Summer Arts Institute and Oklahoma Fall Arts Institutes alumni, has been formed as a governing body to outline goals for the Association and coordinate its operations.

Association members assist with recruitment, fundraising, student governance, and special projects including an annual all-arts alumni event, pre-audition workshops for OSAI applicants and future publication of an alumni Who's Who. The Alumni Association will also help locate alumni and strengthen the communication network among alumni across the country.

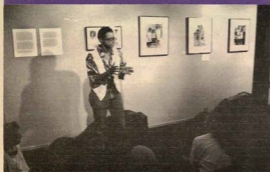
The Alumni Association Newsletter is distributed to members each quarter. It includes an update on Arts Institute and Alumni Association activities and upcoming events, and also gives short biographical sketches on fall and summer alumni. Space is available for articles and letters written by alumni and for alumni announcements.

The Alumni Mentors Program

The 1993 Oklahoma Summer Arts Institute saw the initiation of the new "Mentors" program. To help new students adjust to the routine of the Institute, alumni students are selected to serve as "Cabin Mentors." These mentors give new students helpful hints for "survival" during the first few days of the session and can be a communication link between students and counselors. Cabin Mentors identify themselves during the "Cabin Meetings" on the first day and make themselves available to discuss questions or problems with the new students in their cabin. These mentors help new students to ease into the routine at Quartz Mountain and to make friends more quickly. Cabin Mentors are chosen by the Institute staff who know them each to be personable, responsible young people who will be happy to help first timers "learn the ropes."



Native American musician Phillip Bread introduces students to the Native American flute in 1991.



O

A Humanities Project

ORIGINS

NATIVE AMERICANS • AFRICAN-AMERICAN

The "Origins Oklahoma" project was initiated in 1991 as a way of adding a humanities element to the curriculum of the Summer Arts Institute. It was inspired by a set of books entitled *Newcomers to a New Land*, each volume of which studies the state history of one of the ethnic or cultural groups which was included in the Oklahoma census of 1916. *Newcomers to a New Land* continues to be the "roadmap" and research base for the Oklahoma Arts Institute's project.

"Origins Oklahoma" is intended to give students and faculty alike an opportunity to examine our historical antecedents, to taste different cultures, to reflect on who we are. We are discovering that the U.S. is less of a "melting pot" than a rare, rich and spicy jambalaya, with all the different cultural elements contributing to the unique flavor of the whole. With the "Origins Oklahoma" project, we hope to promote understanding and respect in these various cultural ingredients within our state, our country, our world.

In 1991, the "Origins" project took a look at Oklahoma's Native American culture, particularly the Kiowa, who have held the land around Quartz Mountain sacred for generations. In 1992, the project focused on the African-American experience, discovering a history of hope and strength, action and a proud cultural identity. The 1993 Origins project examined our Mexican-American heritage: a long history of hard work, strong family and cultural ties, and a folk lore rich in wit and wisdom.

Top: Guest alumna Tonnia Anderson visited Quartz Mountain in 1992 to talk with students about "...and they called us 'Colored'." the exhibit of photos she has collected from residents of the small town of Seward, Oklahoma.

Middle: Tenor Thomas Gary performed in 1992. Jazz musician Willie Hill performed with the Southwestern Historical Jazz Band in recreating jazz hits of the 20's (1992).

Far right: Guest Artist William Warfield joined the OAI orchestra, directed by Joel Levine, as narrator of "The Lincoln Portrait."



Kiowa Chronicle courtesy of The Florence Hooper Museum of Anthropology, University of California at Berkeley.

OSAI
1993

OKLAHOMA

GIANS • MEXICAN-AMERICANS

1991: Native Americans, the Kiowa

The Kiowa pictographic chronicle here shown is a perfect symbol of the mission of "Origins Oklahoma." It is not only a work of art, but also a history (pictures of the Kiowa people, spiraling inward and recording events which took place from around 1812 to 1892. The Native American culture is one which has traditionally supported the unity of the visual arts, song, and dance with everyday human life and with the higher spiritual lives of individuals. The Kiowa Chronicle illustrates the importance of tracking and understanding our cultural Origins that we might regain the intellectual, artistic, and spiritual unity of these first Americans.

1992: The African-Americans

Some of Oklahoma's African-American families originally came to "Indian Territory" as slaves of the displaced Native American tribes. Some were adopted by their tribes after the Civil War and became free tribal members. Many former slaves came to this new territory to seek a fresh start in a land which was free from the flavor of the past. There were even dreams of making Oklahoma a free negro state. Much of black Oklahoma history is highlighted by the struggles and victories of those determined to be free and to be allowed to enjoy the same rights and privileges as their white neighbors.

African-Americans in Oklahoma were central to the development of jazz bands, such as the Blue Devils, who helped to revolutionize music in the 1920's. African-American artists have also contributed to the literary fields in enormous ways. Author Ralph Ellison and poet Melvin Tolson are two Oklahoma artists who, among hundreds of others across the country, fought for and won artistic success against great odds during the days of segregation.

1993: The Mexican-Americans

Here in the American Southwest, Mexican-American culture has become literally a part of our regional language and tradition. The Mexican tapawok was the original "cowboy," riding the range between Kansas and Mexico, herding cattle. The dress, lifestyle and language of the vaquero evolved into the modern concept of the "cowboy." From the "lincero" he rides, to the "lariat" he ropes it with, to the wide-brimmed hat he wears while doing it, the cowboy owes most of his gear and style to the vaquero.

Since the 1960's, the U.S. has seen a dramatic rise in Mexican-American solidarity in the "Chicano" movement. The term "Chicano," a shortened form of "Mexicano," had been used as a derogatory term for years. The leaders of the Chicano movement, with characteristic humor and creativity, appropriated that term as a symbol for Mexican-American solidarity and cultural pride. The Chicano movement is a focus for a large amount of Mexican-American artwork, music and literature.

In the years ahead, the "Origins Oklahoma" project will continue to lead students of the Summer Arts Institute into new territories: the American Jewish experience, the cultural contributions of Eastern Europe, Asia, the British Isles, Russia...to explore all our many different faces, stories, songs and dances...to follow the continuing spiral of all our Origins



Above:
1991 was the inaugural year for the "Origins Oklahoma" project. Here, students listen to the "Sound Installation," near a sculpture by Allan Wozner.

Left:
The Kiowa Black Legging Society makes an annual appearance at Quartz Mountain to contribute to the "Kiowa Flag Song" during Visitors Weekend.

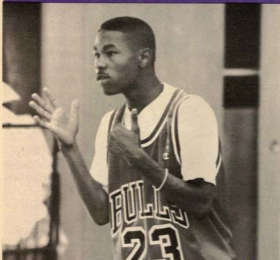
Below:
Visual Artist Bernadette Martinez poses with her family in the gallery where her work was displayed as part of the 1992 "Origins" project focusing on Mexican-Americans.

Bottom:
Pulitzer Prize winning Kiowa author and poet N. Scott Momaday was a guest artist in 1991. He led an expedition of students, staff, and faculty to Rainey Mountain, a location sacred to the Kiowa and prominent in Momaday's work.



Jennifer Stewart, 16, Stillwater.

"The one thing an actor must do on top of everything else is care - care about people, care about the world we live in, care about the good things and the bad things - because that is really our only tool."
Carol Mayo Jenkins, acting instructor.



Jarron Thompson, 15, Tulsa.



Zack Durant, 15, Lawton; Carriane Wolff, 14, Sentinel.

"Everyone is so talented and involved. I've never learned so much in my life."
-Lacey Franks, 18, Norman.

With Carol Mayo Jenkins ACTING

Jenkins: "I hope I have taught my class that their own creative impulses, their own emotions, their own ideas about the text of a play are much more valid and interesting than anything they might adopt from the outside, any preconceived ideas. I also hope that I have taught them to go into a play with an open



Carol Mayo Jenkins, acting instructor

mind and form their work in the rehearsal process, based on the work of the other actors they are working with and the input of the director, so that all of these ideas are spontaneous and happen in community with what is around

them, rather than making up their minds and going in and sticking to that. I think they have learned to respect the work of other artists and that they can draw from the other arts, from music, from painting, from poetry, from dance. They can draw from other disciplines to enrich and widen their own work.

"The maturity of the work has surprised me enormously. I asked the students to bring their own material to work on. I also brought a lot of material of my own because I thought, 'I don't know what they're going to come up with.' I only had to use one piece of my own material out of twenty-four. All the rest were things that the students brought in. When a sixteen year old boy comes up to you and says that he would like to do the death scene from *Cyrano de Bergerac*, you sort of say, 'All right, we'll do the best we can.' And I thought the work in that scene was beautiful. It just knocked me out."

Connors: "My main focus every year is to help the students connect their voice with what we call 'open body,' meaning a



Irene Connors, voice instructor

body without tension, any resistance in the body or blocks physically that keep the voice from being released and having its fullest resonance, therefore expression. That is primarily what the physical exercises

are connected with. If you can't teach them how to really have an awareness of filling that space with sound, then the aspects of diction and such are not even important.

"We're really having a lot of young people now very interested in going into theatre. It seems to me that it is a reflection of young people feeling a need for more community, for a deeper communication with each other as human beings. It is such wonderful training for whatever they decide to do with their lives."

and Irene Connors

OSAI
1993

"The magic caught hold of me."
-Derrick King, 18, Madill.



Christopher Ritter, 17, Stillwell; Derrick King, 18, Madill.



Jarron Thompson, 15, Tulsa; and
Mitch Barnes, 16, Broken Arrow.



Preline Thompson, 15, Oklahoma City.

"Nothing is impossible."
- Kim Miller, 17, Sapulpa.

BALLET

With

Graves: "I think my students have learned from me to always have a positive attitude and to not let anybody tell you that there is something that you can't do. If you set a goal for yourself, there is NOTHING that you can't accomplish and NOBODY can stand in your way. It is all in your mind. I think that they are leaving here with the positive attitude: 'I CAN, I CAN, I CAN - no matter what.'"

"It has been a real learning experience for me as a faculty

member. I have met so many wonderful people - the other faculty, the staff. I am very impressed by the total organization and how everything flows from day to day.



Lorraine Graves, ballet instructor.

Everything is just so tight. I am also very impressed by the dedication of all the students who came here. There is no fooling around and I would say that 99.9% of them came in here ready to work and deal with whatever they were faced with. I was very impressed by that.

"I wish that there were more organizations like this throughout the nation. I think it is wonderful that students have an opportunity to come here and just be immersed in their chosen field and also to be able to interrelate and deal with the other disciplines here. Maybe they came here in dance and they leave here thinking, 'Well, maybe I want to study writing. Maybe I want to study photography.' I have had some of the musicians tell me, 'I think I am going to take a dance class.' I think that is what the unique thing is about this place. They are here to learn in their very own discipline but the fact that they are exposed to the other forms is very important. They are getting a wide range of things to pull from."



Above (from left):

Courtney Williams,

15, Norman;

Summer Cooper,

16, Norman;

Basheerah Ahmad,

17, Midwest City;

Staci Cooper,

15, El Reno;

Candace Brown,

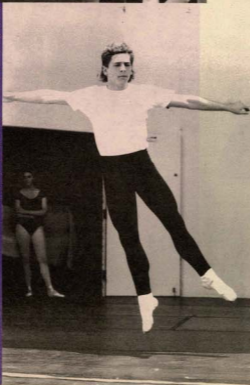
15, Norman;

Brooke Van Doyne,

14, Oklahoma City.

Right: Richard Clepp,

17, Stillwater.



Lorraine Graves works individually with each student at the barre.



"Being here, taking six and a half hours of dance every day, whether you are in pain or not, makes you able to deal with almost anything. You are not willing to give up as quickly because you know you can do it."

-Basheerah Ahmad, 17,
Midwest City.



Left Above: Basheerah Ahmad, 17, Midwest City.

Above: Christina Tarman, 14, Edmond.

Left Below: Lorraine Graves leads the class in floor exercises in the studio.

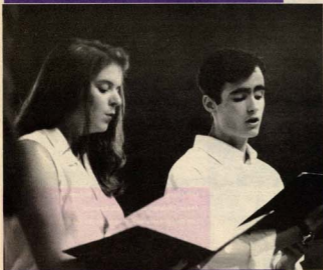




The OSAI Chorus gives a mid-session performance under the direction of first week conductor André Thomas.

"I have learned that you should always keep yourself open to new experiences and new ideas, and that you can never really get too much of the arts."

- Blake Wilson, 17, Edmond.



From left: Jennifer Lundquist, 16, Edmond; Chris Green, 15, Duncan.

C

With André Thomas

CHORAL

Scheibe: "The students could rattle off five, six, ten, twelve things that they have picked up from Dr. Thomas and myself in terms of concepts, things they might use, things that will get them thinking, things that they may take back into a classroom and say, 'Hey, Mr. Smith, we tried this at the Institute and all

of a sudden things just clicked. Is it possible for us to try it here at home?"



André Thomas, first conductor.

"We have talked about the importance of the text of the music and how that separates us from those who don't

use text. We are the melding of the orchestra and the theatre.

"If I go judge a festival, that choir better sing in tune. They better sing a good long line and good phrase and they better be musical, but they better understand that text, because if they don't, it doesn't matter about all those other things.

"I think one of the greatest things that occurred in that the students bonded and they saw that an ensemble can

happen in a two week period - something that may take five or six months in school.



Je-Michael Scheibe, second conductor.

"When you are singing five, six, seven hours a day, there has to be a level of

concentration which doesn't exist in the traditional school setting. I think intangible things, discipline, intense concentration are required. You have all the little things that make a performance complete, but we also got a spirit or a sense of the music that transcends the music itself and takes that experience out to the audience.

"When we talk about 'the arts,' I think we talk about all the arts. I think that the addition of choral music to the Institute curriculum rounds out a program including photography, poetry, theatre, orchestral music and the other arts. I think it is an important component of that total package offered here. It is the earliest of those. It is one of the earliest art forms that we have, singing. So it is a wonderful addition to this program."

OSAI
1993

and Jo-Michael Scheibe

MUSIC

"I loved being challenged and feeling like I was really learning something."

- Jennifer Lundquist, 17, Edmond.



Top:

Second week Choral Music instructor Jo-Michael Scheibe works with the chorus in rehearsal on the amphitheater stage.

Left (from upper left):

B.J. Huston, 18, Ponca City; Blake Wilson, 17, Edmond; Matthew Marr, 14, Ardmore; Christopher Green, 15, Duncan; Jennifer Lundquist, 16, Edmond; Cory Davis, 14, Norman.

Below (from lower left):

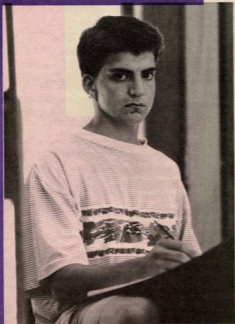
Shauna Moore, 15, Bristow; Julie Boatman, 16, Cashier; Carmen Clark, 17, Guthrie; Julie Phillips, 15, Owasso.





Greg Alexander, 17, Edmond.

"I really learned that you have to look at art in different ways and learn to appreciate other people's view of art. That is what is so great about being here - the diversity and individuality of the people."
- Micah Barnes, 17, Sapulpa.



Charlton Warnke, 18, Elk City.

D DRAWING

With Nathan Goldstein

Goldstein: "I would hope that the students come away with a reshuffling of their priorities of what it means to draw well. Drawing is, after all, the fundamental forming process. It is how you make your meanings visible to others. So, if they can do



Nathan Goldstein, drawing instructor.

that, they can form any image, whatever their aesthetic persuasion goes on to be. They have the means for making clear to others what they want to see firstly for themselves. A good visual work - I suppose a good work of art of any kind - is a soliloquy before it is a dialogue and I am trying to get them to say it more succinctly, to say it more eloquently but plainly and truthfully.

"I think the diversity of the OSAI curriculum is a very intelligent and wise way in which to nurture the young artist. I think artists, in whatever discipline, need to know about their first cousins. The painter needs to know what it is like for the actor or the musician or the poet. They face, basically, essentially, the same issues and they probably resolve them in much the same way. They are all making some kind of systems of ordered expression. They will gain by seeing how other people in other media meet the same challenge.

"I think it is very reassuring to know that you can celebrate form with words or with images or with sounds. And just as you and I get score out of any one form of expression by having a background of understanding and experience with other forms, I think it is the same for them.

"I think it is just wonderful to get so many capable teachers, artist-teachers, and so many capable students together. The real benefit of this won't be felt by some of these students, the fall impact, maybe for some months, when they are back in their communities and they are alone again, struggling with what is more often than not a rather rarefied kind of activity. These kids can think back to a place and a time where there really was this big family and they can remember that they are not alone. I think the Oklahoma Summer Arts Institute is a wonderful thing."



Brett Wallace, 18, Nevada.



Top: Joey Livingston, 16, Oklahoma City



Left: Drawing instructor Nathan Goldstein demonstrates technique for Jerry Hutchinson, 18, Salina.



Bottom: Jennifer Stockwell, 18, Edmond.

"Genuine originality, the kind that means something and really lasts, is the natural result of genuine caring. How can it be anything else? It takes a lot of courage to do what is dearest to your heart. That is, finally, what everyone is waiting to see you do. It is your own unique celebration of form. That's what art is."

- Nathan Goldstein,
drawing instructor.

"I will miss the diversity. I mean the big group of people. Everyone is different and you learn from them all."
-Hillary Kallenberger, 17, Oklahoma City.

M MODERN

With Mel Wong

Wong: "I hope the students get the feeling that art is part of their life. Their art, I think, reflects their intelligence and how they live in the world. It is more than just art they are doing. They are learning a way of life.

"When I first started dancing, there weren't too many Asians dancing. We just weren't accepted into that

world because we were a little different. We had our racial costume on and somehow they couldn't see. I've always wanted to be a prince, you know. When I started they couldn't see an

Mel Wong, modern dance instructor.

Asian prince. Do you know what I mean? But now things have radically changed. It doesn't matter anymore. It's the work that's important.

"I used to practice my ballet on my ship in the navy. Well, you know the navy guys - they are pretty tough. They are a tough group of kids. So, I would have my ballet shoes on and they would come down and say, 'Twinkle toes, Twinkle toes!' But you have to remember that at the time I had a lot of muscles. I mean I was big, so they weren't sure how to take it. My best friend in the navy was sort of the tough type. He could beat up everybody but he was my friend because I was also a wrestler. We would go down in the hold and we would wrestle and lift weights and do all that stuff. So then, after a while, I got the respect of the navy guys and they even came down and did some plids, which is amazing. I really didn't have any problem.

"I was really into ballet. So, I went to college and they had this stupid dance called 'modern dance' and I said, 'What are they doing, these guys, what are they doing?' At first I didn't really like it that much. But I started taking modern dance. I was also a visual artist and somehow the philosophy of the visual arts was more akin to modern dance than ballet. The more I did modern dance the more I got interested in it.

"Somehow the arts really have a hard time. People don't understand art and its importance in reflecting what it is to be human. That is why this place is so good. Because we are telling the young people and they can continue to tell other people."



Modern Dance students rehearse in the studio.

Top from left: Kristin Wilson, 16, Edmond
Rayna Milner, 16, Edmond
Ashue Wilson, 15, Oklahoma City
Tonya Pixton, 18, Oklahoma City
Tেকেিশা Lesley, 18, Oklahoma City
Hillary Kallenberger, 17, Oklahoma City.

Bottom from left: Jan-Marie Sapcutt, 14, Lawton
Laurel Nowlin, 16, Weatherford.

OSAI
1993

DANCE



Above:

Rayna Milner, 16,
Edmond.

Left:

Modern Dancers

Stephanie Currey,

17, Yukon;

Cassie Zaccarello,

15, Sapulpa;

and Kevin Kern,

18, Ponca City.

Below (from left):

Melissa Currie, 17,

Durant;

Erin Spencer, 15,

Edmond;

Tekeisha Lesley, 18,

Oklahoma City.



"There is an incredible feeling of intensity I feel when working with the best in Oklahoma."

- Caryn Dyer,
17, Altus.



"I consider myself extremely lucky to be a part of the community at Quartz Mountain. The experience has had a profound effect on my life; I dare say I will be going home a different person. I will have friends from all over Oklahoma who have the same passion for the arts as I do and who will, no doubt, play an important role in my life in years to come."

- Melissa McDaniel, 17, violin student, Norman.



Steven Zugelder, 16, McAlester.



Kenya Green, 14, Lawton.

O RCH EST

With Joel Levine and

Levine: "Conducting a student group is a relatively new experience for me and I've learned a lot during my two sessions at Quartz Mountain. You can't, of course, come to a student orchestra with the same artistic expectations you would have with a professional group. On the other hand, it really is amazing to me what they accomplish in such a short time. The Beethoven Seventh, Night on



Joel Levine, first conductor.

Bald Mountain, the Shostakovich Festive Overture - these are not 'youth orchestra' works. They are technically and musically challenging and I was tremendously impressed by the orchestra's grasp of such demanding music. "It's a real thrill to watch someone sixteen, seventeen years old discover a great work like the Beethoven. You see this terrific transformation take place - from an initial struggle for notes and rhythms to a very polished performance and the beginning of an understanding of why the Beethoven Seventh Symphony is a great piece of music. I get immense satisfaction from watching that transformation."

Morgan: "It is vitally important that the orchestra students come away with some of the fundamentals of orchestral playing. I have



Michael Morgan, second conductor.

talked to other members of the faculty here and they agree. You don't pick this up on your own is my point. This, I hope, they will take back to whatever other orchestras they play in. "The students are learning teamwork and the value of listening. A lot of these people, if they play in their school orchestra, are probably the best player there. So they are not in the habit of listening to the people around them because the people around them frequently aren't as good as they are, so they just sort of play and everyone else follows along. That is the case always when you bring together an all-state orchestra or an orchestra that is drawn from a wide region. So, you have to get people in the habit of listening to others because the others around them are now their equals and, in fact, sometimes there is a lot to be learned from the people sitting around them. That is an important lesson here."

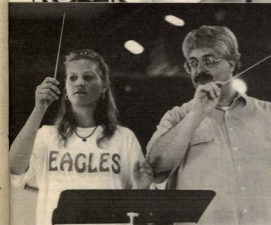
"I am particularly impressed with the level of the CGAI faculty and the devotion they have to the students. I have stepped into several of the classes and I went to the 'Conversation' with the poet, B. H. Fairchild. I have been to several things that, frankly, I had intended to only step in and listen to for just a few minutes and the classes turned out to be so interesting that I generally stayed through the entire class. The faculty is really fascinating. To me, that makes the place extremely special, just the level of the faculty.

"Things are handled in such a way that I think the students feel really well cared for as individuals. They are really looked after one at a time. They should carry away a lot of good memories."

OSAI
1993

Michael Morgan

REPORT



Middle:

Robert Reid, 16, Edmond

Steve Hakeel, 16, Oklahoma City

Bottom: A conducting workshop is held each week. Susan Van Natta, 17, viola student, Lawton, takes her turn with the basses under the direction of conductor Joel Levine.

"We were just talking over dinner about the riots in Chicago. I was saying that part of the reason we have these things is because a lot of people come through their whole education process and at no point are they ever encouraged or even allowed to really create anything. They don't really have a stake in sustaining civilization because they have contributed nothing to it. So, when they are in a good mood, they go out and destroy something. When they are angry, they go out and destroy something. 'The weather is nice - let's go out and destroy something.' That is why we have riots now at the drop of a hat. If we can manage to put creativity back into the lives of urban youth, maybe we will have less riots along the way."

- Michael Morgan, conductor.

"Whenever I teach, I always find that it is a two-way street. A teacher can feel very drained by giving out so much to the students, but I found that with good students it comes right back to you in the work that they do and in the enthusiasm that you pass on to them."

- Kevin Bubriski, photography instructor.

Loare Bertin, 18, Ada.



"There is talent and energy radiating from each individual. Everyone here is so positive and it really helped me to challenge myself and put more energy into my art."

- M. Elizabeth Simpson, 17, Oklahoma City.



Rachel Staewe, 18,
Oklahoma City.

P HOTOG

With Kevin Bubriski

Bubriski: "In a two week period you can't teach everything so I hope we covered two things: that the class, for one, got some basic technical skills concerning the language of photography;



Kevin Bubriski, photography instructor.

those are just basic things of composition, lighting, choosing a moment, looking through the camera and thinking in terms of the totality of the image. The other thing I hope they got is a sense of how to see photographically - not just see photographically, but how to become a more visually aware person.

"We made trips to the red rocks of Quartz Mountain, the neighboring town of Mangum, and even the penitentiary at Granite. Interestingly enough, many of the most compelling images were made within a fifty yard radius of the classroom. When one begins to see the world more critically, to see the world more photographically, unlimited new possibilities arise. The first week of class a shadow may have gone unnoticed; by the second week shadows were recognized as visual events with form, spatial weight, mood, and at times, even personality.

"I think that they won't really know how far they have come until they get back to their home communities and get back with their high school teachers and show them the work they are now doing. It is kind of like being on a ship out at sea in a fog and you don't really know where you are until you spot on the land and you say, 'Where am I now?' Then you realize the enormity of the journey.

"There have been moments while I have been here that I am just filled with this excitement that has nothing to do specifically with photography but with just being surrounded and immersed in the arts. I haven't felt that anywhere else.

"It was a real eye-opener to see the talent coming out of Oklahoma - not just the talent coming out of Oklahoma, but coming from fourteen to eighteen year olds. I think that is wonderful, to see that in Oklahoma there is an interest in nurturing the arts - not only in nurturing recognized artists in urban centers like Oklahoma City, but bringing people together from all over the state. They are our performers and audience in years to come."

Eck: "The majority of my photographic work is in the Dallas catalog market,



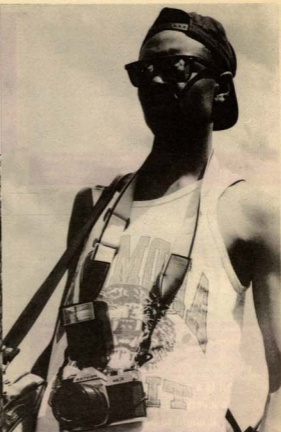
Konrad Eck, darkroom instructor.

with creative options limited by an Art Director or Client. One of the greatest joys of the Arts Institute is to see what these gifted students can accomplish with complete creative freedom. My goal as a teacher is to help them develop the craft of photography in order to more effectively express their ideas. The only limit to the creative options being the depth of our collective imagination."

OSAI
1993

and Konrad Eek

PHOTOGRAPHY



Jay McGrath shoots a row of cells on a field trip to the Granite Reformatory.

John Reager, 18, Ardmore: "PhotoMan."

"This was the most perfect two weeks of my life. It was a photographer's heaven."

- John W. Reager, Jr., 18, Ardmore.



A photography student's gear and all-access pass for the "Day in the Life of Quartz Mountain" project. Each student was assigned a class or staff member in order to document their daily routine at OSAI.

OSAI
1993

With B. H. Fairchild

POETRY



Poetry instructor B.H. Fairchild gives Kimberly Chidress, 17, Stillwater, help on a re-write.



Writers Jennifer Shook, 18, Bethany; Sarah Van Gundy, 17, Norman; and Sarah Ritter, 18, Ardmore preparing to read for Onstage Weekend.

"It is a very noisy world and poetry is a very quiet, restrained art form. It ought to be the most powerful art form. It is for me. Poetry, you see, tries to be a total art form. The images and the sound effects that poetry uses are geared to appeal to every one of the senses: tactile, visual, smell, taste and so on, so that the whole array of the physical aspects of the human sensibility are appealed to by the poem."

- B. H. Fairchild, poetry instructor.



Andrea Bradley, 18, Stillwater.

Fairchild: "I hope my students have learned more about the craft of poetry. I wanted them to get a sense of the real craft and technique involved. I wanted them to get a sense of what is really possible in the art of poetry."

"Having been here, they ought to have a sense that self-discipline is crucial whether they become serious writers or not. You don't just sit around waiting on inspiration. It just doesn't come that often. One of the intangible things that comes from achieving self-discipline is that there is a kind of self-knowledge that comes from giving yourself to a craft. When you give yourself up to a discipline, when



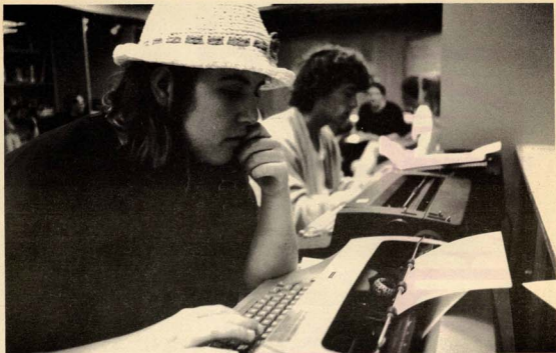
B.H. Fairchild, poetry instructor.

you give yourself up to a craft, you are constantly giving your attention to making something outside yourself. You begin to discover that what is happening is that you are peeling off different layers of yourself. You can't do that directly. It is sort of a giving up of the ego, a surrendering of yourself to the discipline or the craft. Even if the students don't achieve great success, even if they don't publish in the places they want to, this is one of the by-products, one of the hidden rewards of becoming an artist.

"I can vividly recall when I was the age that my students are now - fifteen, sixteen, seventeen years old. Despite the fact that I played sports and I worked in my dad's machine shop and I did all the kind of things that my buddies did, I had a real interest in the arts. An interest in the arts was a sort of isolated, lonely thing for a young man in my little community. If you were interested in classical music or interested in art or poetry, it was something that you just had to keep to yourself. I would have given anything to be at a place like this where I could make contact with my peers who had the same interests so that I didn't have to wait until college to find out that, in fact, I wasn't crazy, that there were a lot of people who were interested in classical music and in going to art museums and so on and so forth. I want to emphasize this. Maybe it is hard for people to imagine that it was hard and crazy to grow up with an interest in the arts. A place like this would have been just crucial to me. It would have done so much for me. The students can come here and meet, talk, and just hang out with other artists and they can learn about other art forms and they can really get a very, very good instruction in their particular art. Quartz Mountain is just an incredible blessing. You can't even put a price on it."



Patrick Marceau, 15, Tulsa.



River Woods, 15, Bixby; and Dylan Vaughn, 16, Tulsa.

Halo

by River Woods, 15, Bixby

Apricot sisters grace the waves
With unclothed smiles,
Bodies laughing in sequined water.

Their soles press the earth,
Speaking with the soil.
They lean to meet the warmth.

Sunlight runs to them,
Stroking their shadows,
Brething the softness from their skin.

They fool the salesman sun,
Gulping every beam, greedy,
Giggling in divine cleverness.

The Working Man

by Barry Boland, 18, Ardmore

He trudged from the river-fed marsh.
The sun lay down beyond the ocean,
his time card punched out for the day.
As he plodded along, he plucked the grains of rice
that clung to his dirt-stained pants.
They seemed to have jumped to him for escape,
not ready to be harvested.

Grains fell from the calloused, swollen fingers of his left hand,
his right gripped the sickle his father's father fashioned.
As he came to the edge of the swamp,
the warming sun came to rest on his shoulders
and his spine bent forward
like a tree before the final stroke
of an ax pulls it down.



Jeremy Welsh, 17, Weatherford.



Sarah Ritter, 18, Ardmore.

ONSTAGE WEEKEND



Modern Dance students perform a variation choreographed by instructor Mel Wong.

"The 'Onstage' performance was an experience I'll never forget. It really pulled our class together."

- Caryn Dyer, 17, modern dance student, Altus.



Ben Nordstrom, 16, Oklahoma City, and Corinne Wolfe, 14, Sentinel, perform a scene as part of the acting class' final presentation.

Onstage Weekend

Parents and friends of students are invited to Quartz Mountain to see the final presentations and exhibits by the OSAI students. Poetry readings, the gallery opening, and "works-in-progress," performed in the Great Plains Amphitheater, are all featured as a part of "Onstage Weekend."

The students welcome this opportunity to show their families, friends and peers all that they have accomplished in two short weeks. This emotionally charged weekend, with its culminating performances, visible artistic transformations, and often painful farewells, is, for many, the climax of the Institute.



Second week orchestra conductor Michael Morgan talks to the audience before a performance.

OSAI
1993



Top: The OSAI Brass choir perform as part of the Closing Ceremonies on Sunday morning. Pictured here, Sylvia Carlson, 17, Tulsa, and Scott Villines, 17, Spiro.

Above: Barry Beland, poetry student, 18, Ardmore.

Left: Joyce Kelley, 16, cello student, Norman, views works by the drawing class in the lobby gallery.

Bottom: Anna Norris, 16, photography student, Norman, discusses her work with visitors during Onstage Weekend.



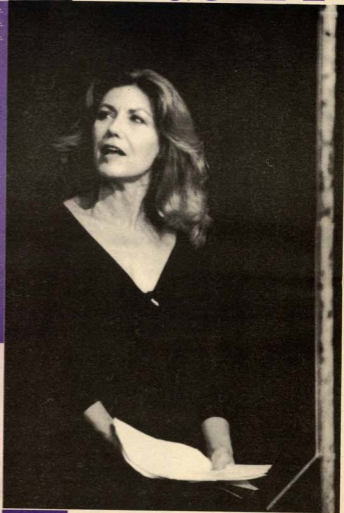
The ballet class performed variations from *Giselle*.



FACULTY



Above: Mel Wong, modern dance instructor.
Right: Carol Mayo Jenkins, acting instructor.
Below: Lorraine Graves, ballet instructor.



OSAI
1993

And Eine Kleine Quartzmusik

PERFORMANCES

Students see the pros at work

On Thursday and Friday nights, mid-session, students attend a Faculty Onstage Showcase, featuring the performing arts faculty. The work of faculty members in the visual arts is exhibited in the Institute gallery for the duration of the session.

On Tuesday evenings, faculty musicians perform in chamber groups of brass, woodwind, percussion, and string ensembles in a series affectionately known as Eine kleine Quartzmusik.



Top: Director of Programs Mary Gordon Taft performs the narration for "Gerald McBoing-Boing," a story with music after Dr. Seuss.

Above: Poetry instructor B.H. Fairchild gives a reading of his work.

Above left: Faculty musicians perform in chamber music ensembles called "Eine kleine Quartzmusik." Rick Wagner, French horn; John Holt, trumpet; Darrell Randall, oboe; and Jerry Neil Smith, clarinet.

Left: John Galm, percussion instructor.

Below left: Instrumental faculty perform in a string quartet for "Eine kleine Quartzmusik." Lucy McLarry, violin; David Robillard, violin; Marjory Cornelius, cello; Margaret Cooper, viola.

WINTER BIRTH

DAVID ANTONIO
 12/24 - Sunday, January 14, 1:00 and 2:30 p.m., Yale Bible
 Theology, 4517 E. Glendale

WENDY AND GABRIEL ANTONIO
 12/24 - Sunday, January 14, 1:00 and 2:30 p.m., Bible
 Theology, 4517 E. Glendale

ANDREW BAILEY ANTONIO
 12/24 - Sunday, January 14, 1:00 and 2:30 p.m., Yale Bible
 Theology, 4517 E. Glendale

**THEAIA, 6122 S. Peoria, February 6, 1:00 and 2:30 p.m., Bible
 Theology, 4517 E. Glendale**

WENDY AND GABRIEL ANTONIO
 12/24 - Sunday, January 14, 1:00 and 2:30 p.m., Bible
 Theology, 4517 E. Glendale

ANDREW BAILEY ANTONIO
 12/24 - Sunday, January 14, 1:00 and 2:30 p.m., Yale Bible
 Theology, 4517 E. Glendale

Mid-High 5000 S.E. Bayler
 12/24 - Saturday, January 20, 9:00 a.m. to 6:00 p.m., Our Redeemer
 Baptist Church, 5000 S.E. Bayler

WENDY AND GABRIEL ANTONIO
 12/24 - Sunday, January 14, 1:00 and 2:30 p.m., Bible
 Theology, 4517 E. Glendale

ANDREW BAILEY ANTONIO
 12/24 - Sunday, January 14, 1:00 and 2:30 p.m., Yale Bible
 Theology, 4517 E. Glendale

School Road Home, Oklahoma 271 Road
 12/24 - Saturday, February 26, 9:00 a.m. to 5:00 p.m., Bible
 Theology, 4517 E. Glendale

WENDY AND GABRIEL ANTONIO
 12/24 - Sunday, January 14, 1:00 and 2:30 p.m., Bible
 Theology, 4517 E. Glendale

ANDREW BAILEY ANTONIO
 12/24 - Sunday, January 14, 1:00 and 2:30 p.m., Yale Bible
 Theology, 4517 E. Glendale

High School 3rd Floor, Oklahoma 271 Road
 12/24 - Saturday, February 26, 9:00 a.m. to 5:00 p.m., Bible
 Theology, 4517 E. Glendale

WENDY AND GABRIEL ANTONIO
 12/24 - Sunday, January 14, 1:00 and 2:30 p.m., Bible
 Theology, 4517 E. Glendale

ANDREW BAILEY ANTONIO
 12/24 - Sunday, January 14, 1:00 and 2:30 p.m., Yale Bible
 Theology, 4517 E. Glendale

F2100F ANTONIO BROTHER CLASSES
 12/24 - Saturday, February 26, 9:00 to 5:00 p.m., Fellowship
 Ministry of 242 E. 117th St., Oklahoma Blvd

WENDY AND GABRIEL ANTONIO
 12/24 - Sunday, January 14, 1:00 and 2:30 p.m., Bible
 Theology, 4517 E. Glendale

ANDREW BAILEY ANTONIO
 12/24 - Sunday, January 14, 1:00 and 2:30 p.m., Yale Bible
 Theology, 4517 E. Glendale



Photography provided by Andrew Bailey

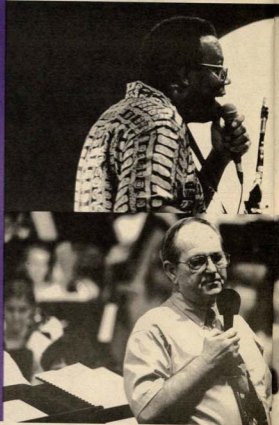
GUEST

At The L

Guest artists enrich the curriculum at Quartz Mountain and provide special insights into the arts through lecture demonstrations, workshops, student critiques, and master classes. 1992 guest residencies included the Anderson Quartet; Willie Hill, Jr., jazz saxophonist; and Bernadette Martinez, visual artist. Oklahoma composer Michael Hennagin was commissioned to write a work for the Institute's chorus and orchestra and was invited to be in residence during the work's rehearsal and premiere performance. Tragically, Mr. Hennagin died only days before rehearsals began. The stirring performance of his last work, *Proud Music, for Mixed Chorus and Orchestra*, with a text from Walt Whitman's *Leaves of Grass*, was a fitting tribute to a man and an artist who will be sorely missed.

The Anderson Quartet; Rochester, New York

The Anderson Quartet has performed extensively throughout the United States and Europe since 1989. In 1991, the quartet requested the permission of the legendary contralto Marian Anderson to use her name as their own. She responded with enthusiastic approval. The Anderson Quartet is the winner of the 1991 Cleveland Quartet Competition. Their prizes include a two year tuition waiver at the Eastman School of Music, a stipend, private coachings and lessons with the members of the Cleveland Quartet, and recitals across the country, including a New York debut. The Quartet spent two consecutive summers at the American Conservatory in Fontainebleau, France. There, as the premiere scholarship quartet, they worked with the Quatuor des deux Mondes and the Quatuor Via Nova, and performed in Avon, at Mousin D'Ande in Normandy, and at the Chateau de Fontainebleau. The Andersons also performed at President Clinton's inauguration and are presently Quartet in Residence at the City College of New York.



Willie L. Hill, Saxophone; Denver, Colorado

Willie Hill is currently an Associate Professor in Music Education and the Assistant Dean, College of Music, at the University of Colorado, Boulder. He received his M.M. and Ph.D. degrees in Music Education from the University of Colorado at Boulder. His professional activities in the Denver metropolitan area include: member of the Denver Broncos Jazz Ensemble, regular performer at the Denver Auditorium Theater, Paramount Theater, Boettcher Concert Hall, and a variety of night clubs; guest soloist with the University of Colorado and the University of Denver Jazz Ensembles; a free-lance performer with the Denver Symphony Orchestra and also with George Burns, Lisa Minnelli, Lena Horn, Lou Rawls, Ben Vereen, Lola Falana, Johnny Mathis, Sammy Davis, Jr., Dizzy Gillespie, James Moody, and Jon Faddis. Hill's work as a woodwind specialist includes a faculty position with the Clark Terry Great Plains Jazz Camp, founder and co-director of the Rich Matteson-Telluride Jazz Academy, and a national artist/clinician for the Yamaha Musical Instrument Company. Hill is listed in the first edition of *Who's Who Among Black Americans*.

ARTISTS



Top left:
Willie Hill instructed OSAI students in the fine art of jazz.

Top right:
The Anderson Quartet gave master classes and performances. From left: Marianne Henry, violin; Marisa McLeod, violin; Michael Cameron, cello; Biedra Lawrence, viola.

Bottom left:
Dr. Ray Luke gave a eulogy in memory of Michael Hennagin prior to the OSAI premiere performance of his piece for chorus and orchestra: *Proud Music*.

Bottom right:
Mexican-American Artist Bernadette Martinez spoke with students about her work, which hung in the gallery as part of the 1993 "Origins Oklahoma" humanities project.



Michael Hennagin, Composer; Norman, Oklahoma

Michael Hennagin was a graduate of the Curtis Institute of Music in Philadelphia, and studied with Leonard Stein, Darius Milhaud and Aaron Copland. Hennagin composed in virtually every medium including music for film, television and stage. His repertoire of works includes instrumental and vocal solos, various chamber ensembles, symphonic band, orchestra, and a large body of choral music for which he was recognized as one of the leading composers in the country. He was the recipient of many awards including the National Endowment for the Arts, the MacDowell Colony Fellowship, Music Teachers National Association Composer of the Year, ASCAP Standard Awards, and the University of Oklahoma Regents Award for Superior Creative Activity. In 1972 he joined the faculty at OU as Professor of Music and Chair of the Department of Composition. In 1992 he retired from OU, and served as a frequent guest artist/composer, lecturer, and conductor for concerts and workshops throughout the country.

Bernadette Martinez, Visual Artist; Oklahoma City, Oklahoma

A self-taught artist, Bernadette Martinez is known for her intricate pen and inks. She is also a painter and a sculptor. Martinez is recognized as one of the finest Hispanic artists in the country. Her works can be found in private and corporate collections across the U.S. and Argentina and have been showcased in many museums including: Southwest Museum, Los Angeles, California; Millicent Rogers Museum, Taos, New Mexico; The Mexican Cultural Institute, San Antonio, Texas; Center for the Fine Arts and Humanities, Arvada, Colorado; Triton Museum of Art, Santa Clara, California; Museo Chicano, Phoenix, Arizona. Her works have been reproduced in numerous magazines and publications. She has been interviewed by the Children's Television Network and is currently illustrating a series of children's books. Martinez is a very active volunteer for "La Puerta de Oro," the only Hispanic Senior Center in the state of Oklahoma. She is very proud of her Mexican, Mescalero-Apache and Comanche heritage.

CELEBRATION OF THE SPIRIT



Top: A mixed student and faculty instrumental ensemble accompanies the OSAI chorus in a rendition of "Amazing Grace."

Above: Acting instructor Carol Mayo Jenkins reads from Walt Whitman's *Leaves of Grass*.

Right: A student and faculty brass ensemble performed for the "Celebration of the Spirit." Carrie Harrelson, 15, trumpet student, Broken Arrow; Richard Wagner, French horn instructor; Matt Dowling, tuba student, 17, Oklahoma City; Royce Lumpkin, trombone instructor; John Holt, trumpet instructor.

Celebration of the Spirit

At the end of the first week, on Sunday morning, a day of rest begins with "Celebration of the Spirit," a special non-denominational program at the Great Plains Amphitheater presented by the artists of the Summer Arts Institute. Students and faculty take advantage of this time to contemplate and to offer thanks.

This year's celebration of life was made especially poignant by the deaths of two people intimately involved with the Institute. The program was dedicated to the memory of Edna Langholz, a loyal board member who died of cancer on June 16. Also present in the thoughts of the faculty, staff, and students was Michael Hennagin, composer, who died only days before. Mr. Hennagin's last work, *Proud Music*, received its premiere performance by the Institute's chorus and orchestra on the Saturday evening before the "Celebration of the Spirit" took place.





Top: Percussion Instructor John Gain offered an "Honor Song" with a number of percussion instruments.

Left: An all-trombone quartet performed Bach: from left, Adam Cartwright, 16, Tahlequah; Bayce Lumpkin, trombone instructor; Michael Drummond, 16, Owasso; Steven Zugelder, 16, McAlester.

Below: Cello instructor Michael Murray performed the Rachmaninoff Cello Sonata, Op. 19.



VISITORS



Above:

OAI Board member Barbara Berry, Sapulpa, and guest Lurlene Mabrey, Okmulgee, join Visitors Weekend chair Ann Graves and her husband Jack Graves, Tulsa, for the Sunday morning "Celebration of the Spirit."

Center:

The Kiowa Black Legging Society, Carnegie, post the colors and share the Kiowa Flag Song prior to the Saturday night orchestra concert.

Far right top:

Jeff Kidwell leads the All-Star Jazz Ensemble on Visitors Weekend.

Far right middle:

OAI Board Chairman Joe Crosby, left, and President Mary Frates, right, present Rep. Loyd Benson, Frederick, with a 1993 Institute poster.

Bottom right:

Institute President Mary Frates with Sen. Robert M. Karr, Altus.

Bottom left:

Composer Michael Hennagin's *Proud Music* was premiered at Visitors Weekend. From left, Hennagin's daughter, Melissa Rames; his son, David Hennagin; OAI President Mary Frates; Hennagin's wife, Carol Beasley; and Daniel Kiacz, a family friend and printmaker.



Visitors Weekend

Each year, the Institute's Board of Directors invite Quartz Crystal Club Members and guests to visit classes, attend a jazz workshop, enjoy a special dinner, attend a concert, and the Sunday Morning "Celebration of the Spirit" at the Oklahoma Summer Arts Institute.

On Saturday afternoon, students enjoyed a guest performance by the All-Star Jazz Ensemble. Students and counselors joined visitors for a Mexican Fiesta dinner on Saturday evening. After dinner, guests listened to the music of Beethoven and Oklahoma composer Michael Hennagin performed by the Institute's orchestra and chorus. Sunday night, visitors enjoyed a performance by jazz saxophonist Willie Hill and the Quartz Mountain Jazz Band.

OSAI
1993

At The 1993 Oklahoma Summer Arts Institute

WEEKEND



Students

Of The 1993 Oklahoma Arts Institute

Basheerah Ahmad, Midwest City, Ballet
 Gregory Alexander, Edmond, Drawing
 Jennifer Allen, Ardmore, Modern Dance
 Russell Amos, Seminole, Drawing
 Dylan Arena, Tulsa, Writing
 Sharon Bach, Oklahoma City, Modern Dance
 Jack Baker, Tishomingo, Choral Music
 Kaycee Baker, Poteau, Orchestra
 Stephanie Baker, Edmond, Orchestra
 Micah Barnes, Sapulpa, Drawing
 Mitch Barnes, Broken Arrow, Acting
 Alisa Behrens, El Reno, Modern Dance
 Laure Bertin, Ada, Photography
 Christopher Black, Oklahoma City, Orchestra
 Erik Blair, Tulsa, Drawing
 Kimberley Blaker, Owasso, Photography
 Yana Blisnet, Tulsa, Orchestra
 Julie Boatman, Cashion, Choral Music
 Jerry Boland, Ardmore, Writing
 Mary Catherine Boots, Enid, Orchestra
 Jolie Beth Bouzereaux, Bartlesville, Choral Music
 Andrea Bradley, Stillwater, Writing
 Candace Brown, Norman, Ballet
 Michael Brown, Lawton, Orchestra
 Eva Broczyna, El Reno, Writing
 Brandi Bryant, Morris, Acting
 Kristi Barris, Sapulpa, Orchestra
 Chad Burrow, Coweta, Orchestra
 Laura Burton, Oklahoma City, Choral Music
 Denise Butler, Oklahoma City, Orchestra
 Dana Byerley, Edmond, Photography
 Lisa Byford, Yukon, Acting

Juli Byte, Pocomas, Orchestra
 Megan Carico, Stillwater, Orchestra
 Sylvia Carlson, Tulsa, Orchestra
 Adam Cartwright, Tahlequah, Orchestra
 Alicia Cassar, Tulsa, Orchestra
 Asher Cathey, Oklahoma City, Writing
 Chris Chauncey, Oklahoma City, Acting
 Kimberly Childress, Stillwater, Writing
 Richard Clapp, Stillwater, Ballet
 Carmen Clark, Guthrie, Choral Music
 Nikki Cochran, Bartlesville, Orchestra
 Amanda Coddling, Oklahoma City, Ballet
 Elizabeth Combs, Tulsa, Writing
 Megan Conaway, Edmond, Photography
 Staci Cooper, El Reno, Ballet
 Summer Cooper, Norman, Ballet
 Phillip Crain, Norman, Orchestra
 Stephanie Currey, Yukon, Modern Dance
 Melisa Currie, Durant, Modern Dance
 Cory Davis, Norman, Choral Music
 Debra DeClos, Stillwater, Orchestra
 Matt Diekmann, Lawton, Orchestra
 Marta Doolittle, Norman, Photography
 Matt Dowling, Oklahoma City, Orchestra
 Michael Drummond, Owasso, Orchestra
 Zack DuRant, Lawton, Acting
 Caryn Dyer, Altus, Modern Dance
 Nedra Ellason, Oklahoma City, Orchestra
 Corinne Fabrick, Lawton, Orchestra
 Jeff Fair, Oklahoma City, Orchestra
 Kelly Farmer, Tulsa, Choral Music
 Jarrod Ferguson, Altus, Photography

Cynthia Floyd, Norman, Orchestra
 Christy Foster, Broken Arrow, Orchestra
 Daniel Foulks, Duncan, Orchestra
 Lacey Franks, Norman, Acting
 Jason Frueh, Norman, Orchestra
 Reesa Gabler, Altus, Drawing
 Amanda Gallely, Enid, Writing
 Elizabeth Gill, Norman, Writing
 Brandi Giager, Edmond, Ballet
 Andrea Giasson, Midwest City, Ballet
 Joy Goddard, Broken Arrow, Orchestra
 Rebecca Goodwin, Oklahoma City, Photography
 Christopher Green, Duncan, Choral Music
 Eric Green, Norman, Orchestra
 Kenyó Green, Lawton, Orchestra
 DeLora Guley, Midwest City, Orchestra
 Richard Haas, Broken Arrow, Orchestra
 Steve Hake, Oklahoma City, Orchestra
 In Hye Ham, Lawton, Modern Dance
 Deborah Handy, Poteau, Orchestra
 Carrie Harrelson, Broken Arrow, Orchestra
 Emily Harrington, Tulsa, Acting
 Alex Hartley, Norman, Drawing
 Robert Hatch, Talala, Orchestra
 Nathaniel Hein, Norman, Orchestra
 Rebecca Holladay, Norman, Photography
 Ceresa Hoover, Oklahoma City, Orchestra
 Lyndee Horison, Anadarko, Photography
 Sharon Hsieh, Norman, Orchestra
 Darla Hubbard, Lawton, Ballet
 B.J. Huston, Ponca City, Choral Music
 Jerry Hutchinson, Salina, Drawing
 Carla James, Bartlesville, Orchestra
 Chris Johnson, Tulsa, Orchestra
 Andrea Jones, Norman, Orchestra
 Eric Jones, Norman, Orchestra
 Alyssa Journey, Ardmore, Photography
 Hei-Lin Jun, Lawton, Orchestra
 Hillary Kallenberger, Oklahoma City, Modern Dance
 Sara Koddington, Bartlesville, Ballet
 Joyce Kelley, Norman, Orchestra
 Kevin Ken, Ponca City, Modern Dance
 Derrick King, Madill, Acting
 Jamie Korthase, Bartlesville, Acting
 Preethi Krishnan, Lawton, Orchestra
 Marsha Laird, Owasso, Orchestra
 Andy Layden, McAlester, Drawing



Alicia Cassar, 18, cello student, Tulsa



Jerry Hutchinson, 18, drawing student, Salina



Acting students Scott Torrence, 17, Tulsa; and Lisa Byford, 18, Yukon.

Tekeisha Lesley, Oklahoma City, Modern Dance
 Joey Livingston, Oklahoma City, Drawing
 Christian Logan, Lawton, Orchestra
 Jennifer Lundquist, Edmond, Choral Music
 Matthew Magill, Weatherford, Choral Music
 Kathryn Maier, Shawnee, Orchestra
 Ursula Malvadkar, Oklahoma City, Orchestra
 Chris Mannahan, Edmond, Photography
 Patrick Marcoux, Tulsa, Writing
 Matt Marr, Ardmore, Choral Music
 Andrea Maxwell, Oklahoma City, Orchestra
 Thomas McCullough, Tulsa, Orchestra
 Jonathan McCurry, Stillwater, Choral Music
 Melissa McDaniel, Norman, Orchestra
 Jay McGrath, Bethany, Photography
 Heather Mettry, Ada, Ballet
 Kimberly Miller, Sapulpa, Ballet
 Rayna Milner, Edmond, Modern Dance
 Stephanie Milner, Tulsa, Ballet
 Courtney Moon, Ada, Ballet
 Shauna Moore, Bristow, Choral Music
 Jonathan Moots, Lawton, Choral Music
 Theresa Morris, Cushing, Drawing
 Heather Moses, Tulsa, Orchestra
 Perrin Mosley, Lawton, Choral Music
 Patrick Muchmore, Ponca City, Orchestra
 Hayden Murphy, Norman, Orchestra
 Jayston Muse, Stratford, Acting
 Katherine Myer, Oklahoma City, Choral Music
 Ben Myers, Chandler, Writing
 Ben Nordstrom, Oklahoma City, Acting
 Anna Norris, Norman, Photography
 Laurel Nowlin, Weatherford, Modern Dance
 Ashley Oakes, Grove, Writing
 Hayden Oliver, Broken Arrow, Orchestra
 Eric Overholt, Bethany, Orchestra
 Jessica Palmer, Chickasha, Orchestra
 Aaron Pegram, Moore, Choral Music
 Merle Petties, Ardmore, Drawing
 Julie Phillips, Owasso, Choral Music
 Tonya Pixton, Oklahoma City, Modern Dance
 Jill Poe, Grove, Orchestra
 Nicholas Powell, Oklahoma City, Acting
 Lesley Pryor, Ardmore, Choral Music
 John Reager, Ardmore, Photography
 Kyle Reeves, Carrier, Drawing
 Robert Reid, Edmond, Orchestra
 Christopher Ritter, Stillwell, Acting



Scott Torrence, 17, acting student, Tulsa; Kimberly Childress, 17, poetry student, Stillwater; Sarah Smith, 16, viola student, Oklahoma City; and Nikki Cochran, 17, cello student, Bartlesville try a group relaxation technique.

Sarah Ritter, Ardmore, Writing
 Tonya Roberts, Stillwell, Acting
 Chris Rogers, Bartlesville, Orchestra
 Beth Roshach, Oklahoma City, Orchestra
 Kelly Ruth, Oklahoma City, Drawing
 Shana Rutz, Ponca City, Modern Dance
 Jan-Marie Sapcutt, Lawton, Modern Dance
 Anita Sen, Tulsa, Orchestra
 Rebecca Shed, Tulsa, Photography
 Gena Shoemake, Edmond, Orchestra
 Jennifer Shock, Bethany, Writing
 Neel Shukla, Oklahoma City, Orchestra
 M. Elizabeth Simpson, Oklahoma City, Photography
 Ted Sissons, Ponca City, Orchestra
 Amy Slief, Norman, Modern Dance
 Andrea Smith, Edmond, Orchestra
 Jimmy Smith, Collinsville, Choral Music
 Sarah Smith, Oklahoma City, Orchestra
 Jon Soske, Norman, Writing
 Erin Spencer, Edmond, Modern Dance
 Jennifer Stewart, Stillwater, Acting
 Jennifer Stockwell, Edmond, Drawing
 Karen Stokke, Ponca City, Orchestra
 Jon Stone, Clinton, Choral Music
 Rachel Struewe, Oklahoma City, Photography
 Christina Tarman, Edmond, Ballet
 Andy Taylor, Ada, Orchestra
 Aubrey Taylor, Perkins, Choral Music
 Mark Temple, Nowata, Drawing
 Cynthia Thompson, Ponca City, Orchestra
 Jarron Thompson, Tulsa, Acting
 Prestina Thompson, Oklahoma City, Acting
 Scott Torrence, Tulsa, Acting
 Brooke Van Duyne, Oklahoma City, Ballet
 Sarah Van Gundy, Norman, Writing
 Susan Van Natta, Lawton, Orchestra
 Dylan Vaughn, Tulsa, Writing
 Jennifer Ventonis, Altus, Choral Music
 Robin Vest, Sand Springs, Drawing
 Heather Vickers, Lawton, Ballet
 Scott Villines, Spiro, Orchestra
 Timothy Wall, Bethany, Orchestra
 Brett Wallace, Nowata, Drawing
 Charlton Warren, Elk City, Drawing
 Elizabeth Warren, Oklahoma City, Orchestra
 Erin Watson, Shawnee, Orchestra
 Adrienne Watt, Tulsa, Writing
 John Wells, Earlsboro, Drawing
 Jeremy Welsh, Weatherford, Writing
 Bryan Wetzi, Midwest City, Drawing
 Courtney Williams, Norman, Ballet
 Asue Wilson, Oklahoma City, Modern Dance
 Blake Wilson, Edmond, Choral Music
 Kristin Wilson, Edmond, Modern Dance
 Rebekah Wilson, Ada, Acting
 Cristin Winn, Oklahoma City, Photography
 Patrick Winters, Idabel, Choral Music
 Corinne Wolfe, Sentinel, Acting
 River Woods, Bixby, Writing
 Vanessa Young, Edmond, Orchestra
 Cassie Zaccarello, Sapulpa, Modern Dance
 Melissa Zervas, Bartlesville, Ballet
 Steven Zugelder, McAlester, Orchestra



Lyndee Horton, 15, photography student, Anadarko



Alex Hartley, 16, drawing student, Norman; and Nathaniel Helm, 15, percussion student, Norman



Jonathan McCurry, 16, choral music student, Stillwater

1993 Faculty

Acting:

Carol Mayo Jenkins, Los Angeles, CA
Ms. Jenkins appeared in the role of the English teacher, Elizabeth Sherwood, in the award-winning television series *Fame*. Currently, she is teaching acting at Edge Performing Arts Center in Los Angeles, in conjunction with the L.A. Dance Force.

Voice:

Irene Connors, Valencia, CA
Irene Connors is a member of the California Institute of the Arts voice faculty, and a member of Los Angeles Repertory Company.

Ballet:

Lorraine Graves, Englewood, NJ
Lorraine Graves has been with the Dance Theatre of Harlem since 1978. She currently assists Director Arthur Mitchell and serves as Regisseur for the Company.

Chorus:

André Thomas, first week conductor, Tallahassee, FL
Mr. Thomas is the director of Choral Activities and Associate Professor of Choral Music Education at Florida State University. Following OSAI 1993, Mr. Thomas went directly to Australia to serve as the featured conductor / clinician for the Australian Choral Directors Association and to guest conduct the Australian National Youth Choir.

Jo-Michael Scheibe, second week conductor, Denver, CO

Dr. Scheibe is Director of Choral Studies at Northern Arizona University, and currently holds the position of President of the Western Division of the American Choral Directors Association.

Anne Dawson, voice coach, Norman, OK
Vocal Director, Westmoore High School, Moore.

Casey McClure, music theory instructor, Norman, OK
Doctoral student, composition, University of Oklahoma, Norman.

Drawing:

Nathan Goldstein, Newton, MA
Nathan Goldstein teaches at the Art Institute of Boston, where he is chairperson of the Foundation program of study. He is the author of six books on drawing, painting and design.

Modern Dance:

Mel Wong, Santa Cruz, CA
Mel Wong toured extensively with the Merce Cunningham company from 1968-1972. In 1975 he formed the Mel Wong Dance Company. He is currently Professor of Theatre Arts at the University of California at Santa Cruz.

Orchestra:

Joel Levine, first week conductor, Oklahoma City, OK
Joel Levine is in his fifth successful season as Music Director / Conductor with the Oklahoma City Philharmonic. In 1989, Maestro Levine received a Governor's Arts Award for his efforts in founding the Oklahoma City Philharmonic.

Michael Morgan, second week conductor, Oakland, CA
Michael Morgan is now in his fourth year as music director of the Oakland East Bay Symphony. He has also been the principal conductor of the Civic Orchestra of Chicago and spent seven seasons as the assistant conductor of the Chicago Symphony Orchestra.

Photography:

Kevin Babriski, Shaftsbury, VT
Kevin Babriski has traveled and photographed extensively in Nepal. His most recent book, *Portrait of Nepal*, was the recipient of the Maine Photographic Workshops Golden Light Award.

Konrad Eek, Dallas, TX
Konrad Eek has exhibited in numerous one-person and group shows. He is the Production Manager for Steven Michael Studios, a catalogue photographer in Dallas.

Poetry:

B.H. Fairchild, Highland, CA
B.H. Fairchild currently teaches creative writing at California State University in San Bernardino. He has published five collections of poetry as well as poems in numerous journals and anthologies.

1993 Instrumental Music Faculty

Violin

Aldee Marquez, Tulsa, OK
Adjunct Professor at the University of Tulsa. Principal second violin for the Tulsa Philharmonic.

Lacy McLarry, Oklahoma City, OK
Concertmaster for the Oklahoma City Philharmonic and Lawton Philharmonic. Director of String Development, Oklahoma City University.

David Robillard, Oklahoma City, OK
Instructor at Oklahoma City University and Southwestern Oklahoma State University in Weatherford. Associate Concertmaster for Oklahoma City Philharmonic and Lawton Philharmonic.

Viola

Margaret Cooper, Trumansburg, NY
Instructor at State University of New York at Ithaca. Member of Chautauque Symphony Orchestra.

Cello

Marjory Cornelius, Norman, OK
Professor at the University of Oklahoma. Member of the Oklahoma City Philharmonic and Lawton Philharmonic.

Michael Murray, Springfield, MO
Instructor at Southwest Missouri State University. Principal cellist, Springfield Symphony.

String Bass

John Williams, Norman, OK
Visiting Professor and head of Jazz Studies at the University of Oklahoma. Principal bass, Oklahoma City Philharmonic.

Flute

Caitann Bannion, St. Petersburg, FL
Member of the Tampa Orchestra in Tampa and second flautist with the Florida West Coast Symphony in Sarasota.

Oboe

Darrel Randall, Albuquerque, NM
Instructor at the New Mexico University. Principal oboe, New Mexico Symphony Orchestra.

Clarinet

Jerry Neil Smith, Norman, OK
Instructor of composition and applied music at the University of Oklahoma (retired). Principal clarinet, Oklahoma City Philharmonic.

Bassoon

Betty Johnson, Oklahoma City, OK
Adjunct professor at Oklahoma City University. Principal bassoonist, Oklahoma City Philharmonic.

Trumpet

John Holt, Celina, TX
Principal trumpet, Dallas Opera Orchestra. Associate faculty, Collin County Community College in Plano, TX.

French Horn

Richard Wagner, Glenpool, OK
Instructor of horn for Tulsa Public Schools' Music Specialist Program. Member of the Tulsa Philharmonic.

Trombone

Royce Lumpkin, Denton, TX
Faculty member, University of North Texas, Denton. Educational consultant for King/Benge Musical Instruments. National clinician and soloist.

Tuba

Pat Crumpley, Norman, OK
Principal tubist for Oklahoma City Philharmonic, 1989-1992.

Percussion

John Galm, Boulder, CO
Associate Professor, University of Colorado, Boulder.

Accompanist

Virginia Sircy, Lawton, OK
Associate Professor, Cameron University, Lawton.

Acting & Music

Jan Alexander, Actress, Carmel, NY
Jan Antonio, Actor, Los Angeles, CA
Bud Berry, Actor/Music, Evanston, IL
Irene Casares, Actress, Valencia, CA
Shirley Jo Finney, Actress, Los Angeles, CA
William Fisher, Music, Los Angeles, CA
Lou Flaminio, Director, Valencia, CA
Ben Hoyle, Music, San Francisco, CA
Roger Kerr, Actor, Santa Monica, CA
Thomas Leahman, Music, Claremont, CA
William Lewis, Actor/Director, Sonoma, CA
Carol Mayo Jenkins, Actress, Los Angeles, CA
Karen Hall Mozerman, Music, Portland, ME
Tony Monaghan, Music, Portland, ME
Denise Nicholas, Actress, Los Angeles, CA
Martin Stull, Music, Evanston, IL
Edwin Stein, Director, Carmel, NY
Miriam Tam, Music, Anaheim, CA
Richard Thomas, Actor, Los Angeles, CA
Craig Torres, Actor, Seattle, WA

Ballet & Modern Dance

Karen Aziz, Modern Dancer, San Francisco, CA
Hilary Carverhill, Ballerina/Choreographer, New York, NY and Montreal, Quebec, Canada
Pat Cameron, Modern Dancer, New York, NY
Yvonne Chouteau, Ballerina, Oklahoma City, OK
Marcel Cohen, Modern Dancer, New York, NY
Lorraine Graves, Ballerina, Englewood, NJ
Ronella Hightower, Ballerina, Caracas, France
Natalia Krasovska, Ballerina, Dallas, TX
Richard Kuch, Modern Dancer/Choreographer, Winston-Salem, NC

Margaret Levin, Ballerina, Tulsa, OK
Daniel Levine, Dancer/Choreographer, New York, NY
Georgina Parkinson, Ballerina, New York, NY
Nora Gelvete Rosante, Modern Dancer, New York, NY
Karen Staska, Ballerina, New York, NY
Patrick Suarez, Modern Dancer, New York, NY
Maya Talkbach, Prima Ballerina, Chicago, IL
Margaret Talkbach, Ballerina, Boca Raton, FL
Richard Thomas, Dancer, New York, NY
Edward Weiss, Dancer, New York, NY
Mel Wong, Modern Dancer, Santa Cruz, CA
Ka Yukihara, Modern Dancer, Norman, OK
Richelle Zide-Booth, Ballerina, Garden City, NY

Choral Music

Jo-Michael Scheibe, Choral Conductor, Denver, CO
Andie Thomas, Choral Conductor, Tallahassee, FL
James Woodward, Choral Conductor

Visual Arts

Roy Becklin, Photographer, Galveston, NM
David Best, Photographer, Tulsa, OK
David Bertans, Printer, Santa Barbara, CA
Marilyn Bodes, Photographer, Rochester, NY
Kevin Borkini, Photographer, Shalimar, VT
Don Coen, Printer, Boulder, CO
Jay Damsel, Photographer, Prescott, AZ
Konrad Eick, Photographer, Dallas, TX
David Fitzgerald, Photographer, Oklahoma City, OK
Ray George, Printer, Bloomington, IL
Nathan Goldstein, Printer, Newton, MA
Terry Graves, Printer, Brighton, England
Goodwin Harding, Photographer, Newkens, OR
Howard Kowitz, Printer, New York, NY
Daniel Kutz, Printer, Norman, OK
Lynwood Kozick, Printer, Lubbock, TX
D. J. LaFon, Printer, Norman, OK
Kurt Markus, Photographer, Kalispell, MT
Paul McClure, Printer, San Marcos, CA
Marilyn Murphy, Printer, Nashville, TN
Robert Nelson, Printer, Millersville, PA
Walter Nelson, Photographer, Houston, TX
Joe Nicazetti, Printer, Miami, FL
Bernard Ploss, Photographer, Paris, France
Richard Ross, Photographer, Santa Barbara, CA

F. Anthony Smith, Painter, Salt Lake City, UT
Locher Smith, Photographer, Fort Worth, TX
Bill Wiman, Painter, Austin, TX
Robert Railway Zakariasen, Painter, New York, NY

Orchestral Music

Samuel Adler, Composer/Conductor, Rochester, NY
T.J. Anderson, Conductor, Melind, MA
David Eugene Becken, Conductor, Madison, WI
Gaele Ben-Dor, Conductor, Englewood Cliffs, NJ
Robert Bernhardt, Conductor, Tucson, AZ
Dennis de Costa, Conductor, San Francisco, CA
Abraham Chasin, Conductor, El Paso, TX
Leslie B. Dancer, Conductor, Detroit, MI
David Elffon, Conductor, Rochester, NY
Alois Fiala, Conductor, Miami, FL
Joseph Guasta, Conductor, De Moines, IA
Adrian Guasta, Conductor, Millard, MI
Luis Herrera de la Fuente, Conductor, Mexico City, Mexico

Karel Housa, Conductor/Composer, Maska, NY
William Jones, Conductor, Minneapolis, MN
Joel Levine, Conductor, Oklahoma City, OK
Michael Morgan, Conductor, Chicago, IL
A. Clyde Miller, Conductor, Lansing, MI and Austin, TX
Bernard Rabinowitz, Conductor, Tulsa, OK
Andrew Schenck, Conductor, Baltimore, MD and Sunnyvale, NY
Judith Sosnowy, Conductor
James Yarnozzi, Conductor, Cambridge, MA

Family

Charlene Allen, Viola, Oklahoma City, OK
Susan Anderson, Bassoon, Stillwater, OK
Dan Armstrong, Trumpet, Oklahoma City, OK
Carmen Basson, Flute, St. Petersburg, FL
Gregory Beacham, Violin, Tulsa, OK
Ruth Bradley, Violin, Kansas City, MO
Ann Caffery, Violin, Tulsa, OK
William Coleman, Cello, Columbus, OH
Margaret Coleman, Viola, Fredonia, WI
Clauka Cooper, Oboe, Aspen, CO
Grant Cooper, Trumpet, Erie, PA
Mayjane Lee Gonzalez, Cello, Norman, OK
Anne Hansen, Violin, Honolulu, HI
Wayne Coase, Viola, Norman, OK
Pat Crumpley, Viola, Norman, OK
Eleanor Danson, Flute, Oklahoma City, OK
Deborah Epstein, Flute, Greensboro, NC
James Fackoner, Comprehensive Musicianship, Norman, OK
Lucy Grier Fisher, Viola, Columbus, OH
Via Fritze, Cello, Columbus, OH
Smitha Fleiter, Oboe, Oklahoma City, OK
John Galin, Percussion, Boulder, CO
Linda Gassner, Double Bass, New Orleans, LA
David Gauger, Trumpet, Tulsa, OK
Eric Giesberg, Clarinet, Oklahoma City, OK
John Glick, Viola, Bennington, VT
Bruce Heintz, French horn, Tulsa, OK
Susan Hollowell, Cello, Birmingham, AL
John Hub, Trumpets, Cellos, TX
Christine Iau, Viola, New York, NY
Elizabeth Johnson, Bassoon, Oklahoma City, OK
Allan Kaplan, Trombone, Corpus Christi, TX
Eric Klein, Violin, Kansas City, MO
Susan Klink, Flute, Tulsa, OK
Jacob Larson, Trumpet, Norman, OK
Loren Larson, Viola, Louisville, KY
Lawrence Low, French horn, Columbia, MO
Phil Lowry, Viola, Tulsa, OK
David Lowry, Trombone, Denton, TX
Luis Lusch, Cello, Tulsa, OK
Michael M. Viala, Saxa, Flute, NM and Norman, OK
Tom Maguire, Percussion, Santa Fe, NM
Kathleen Mahony, French horn, Aspen, CO and New Haven, CT

Past Faculty

Alfred Margpis, Violin, Tulsa, OK
Deborah Mathews, Percussion, Dallas, TX
Lary McLeary, Violin, Oklahoma City, OK
John Moss, Trumpet, Lawton, OK
Mark Muehle, Tuba
Michael Murray, Cello, Springfield, MO
Peggy Payne, Piano, Stillwater, OK
Gwen Powell, Flute, Stillwater, OK
David Randall, Oboe, Albuquerque, NM
David Robillard, Violin, Oklahoma City, OK
Bill Schanzberg, French horn, Denton, TX
Robert Schweikowans, French horn, Oklahoma City, OK

Virginia Sisti, Piano, Lawton, OK
Dorota Turner Smith, Piano
Jery Nell Smith, Clarinet, Norman, OK
Jennifer Speary, Oboe, Tulsa, OK
Phillip Wachowski, Viola, Kansas City, MO
Richard Wagner, French Horn, Glensport, OK
Dan Waters, Cello, Oklahoma City, OK
David Weber, Oboe, Birmingham, AL
Vendla Weber, Flute, Birmingham, AL
Ron Wheeler, Violin, Tulsa, OK
Edmond Williams, Oboe, Oklahoma City, OK
John Williams, Double Bass, Norman, OK
Alexa Zebel, Oboe, Tulsa, OK

Pewky

George Blythe, Pev, Cleveland, OH
Joseph Bruchac, Pev, New York, NY
Madeline DeFries, Pev, Seattle, WA
B. H. Fischel, Pev, Highland, CA
Si Coleridge, Pev, Harrison, NY
Ruth Merion Gassert, Pev, New York, NY
Donald Hall, Pev, Danbury, NH
Lance Hanson, Pev, Oklahoma City, OK
Linda Hogan, Pev/Flutist, Wichita, KS
John Lane, Pev/Flutist, Bryan City, NC
Colleen McElroy, Pev, Seattle, WA
James Rogers, Pev/Concertmaster, Los Angeles, CA
Fae Ringold, Pev, Tulsa, OK
Andrew Salkey, Pev, Auburn, MA
Jane Shaw, Pev, Millard, MA
Janine Staffeldt, Pev

Guest Artists

Robert Abramson, Eurythmics Specialist, New York, NY
Jane Alexander, Actress, Carmel, NY
Terry Allen, Multi Media Artist, Fresno, CA
Irina Baranova, Ballerina, Vaud, Switzerland
Robert Benedetti, Writer, Valencia, CA
Phillip Blevin, Kawa Dancer, Oklahoma City, OK
Stephen Bress, Trumpet Soloist, New York, NY
Thomas Devereaux, Bassoon, Norman, OK
William Cliff, Photographer, Santa Fe, NM
Barbara Conable, Alexander Technique Specialist, Columbus, OH
Wayne Coase, Viola, Norman, OK
East Thimbers' Street Jazz Band, New York, NY
Joy Feldman, Ballerina, New York, NY
David Fitzgerald, Photographer, Oklahoma City, OK
Paul Furer, Cello, New York, NY
Daniel Gaudin, Cello Soloist, Westchester County, NY
Great American Indian Dancers, Oklahoma City, OK
Bert Green, Author/Bassist, Cincinnati, OH
Lenny Green, Horn Soloist, Ypsilanti, MI

Helel Harrison, Grid/Art Historian, Sug Harbor, NY
Ted Howard, Actor, Norman, OK
David Hickey, Writer/Critic, Fort Worth, TX
Willa L. Hill, Jan Stephenson, Bookends, CO
David Holliday, Director, Pittsburgh, PA
Richard Hare, Sculptor, Chicago, IL
Richard Kilmer, Oboe Soloist, Rochester, NY
Kawa Black Legging Society, Carnegie, OK
Ralph Kray, Jazz Singer, Apache, OK
Peter Kraus, Jazz Pianist, Oklahoma City, OK
Bill Leary, Cello, Washington, D.C.
Conrad Ludlow, Dancer, Oklahoma City, OK
Ray Luke, Composer, Oklahoma City, OK
Michael Ma, Viola Soloist, Norman, OK
Stanley Madjira, Art Educator, DeKalb, IL
Isabelle Margolis, Concert Pianist, New York, NY
N. Scott Monahan, Writer, Tucson, AZ
Doc Tate Nevasquez, Conanche Historian, Apache, OK
Edmond Nevasquez, Conanche Singer/Flutist, Apache, OK
Bryan Pelt, Dancer, Oklahoma City, OK
Laura Plogg-Pitts, Ballerina, Oklahoma City, OK
Bernard Ploss, Photographer, Paris, France
Jerry Popperhausen, Photographer, Bartlesville, OK
James Rojas, Pev/Concertmaster, Los Angeles, CA
Gabriel Rojas, Cello Soloist
Shahrokh Rovani, Visual Artist, Scottsdale, AZ
Robert Ross, Classical Violinist, Santa Fe, NM
William Pitt Root, Pev, Ocala, AZ
Roy Root, Photographer, New York, NY
Robin Sachs, Photographer, Dallas, TX
Fritz Schaefer, Printer, Scottsdale, AZ
Eudora Shapiro, Violin Soloist, Los Angeles, CA
Sourbhen Historical Jazz Band, Oklahoma City, OK
Leigh Howard Stevens, Classic Marchist, New York, NY

Patrick Suarez, Modern Dancer, New York, NY
Maya Talkbach, Prima Ballerina, Chicago, IL
Eugene Tordkov, Dancer, Norman, OK
Edward Weiss, Dancer/Choreographer, New York, NY
William Warfield, Vocal artist/Narrator, Champaign, IL
George Wixson, Watchmaker, Conanche Medicine Man
Wild Horse Singers, Apache, OK
Jan Pyral-Zak, Piano Soloist, Santa Fe, NM

Guest Alumni

Tonia Anderson, Visual Artist, New Haven, CT
John Arnold, Violin, Moore, OK
Leslie Collins, Flute, New York, NY
Deborah Fain, Clarinet Soloist, Chicago, IL
Shari Little-Holladay, Ballerina, Pittsburgh, PA
Tom Linn, Piano, Oklahoma City, OK
Amanda McLeary, Violin, Honolulu, HI
Joyce McClary, Viola, Oklahoma City, OK
Joe Mott, Jazz Trumpeter, Norman, OK
Joe Rogers, Jazz Percussionist, Norman, OK
Jan Wagner, Violin, Dallas, TX
Wade West, Trumpet Soloist, Riverside, NY

1994 Faculty

New In 1994

Guest Artists

Sandra Kaufmann, modern dance, New York, NY
Sandra Kaufmann is a member of the Martha Graham Dance Company. She received national recognition for her choreography at the American College Dance Festival. Her work has been performed in numerous locations, including the Martha Graham School, Merce Cunningham Studio and the Opera Comique in Paris. Sandra has performed at The Kennedy Center for the Performing Arts with MOMENTA and is a member of the Pearl Lang Dance Theater. She has choreographed award-winning dance videos which have been shown on television and in festivals worldwide.

Melissa Miller, painter, Austin, TX

Melissa Miller is the recipient of three National Endowment for the Arts Fellowships. Her works can be found in many public collections including The Museum of Modern Art, New York; The Museum of Fine Arts, Houston; and The San Francisco Museum of Art. She has been a visiting lecturer at numerous universities, and has conducted workshops at Anderson Ranch, the Oklahoma Fall Arts Institutes and Stowhegan School of Painting and Sculpture. Ms. Miller's work has been featured on the Oklahoma Arts Institute posters for 1992, 1993, and 1994.

George Shaw, trumpeter, Long Beach, CA

Dr. Shaw has played trumpet and flugelhorn with Marvin Gaye and the Al Williams Jazz Society, and has worked extensively as a computer-controlled synthesis programmer for Ronnie Laws, Wilton Felder and the Crusaders, and Larry Graham, and has conducted and arranged for David Sanborn, Eric Watts, Michael Sembello, Carmine Appice and Dizzy Gillespie. He is still an active flugelhorn and trumpet artist as well as a composer/arranger and a producer for his own California-based Century 21 Productions. In his records, Dr. Shaw concentrates on blending electronic components with natural acoustic instruments in a musical form which can incorporate elements of jazz, pop, and blues. He serves as a consultant for major music instrument manufacturers and for institutions across the country. Dr. Shaw currently serves as the Director of the Education Division at Kawai America, a major piano and electronic keyboard manufacturer.

Chorus:

Dennis Shrock, first week choral conductor, Norman, OK
Dennis Shrock is Music and Director of Choral Activities at the University of



Oklahoma, Music Director of Canterbury Choral Society, and Assistant Conductor/Choral Director of the Oklahoma City Philharmonic. For his work in Oklahoma, Dr. Shrock has received numerous awards, including a Governor's Arts Award for Community Service, a Governor's Award for Contributions to the State of Excellence, and the Oklahoma Choral Directors Association Director of Distinction award.

Peter Bagley, second week choral conductor, Storrs, CT
Peter Bagley is Professor of Music at the University of Connecticut, and has been invited



as guest conductor and choral clinician for numerous festivals and all-state choirs throughout the country. Dr. Bagley is currently Music Director of the Eastern Connecticut Symphony Orchestra Chorus. In 1990, Dr. Bagley was honored by the Connecticut chapter of the American Choral Directors Association as "...the Connecticut Choral Educator of the Year." His professional achievements are recognized in *Who's Who in the East* and *Who's Who among Black Americans*.

Modern Dance:

Jacquelyn Buglisi, modern dance instructor, New York, NY
Jacquelyn Buglisi was a principal dancer for the Martha Graham Dance Company from 1977 - 1989. As director, choreographer and teacher, Ms. Buglisi has had her ballets performed nationally and internationally. She has choreographed more than 20 ballets. She is in great demand as a guest artist and teacher, most recently for the International Festival in Prague, the Trister Dancecompany, and the Oslo State Ballet College in Norway. Ms. Buglisi teaches at the Alvin Ailey American Dance Center, the Martha Graham Center of Contemporary Dance, the Joffrey School Dance Division, and at the Dance Aspen Summer Festivals.



Orchestra:

Carter Nice, second week orchestra conductor, Sacramento, CA
Carter Nice was introduced to the violin when he was five years old. At the age of 12,



he was a member of the violin section of the Jacksonville Symphony Orchestra. Nice was Assistant Conductor and Concertmaster for the New Orleans Philharmonic for 11 years. From 1979 to 1992 he served as the Music Director and Conductor of the Sacramento Symphony. During his tenure, he created the 115-piece Sacramento Symphony Chorus. On many occasions, he stepped from the podium in order to participate as a "guest" violinist at special concerts.

Instrumental Music:

Flute

Leonard Garrison, Tulsa, OK
Leonard Garrison is the instructor of flute at the University of Tulsa and Coordinator of the Masterclass Performers Competition for the National Flute Association. Piccolo/Second flute, Tulsa Philharmonic.

Clarinet

Doug Storey, Canyon, TX
Doug Storey is an Assistant Professor at West Texas State University. Principal clarinet, Amarillo Symphony Orchestra and Randel Chamber Orchestra.

Photography:

Walter Nelson, photography instructor, Marietta, TX
Native Texan, Walter Nelson received a B.S. degree from Midwestern University and continued with graduate studies in oceanography at Texas A & M University. A self-taught photographer, Nelson established commercial studios in Houston, New York City and Dallas. His artistic expressions lie within several mediums: photography, painting and sculpture, executing each individually and/or combining all mediums into one image using the dye transfer process as his final visual medium. Nelson's art is represented in galleries and corporate and private dealers in New York, Dallas, Oklahoma City, Santa Fe and elsewhere.



Poetry:

Mark Doy, 1994, poetry instructor, Pownestown, MA
Mark Doy is the author of three books of poems, the most recent of which, *My Alexandria* (Univ. of Illinois Press, 1993), was chosen by Philip Levine for the National Poetry Series. *My Alexandria* also won the Los Angeles Times Book Prize for 1993, and was a finalist for the National Book Award and the National Book Critics Circle Award. Doy's poems have appeared in numerous magazines and journals, and have been collected in several anthologies. Doy is a two-time winner of the Puhacik Prize. Currently, Mr. Doy teaches at Sarah Lawrence College, and in the Master of Fine Arts in Writing Program at Vermont College.



Returning In 1994

Returning Guest Artist

Willie L. Hill, tenor sax, Boulder, CO
Willie Hill is currently an Associate Professor in Music Education and the Assistant Dean, College of Music, at the University of Colorado, Boulder. He is a member of the Denver Broncos Jazz Ensemble and has been a freelance performer with Liza Minnelli, Lena Horn, Lou Rawls, Ben Vereen, Lola Falana, Johnny Marhis, Sammy Davis, Jr., Dizzy Gillespie, James Moody and Jon Faddis. He is listed in the first edition of *Who's Who Among Black Americans*.

Acting:

Carol Mayo Jenkins, Los Angeles, CA
Carol Mayo Jenkins is perhaps best known for the five years she spent in the role of the English teacher, Elizabeth Sherwood, in the award-winning television series *Fame*. Ms. Jenkins has appeared in numerous off-broadway productions and has performed over 100 roles in Regional Theatres across the country. Currently, she is teaching acting at Edger Performing Arts Center in Los Angeles, in conjunction with the L.A. Dance Force.

Voice:

Irene Connors, Valencia, CA
Irene Connors is a member of the California Institute of the Arts voice faculty, and a member of Los Angeles Repertory Company as an actress and teacher of voice in voice-investment workshops. She has been the voice coach for the American College Theatre's Actor's Showcase in New York and Los Angeles theatres.

Ballet:

Lorraine Graves, Englewood, NJ
Lorraine Graves has been with the Dance Theatre of Harlem since 1978. She has danced in numerous ballets for stage and television. Ms. Graves is listed in both *Who's Who in America* and *Who's Who in Entertainment*. She currently assists Dance Theatre of Harlem Director Arthur Mitchell in staging his works on various other companies and also serves as Requisite for the Company.

Drawing:

Nathan Goldstein, Newton, MA
Nathan Goldstein currently teaches at the Art Institute of Boston, where he is chairperson of the Foundation program of study. His work appears in numerous public and private collections. Mr. Goldstein has directed painting and drawing workshops all over the country. He is listed in *Who's Who in American Art*, *Who's Who in the East*, and *The Dictionary of International Biography*. In addition, Mr. Goldstein is the author of six books on drawing, painting and design.

Orchestra:

Michael Morgan, first week conductor, Oakland CA
Michael Morgan is now in his fourth year as music director of the Oakland East Bay Symphony. Recognized as one of America's most talented young conductors, he has also been the principal conductor of the Civic Orchestra of Chicago and spent seven seasons as the assistant conductor of the Chicago Symphony Orchestra.

Photography Darkroom:

Konrad Eek, Dallas, TX
Konrad Eek has exhibited in numerous one-person and group shows. He is the Production Manager for Steven Michael Studios, a catalogue photographer in Dallas.

1994 Instrumental Music Faculty:

Voice

Alicia Marquez, Tulsa, OK
Adjunct Professor at the University of Tulsa. Principal second violin for the Tulsa Philharmonic.

Lacy McLarry, Oklahoma City, OK
Concertmaster for the Oklahoma City Philharmonic and Lawton Philharmonic. Director of String Development, Oklahoma City University.

David Robillard, Oklahoma City, OK
Instructor at Oklahoma City University and Southwestern Oklahoma State University in Weatherford. Associate Concertmaster for Oklahoma City Philharmonic and Lawton Philharmonic.

Viola

Margaret Cooper, Trumansburg, NY
Instructor at State University of New York at Ithaca. Member of Chautauque Symphony Orchestra.

Cello

Marjory Cornelius, Norman, OK
Professor at the University of Oklahoma. Member of the Oklahoma City Philharmonic and Lawton Philharmonic.

Michael Murray, Springfield, MO
Instructor at Southwest Missouri State University. Principal cellist, Springfield Symphony.

String bass

John Williams, Norman, OK
Visiting Professor and head of Jazz Studies at the University of Oklahoma. Principal bass, Oklahoma City Philharmonic.

Oboe

Darrel Randall, Albuquerque, NM
Instructor at the New Mexico University. Principal oboe, New Mexico Symphony Orchestra.

Bassoon

Betty Johnson, Oklahoma City, OK
Adjunct professor at Oklahoma City University. Principal bassoonist, Oklahoma City Philharmonic.

Trumpet

John Holt, Celina, TX
Principal trumpet, Dallas Opera Orchestra. Associate faculty, Collin County Community College in Plano, TX.

French horn

Richard Warner, Glenpool, OK
Instructor of horn for Tulsa Public Schools' Music Special-ist Program. Member of the Tulsa Philharmonic.

Trumpet

Royce Lumpkin, Denton, TX
Faculty member, University of North Texas, Denton. Educational consultant for King/Berge Musical Instruments. National clinician and soloist.

Tuba

Pat Crumpler, Norman, OK
Principal tubist for Oklahoma City Philharmonic, 1989-1992.

Percussion

John Galin, Boulder, CO
Associate Professor, University of Colorado, Boulder.

Accompanist

Virginia Sircy, Lawton, OK
Associate Professor, Cameron University, Lawton.

Applause, Applause, Applause, Applause, Applause, Applause, Applause, Applause,

"Thank you, thank you, THANK YOU!"

- John W. Neuger, Jr., 18, photography student, Ardmore

CORNERSTONES The Capital Improvements Campaign

The Oklahoma Arts Institute has entered into an Agreement with the State of Oklahoma to develop Quartz Mountain into a regional arts and conference center with a national reputation.

Phase I, an Arts Complex, has been completed and consists of five studio pavilions, an outdoor amphitheatre and a library in the Lodge. Planning for Phase II, a performing hall/conference center, additional housing, and pedestrian walkways is currently underway.

The facilities provide a permanent home for the Institute's educational programs: the Oklahoma Summer Arts Institute for talented youth and the Oklahoma Fall Arts Institutes, a series of continuing education institutes for educators and community artists.

GREAT FLAINS AMPHITHEATRE
Southwestern Bell Foundation
Oklahoma City

LONE WOLF PAVILION
The McCasland Foundation
Duncan

BUFFALO PAVILION
The Kerr Foundation, Inc.
Oklahoma City

PRAIRIE FALCON PAVILION
Sarkeys Foundation
Norman

DIAMONDBACK PAVILION
The Macklanburg-Hulseley Family
Oklahoma City

WILDCAT PAVILION
Conoco Inc.
Ponca City

BEVERLY BADGER MEMORIAL LIBRARY
John S. Badger, Albus
Mr. and Mrs. Richard W. Moore, Albus
Public Service Company of Oklahoma, Tulsa

MOUNTAIN MOVERS The Endowment Campaign

The Institute's endowment was established in 1985 with the award of a prestigious Challenge Grant from the National Endowment for the Arts. The Phase I goal of \$1 million was reached in 1988. To establish a named or designated fund, a gift must be \$10,000 or more.

Currently, a \$3 million scholarship campaign to permanently underwrite scholarships in the amount of \$15,000 each for 200 students in the summer program is underway. The Oklahoma Arts Institute gratefully acknowledges the following "Mountain Movers" who are securing the future of the programs of the Oklahoma Arts Institute:

INSTITUTE ORCHESTRA FUND
Samuel Roberts Noble Foundation, Ardmore

BRATTAIN SCHOLARS FUND
Donald R. Brattain, Minneapolis, MN

GENERAL ENDOWMENT FUND
National Endowment for the Arts, Washington, DC

SARKEYS GUEST ARTIST SERIES FUND
Sarkeys Foundation, Norman
The Grayce B. Kerr Fund, Oklahoma City

KERR-MCGEE SCHOLARS FUND
Kerr-McGee Corporation, Oklahoma City

MCCASLAND SCHOLARS FUND
McCasland Foundation, Duncan

SOUTHWESTERN BELL SCHOLARS FUND
Southwestern Bell Foundation, Oklahoma City

WILLIAMS COMPANIES SCHOLARS FUND
Williams Companies Foundation, Inc., Tulsa

ZARROW SCHOLARS FUND
Anne and Henry Zarrow Foundation, Tulsa

ELLEN WOODS WESTHEIMER VISUAL ARTS FUND
Mr. and Mrs. Jerome Westheimer, Ardmore

CALTEX SCHOLARS FUND
CalTex Petroleum Corporation, Las Colinas, TX

OKLAHOMA NATURAL GAS SCHOLARS FUND
Oklahoma Natural Gas Company, Tulsa/Oklahoma City

ACTING PROGRAM FUND
Sarkeys Foundation, Norman

BALLET PROGRAM FUND
Conoco Inc., Ponca City

MACKLANBURG-HULSELEY FAMILY SCHOLARS FUND
Nana Jean Macklanburg Romney, Oklahoma City
David and Jeanne Guthrie, Tulsa
Lusanne Ellis, Oklahoma City
Karen and Mike Sarnis, Oklahoma City
Linda and Mike Brewer, Glen Ellen, CA

MODERN DANCE PROGRAM FUND
The Kerr Foundation, Inc., Oklahoma City

THEATRE PROGRAM FUND
Southwestern Bell Foundation, Oklahoma City

CARLOCK SCHOLARS FUND
John Hoyle Carlock, Jr. Family Trust, Ardmore

WRITING PROGRAM FUND
Neustadt Charitable Foundation, Ardmore

L.B. SIMMONS ENERGY SCHOLARS FUND
L.B. Simmons Energy, Inc., Houston, TX

KOCH INDUSTRIES, INC. SCHOLARS FUND
Koch Industries, Inc., Wichita, KS

THATCHER-HOFFMAN-SMITH FAMILY POETRY FUND, OKLAHOMA FALL ARTS INSTITUTES
Jeanne Hoffman Smith, Oklahoma City

BEVERLY BADGER MEMORIAL LIBRARY FUND
Friends of the Badger Library, Albus

ANN SIMMONS ALSPAUGH SCHOLARSHIP FUND
Ann Simmons Alspaugh, Oklahoma City

BANK OF OKLAHOMA SCHOLARSHIP FUND
Bank of Oklahoma, Tulsa/Oklahoma City

CARRIE C. BOREN SCHOLARSHIP FUND
U.S. Senator and Mrs. David L. Boren, Seneca

TED D'ANDRIOLE SCHOLARSHIP FUND
Southwestern Bell Employees and Friends

GEORGE AND BETTY KAISER SCHOLARSHIP FUND
George B. and Betty E. Kaiser Foundation, Tulsa

HYMAN AND ESTHER KRASE SCHOLARSHIP FUND
Hyman and Esther Krause Foundation, Kansas City, MO

RICHARD W. MOORE MEMORIAL SCHOLARSHIP FUND
Family and Friends of Richard W. Moore, Albus

JASMINE MORAN SCHOLARSHIP FUND
Melvin Moran, Seneca

RUTH KAISER NELSON SCHOLARSHIP FUND
Ruth Kaiser Nelson Family Foundation, Tulsa

SHIFRA SILBERMAN MEMORIAL SCHOLARSHIP FUND
Silberman Family and Friends

CAROL DAUBE SUTTON SCHOLARSHIP FUND
Carol Daube Sutton, Ardmore

MARCELLA CRAVER YOUNG MEMORIAL SCHOLARSHIP FUND
Mary Y. Frates, Oklahoma City
Jane Young, Oklahoma City
John Young, Ponca City
Dr. Joseph Young, Lawton

JANE ANN YOUNG WRITING FOR CHILDREN FUND, OKLAHOMA FALL ARTS INSTITUTES
Family and Friends of Jane Ann Young

MEMORIAL SCHOLARSHIP FUND
Family and Friends of Elizabeth Burns
Family and Friends of Dr. E. Gordon Ferguson
Family and Friends of C. L. Frates
Family and Friends of Mary Frances Smith
Family and Friends of Judith Sonzog

Additional Funds Benefitting the Oklahoma Arts Institute

OKLAHOMA ARTS INSTITUTE FUND AT THE OKLAHOMA CITY COMMUNITY FOUNDATION, INC.

A.H.B. Fund
Mr. and Mrs. Robert M. Hoover
Mr. and Mrs. William Kerr
Joan Kirkpatrick

John E. and Eleanor B. Kirkpatrick Kirkpatrick Foundation

JEANNE HOFFMAN SMITH FILM INSTITUTE FUND
Jeanne Hoffman Smith, Oklahoma City

Planned Gift Donors

Molly Shi Boren, Seneca
Gwen Taft, Ardmore

Applause, Applause, Applause, Applause, Applause, Applause, Applause,

"Without the support of your foundation, none of this would be possible. Thank you for taking an interest in the arts and the future of young people in Oklahoma."

- Nicholas Powell, 16, acting student, Oklahoma City

Quartz Crystal Club

\$1,000 or more

The Quartz Crystal Club is the Institute's large gift club. In appreciation, Quartz Crystal Club members are invited to events across the state throughout the year. Club members are also honored at Quartz Mountain by the faculty and participants of the Oklahoma Summer Arts Institute and the Oklahoma Fall Arts Institutes. The Oklahoma Arts Institute gratefully acknowledges the generous support of its Quartz Crystal Club members who have contributed to the Institute's annual operating fund between January 1, 1993, and December 31, 1993.

Underwriters - \$10,000 or more

Conoco Inc., Ponca City
Fleming Companies, Oklahoma City
Fred Jones Foundation, Oklahoma City
Hobby Lobby Stores, Inc., Oklahoma City
Kirkpatrick Foundation, Inc., Oklahoma City
The Samuel Roberts Noble Foundation, Ardmore
Oklahoma State Department of Education, Oklahoma City
Oklahoma State Regents for Higher Education, Oklahoma City
Oklahoma Tourism and Recreation Department, Oklahoma City

Phillips Petroleum Foundation, Inc., Bartlesville
State Arts Council of Oklahoma, Oklahoma City
Texasco Foundation, Tulsa
DeWitt Wallace Reader's Digest Fund, New York, NY
Jerome Westheimer Family Foundation, Inc., Ardmore

Benefactors - \$5,000-\$9,999

Bank IV Charitable Trust, Wichita, KS
The Bear Foundation, Tulsa
Mrs. Olive H. Daube, Ardmore
Grant Thornton, Oklahoma City
Griffin Television, KWTW-9, Oklahoma City
Harris Foundation, Inc., Oklahoma City
The Merrick Foundation, Ardmore
Ran Companies, Oklahoma City
Charles Morton Share Foundation, Alva
Mrs. Carol Daube Sutton, Ardmore
Tulsa World, Tulsa
The Williams Companies Foundation, Inc., Tulsa

Patrons - \$2,500-\$4,999

Boutman's First National Bank Foundation, Oklahoma City
The Arthur and Susette Burns Fund, Pauls Valley
Edmond Women's Club, Edmond
Kent and Mary Frates, Oklahoma City
Great Plains Coca-Cola Bottling Company, Oklahoma City
Hanson Electric Associates, Inc., Hollis
Inasnoch Foundation, Oklahoma City
Kerr-McGee Corporation, Oklahoma City
Macklinburg-Halsey Foundation, Oklahoma City
Priscilla McElwaine, Seattle, WA
McMahon Foundation, Lawton
Occidental Oil and Gas Charitable Foundation, Tulsa
Oklahoma Gas and Electric Company Foundation, Oklahoma City
Phillips Petroleum Company, Bartlesville
Public Service Company of Oklahoma, Tulsa
R. L. and Jeanette Stue, Edmond
Wilmes GM Super Store, Alva

Sustainers - \$1,000-\$2,499

Ackerman McQueen, Oklahoma City
Ann Simmons Alspaugh, Oklahoma City
American Airlines, Oklahoma City
Mary Grace Ashlock, Lawton
Ree M. Ball, FAIA, AICP, Oklahoma City
Robin F. Ballenger, Tulsa
BancFirst Charitable Foundation, Oklahoma City
Bruce and Sheryl Benbrook, Woodward
Mr. and Mrs. Bob E. Bennett, Ada
Mr. and Mrs. Steven R. Berlin, Tulsa
Mrs. Gay L. Berry, Sapulpa
Jean C. Berry, Stillwater
U.S. Senator and Mrs. David L. Boren, Seminole
Hans and Margaret Beisch, Edmond
Brenda Brown Revocable Trust, Oklahoma City
Jack and Judy Bryan, Lawton
Mrs. Jack Carter, Lawton
The Robert G. and Norma Jean Chadderton Foundation, Bristow
Citizens Bank of Ada, Ada
City Bank and Trust, Oklahoma City
Robert M. Cochran, Oklahoma City
Frank R. Crabtree, Ada
Bill Crawford Memorial Scholarship Fund, Duncan
Mr. and Mrs. Joe H. Crosby, Oklahoma City
Crowe and Dunley Foundation, Inc., Oklahoma City
Cuesta Foundation, Inc., Tulsa
Mrs. Paul Cullen, Lawton
Jerry Daleymple, Oklahoma City
Mr. and Mrs. Ted d'Andriole, Oklahoma City
Sam Daube, Ardmore
David C. DeLana Family, El Reno
Dolese Brothers Company, Oklahoma City
Katharine M. Duncan, Oklahoma City
Nancy and Tom Dunlap, Ardmore
Jeanette Elliott, Oklahoma City
Exchange National Bank and Trust Company, Ardmore
Mr. and Mrs. Ken Ferguson, Altus
Mr. and Mrs. Mead Ferguson, Woodward
First National Bank of Altus, Altus
Charles W. Flint, Jr. Charitable Income Trust, Tulsa
Mr. and Mrs. C. W. Flint, Jr., Tulsa
in honor of Robin Flint Ballenger
Flint Industries, Inc., Tulsa
C. Richard Ford, Oklahoma City
Mrs. Clifford L. Frates, Oklahoma City
Mr. and Mrs. Rodman Frates, Oklahoma City
Don and Judy Garrett, Lawton
Dr. and Mrs. Gilbert C. Gibson, Lawton
Jack and Helen Jane Givins, Mangum
Grace Petroleum Foundation, Oklahoma City
Mr. and Mrs. J. M. Graves, Tulsa
Dr. and Mrs. J. Richard Hall, Tulsa

Mrs. James E. Hara, Tulsa
Don Holladay, Norman
William E. Humphrey, Pauls Valley
Warren and Norma Jensen, Ponca City
The David Kenworthy Kerr Memorial, Oklahoma City
E. P. and Roberta L. Kinschner Foundation, Muskogee
Dr. Joseph and Paulette Krueger, Altus
Helen LaGree, Altus
Liberty Foundation, Inc., Oklahoma City
The Jeanette and Samuel Labell Foundation, Tulsa
Lurline R. Mahney, Okmulgee
Pete and Roselle MacKellar, Oklahoma City
Manzon Public Schools, Mangum
Mapco Foundation, Tulsa
Tom J. McDaniel, Oklahoma City
Mr. and Mrs. William L. McNatt, Oklahoma City
Mr. and Mrs. James McNeese, Ponca City
Dr. and Mrs. Mark H. Mellow, Oklahoma City
The James D. and Kay Y. Moran Foundation, Dallas, TX
National Bank of Commerce, Altus
Ruth K. Nelson, Tulsa
Lynn Newman, Los Angeles, CA
Oklahoma Natural Gas Company, Tulsa
Leslie Powell Foundation, Lawton
Presbyterian Health Foundation, Oklahoma City
Dr. David C. Ramsay, Ada
Paula and Gregg Rawls, Oklahoma City
Frank and Ludmila Robson, Claremore
Mauricio Salazar, Tulsa
Mrs. Charlotte Wolens Schuman, Tulsa
Scrivner, Inc., Oklahoma City
Mr. and Mrs. Harry L. Seay, III, Tulsa
Security National Bank and Trust Company of Duncan, Duncan
Mr. and Mrs. C. J. Siles, Bartlesville
Mr. and Mrs. Joe L. Singer, Oklahoma City
Jeanne Hoffman Smith, Oklahoma City
Sonic Corporation, Oklahoma City
Southwestern Bell Foundation, Oklahoma City
David C. Steed, Ardmore
Dr. and Mrs. William W. Talley II, Oklahoma City
Thompson School Book Depository, Inc., Oklahoma City
Travelers Motor Club, Oklahoma City
United Supermarkets, Altus
Philip H. Viles, Jr., Tulsa
Jean M. Warren, Oklahoma City
Drs. Melissa and Mark West, Tulsa
Kathleen P. Westby Foundation, Tulsa
Mr. and Mrs. Joseph H. Williams, Tulsa
Laurie Anne Williams, Oklahoma City
WorldWood Industries, Inc., Oklahoma City
Dr. and Mrs. Joseph J. Young, Lawton

Applause, Applause, Applause, Applause, Applause, Applause, Applause, Applause,

"The scholarship I received was such a blessing to me. I can't really thank you enough."

- Rachel Shavee, 18, photography student, Oklahoma City

VOTING MEMBERS

\$250-\$999

Voting members are our "stakeholders," the equivalent of stockholders in for-profit organizations. Voting members elect board members and participate in reviewing the annual reports of the administration at the Annual Meeting of the organization.

The Oklahoma Arts Institute gratefully acknowledges the support and participation of its voting members between January 1, 1993, and December 31, 1993.

Anonymous, Oklahoma City

JM Weatherford Plant, Weatherford
Ada Arts & Humanities Council, Ada
Ada Arts Heritage Center, Ada
Ada Rotary Club, Ada
Alex and Teresa Adwan, Tulsa
Altus Air Force Base, Altus
Altus Medical Clinic, Altus
Virginia and Larry Anderson, Altus
Bill and Mary Ann Appleby, Altus
Mr. and Mrs. Kenneth E. Arnn, Ardmore
Auto Electric Sales & Service and Affiliates, Ardmore
Thomas Ayres, Norman
Mr. and Mrs. Benjamin N. Bailey, Altus
Dr. and Mrs. John Barnes, Jr., Lawton
Wanda and Clark Bass, McAlester
Mr. and Mrs. George W. Blair, Tulsa
Mr. and Mrs. G. T. Blankenship, Oklahoma City
Mr. and Mrs. Carlson Bowen, Elk City
JoAnn Bottorley, Tulsa
Mr. and Mrs. Robert Bramlett, Jr., Ardmore
Frances L. Brown, Tulsa
Jack and Judy Bryan, Lawton
Edward Burkness, Muskogee
Bob Burke, Oklahoma City
Overton L. (Pete) Burner, Coalgate
William M. Cameron - American Fidelity Group,

Oklahoma City

John N. Carter, Lawton
John R. Cathey, Oklahoma City
Sam J. Cenny, Oklahoma City
Helen S. F. Chios, M.D., Woodward
Congo Petroleum Corporation, Tulsa
Citizens Security Bank & Trust Company, Bixby
James C. Clark, Oklahoma City
John and Mary Ann Coates, Oklahoma City
Mrs. Ted Gilbert, Oklahoma City
Terrence and Susan Coobser, Duncan
Mr. and Mrs. J. B. Crawford, Norman
Data Terminals of Oklahoma, Inc., Oklahoma City
DeLong Mailing Service, Oklahoma City
O.K. Detrick Foundation, Inc., Bartlesville
Nance Diamond, Shawnee
Brad Doenges, Tulsa
Mr. and Mrs. Robert Doenges, Tulsa
Duncan Arts and Humanities Council, Duncan
Ms. Dorothy Elderkin, Oklahoma City
G. Jill Evans, Oklahoma City
Sheron S. Evans, Oklahoma City
Judy Ferguson, Oklahoma City
First National Bank, Bethany
First Southwest Bank, Frederick
First State Bank of Altus, Altus
First State Bank of Anadarko, Anadarko
Patricia B. Flinn, Norman

Dr. and Mrs. Marc Frazer, Tulsa

Miriam Freedman, Muskogee
Dr. and Mrs. A. Munson Fuller, Tulsa
Gannett Communities Fund, Oklahoma City
Glenn Gee, Ardmore
Mr. and Mrs. Ernest F. Godlove, Lawton
Mr. and Mrs. Charles L. Goodwin, Clinton
Col. and Mrs. Martin Hagenstrand, Tahlequah
William and Susan Hake, Oklahoma City
Edith Gasford Harper, Oklahoma City
Dr. and Mrs. Galen Harner, Enid
Matthew G. Helmerich, New York, NY
Mr. and Mrs. T. J. Henry, Lawton
Karen Henson, Shawnee
John and Susan Hermes, Oklahoma City
Doris Squires Hinds, Tahlequah
Mr. and Mrs. Robert Hinton, Altus
Hispanic-American Foundation of Tulsa, Tulsa
Ruth Hoard, Elk City
Walter Arts Center, Holland Hall School, Tulsa
Dr. and Mrs. Robert J. Hudson, Tulsa
Marilyn Hugen, Duncan
Jay and Charlene Janzen, Bartlesville
Mr. and Mrs. John K. Jones, Bartlesville
Christian K. Keese, Oklahoma City
Lou Kerr, Oklahoma City
Neona S. Kidd, Wewoka
Nick Kyle and Rose Allison, Oklahoma City
Mr. and Mrs. Paul K. Lackey, Jr., Tulsa
Linda Goldenstem and Gordon D. Lantz, Tulsa
Lawton Schubert Music Club, Lawton
C. Eileen Leonard, Muskogee
Dr. and Mrs. Joe Leverett, Altus
Dr. and Mrs. Simon A. Levit, Tulsa
Larrence I. London, Norman
Jack and Claudine Long, Oklahoma City
Robert and Roxana Lorton, Tulsa
Robert P. Luke, Oklahoma City
Dr. Earl Mabey, Enid
Magnacolor, Oklahoma City
Mr. and Mrs. Joe McBride, Jr., Anadarko
Mrs. John R. McCune, Oklahoma City
Harry and Lois McMillan, Beistow
Nancy and Peter Meinig, Tulsa
Dr. and Mrs. J. Charles Monnet, Oklahoma City
John D. Montgomery, Jr., Purcell
Dr. and Mrs. Craig B. Moore, Hobart
Mr. and Mrs. Melvin Moran, Seminole
Rick Neal, Tulsa
Timothy Blake Nelson, Tulsa
Rita and Don Newman, Tulsa
Norman Instrumental Music Parents Association,
Norman

Kay Baum Norris, Idabel

OETA Foundation, Inc., Oklahoma City

Officers Wives Club Welfare Fund, Altus

Oklahoma Association of Symphony Orchestras, Tulsa
Oklahoma Gazette, Oklahoma City
Oklahoma Historical Society, Oklahoma City
Mrs. Dan O'Neil, Oklahoma City
Mark Osborn, Norman
Patrons of the Arts Club, Altus
William G. Paul, Bartlesville
Russell Perry, Oklahoma City
Ponca City Art Association, Ponca City
Ponca City Arts and Humanities Council,
Ponca City
Poteau-Area Arts and Humanities Council,
Poteau
Mr. and Mrs. Bruce P. Price, Bartlesville
Allie F. Reynolds, Oklahoma City
Gret Pritz, Oklahoma City
Francine Ringold, Ph.D. and Marilyn Johnson, Ph.D.,
Tulsa
Lucy T. Roemer, Muskogee
Rotary Club, Bartlesville
Dr. and Mrs. Tom Russell, Oklahoma City
Sapulpa Arts, Sapulpa
Boyd, Sue and Jennifer Shask, Bethany
Shawnee Arts and Humanities Council, Altus
Dr. and Mrs. Tom H. Shurley, Altus
Barbara Simmons, Muskogee
Gale and Lucy Smith, Edmond
Jerry and Joan Smith, Norman
Kay and Elmer Smith, Clinton
Southwestern Bell Gift Matching Program,
St. Louis, MO
Rosa and Barbara Stagg, Muskogee
David and Emily Stratton, Clinton
Janet M. Talafero, Oklahoma City
Carolyn Thompson Taylor, Claremore
Mrs. R. G. Thompson, Duncan
Edward J. Tets, Tulsa
Mr. and Mrs. James E. Thompson, Ardmore
Tulsa Indian Art Festival, Tulsa
University of Oklahoma, Norman
Mr. and Mrs. D. Rex Utey, Oklahoma City
Sara K. Viernsen, Jr., Okmulgee
Mr. and Mrs. Larry Wade, Elk City
Mr. and Mrs. Russell James Walker, Oklahoma City
Mr. Richard L. Warren, Oklahoma City
Beverly and Joel Wellnitz, Ardmore
Diane F. Wheeler, Tulsa
Martha Griffin White, Muskogee
Dr. and Mrs. G. Rainey Williams, Oklahoma City
Ida S. and James W. Williams, Ardmore
Gail Wynne, Enid
Finne Lu Yaffe, Muskogee
Tom and Ellen Yates, Altus
Waldo Zeiger, Jr., Tulsa

Applause, Applause, Applause, Applause, Applause, Applause, Applause, Applause,

"Without you and people like you, Quartz Mountain could not happen. Thank you."

— Jennifer E. Shook, 18, poetry student, Bethany

Supporters \$25-\$49

Supporters are the bedrock on which the Institute is built. Significant statewide grassroots support is critical to maintaining and upholding the work of the Institute. Every dollar counts! We are proud of and grateful for the number of supporting gifts which have been forthcoming from throughout the state between January 1, 1993, and December 31, 1993:

Anonymous, Alaska
Susan Fox and Earl Ahrensbeck, Alaska
Mr. and Mrs. James Ahrensbeck, Alaska
Mr. Sam E. Ahrensbeck, Alaska
Mrs. Louise Anderson, Oklahoma City
Michael V. Van Lier, Lawrence, Mo.
Mr. and Mrs. James Azzari, Norman
Mr. and Mrs. William Azzaroli, Edmond
Alhambra South Club, Tulsa
Cory M. Akins, Norman
Mr. Peggy Allen, Lawton
Dr. and Mrs. E. J. Alford, Tulsa
La. Col. and Mrs. Jim Alford, Lawton
Alford Arts & Humanities Council of
Baltimore, Baltimore
Alma Frances, Inc., Tulsa
Alice Landwehr and Chas. Inc., Tulsa
Alice Nease Lewis Club, Tulsa
Alice Plus Shopping Center, Tulsa
Alice Trusting Company, Tulsa
Mr. and Mrs. Bill Arnold, Edmond
Ansonas National Bank, Brewster
See Anson, Tulsa
Anchor Paper Company, Inc., Oklahoma City
Ansonias Club, Elk City
Ansonias Valley State Bank, Broken Arrow
ARKLA Gas, Tulsa
Dr. and Mrs. Leslie Aronson, Edmond
Ansonias Underwriters, Inc., Oklahoma City
Anson's Agency, Tulsa
Bill and Joan Anson, Tulsa
Maizee Sanford Anson, Tulsa
Ray Max Anson, Tulsa
Donald Kay and Kayell, Oklahoma City
Mr. and Mrs. Allen E. Aronson, Lawton
Alice E. Aronson, M.D. & Richard L. Pulanov, M.D., Lawton
Arco Gas Refueling, Oklahoma City
Bank Bikes, Oklahoma City
Hanson's Bicycles, Tulsa
Mr. and Mrs. Robert F. Babin, McAlester
Bank of Woodland, Woodland
Van and Pat Bader, Oklahoma City
Luther Bader, Tulsa
Mr. and Mrs. Don Swanson, Lawton
Mr. and Mrs. A. J. Barchilon, Tulsa
Barchilon Rotary Club Foundation, Inc., Bartlesville
Barchilon Investments, Tulsa
Bartlesville City Center, Bartlesville
Bartlesville City Center, Bartlesville
W. Hiram and Joan Barchilon, Oklahoma City
Mr. and Mrs. Alan D. Barham, El Reno
Col. USA, Lt. Col. W. Walter T. Barham, Lawton
Dr. Jack and Rosemary Barham-Hill, Lawton
Mr. and Mrs. Benjamin Barham, Oklahoma City
George M. Barry, Stillwater
Howard K. Berry, Jr., Oklahoma City
Barry's Business, Oklahoma City
Barry's Insurance, Oklahoma City
Evelyn Elkins Chapter of Beta Sigma Phi, Elk City
Mr. and Mrs. Dan W. Bish, Oklahoma City
Larry Benson, Ponca City
Mr. and Mrs. Roger T. Bishko, Bartlesville
Mr. and Mrs. John Bishko, Jr., Oklahoma City
Mid and Post Breadcoast, Oklahoma City
Nelson and Dale Bissett, Oklahoma City
The Benson Company, Southw. WA
Kenneth E. and Wendy Biss, Bartlesville
Bison Realty, Tulsa
Bethany's Book, Oklahoma City
Mr. and Mrs. R. E. Bixson, Wetumpka
Dorise and Jim Bonnell, Tulsa
Mr. and Mrs. Michael Bonner, Bartlesville
Jack Bracker Ford, Ponca City
Mr. and Mrs. Jim Bracker, Ardmore
Jack Bracker, Ardmore
Mr. and Mrs. Thomas G. Braddock, Tulsa
Bridges, Tulsa
Dale and Virginia Buchanan, Norman
Diane Bruner, Mangum
Mr. and Mrs. Jordan C. Bruner, Oklahoma City
George and Linda Bruner, Elgin
Bryant's Auction, Tulsa
Mr. and Mrs. John Brumfield, Ardmore
Ray Mager and Mrs. Douglas B. Brown on Income
Mr. and Mrs. William B. Burt, Oklahoma City
Mr. and Mrs. Carl Brunson, Clinton
Burt's, Tulsa
Mr. and Mrs. Jay Bruck, Tulsa
Burr's and Bruck, Bartlesville
Burr's, Norman, Oklahoma City
Walter H. and Suzanne M. Burnett, Lawton
Mr. and Mrs. A. C. Burnett, Lawton
Burr's, Norman, Norman
Dr. and Mrs. Joseph F. Burton, Snyder
Cambridge Club, Edmond
Mrs. C.B. Cameron, Oklahoma City
John and Rhonda Campbell, Ponca City
Sally Cotton, Lawton
Campbell and Dumas Company, Ponca City
Cappi Home Furnishings, Inc. (Also
Margaret J. Coker, Mangum
Mr. and Mrs. Owen Carter, Holdenville
Mr. and Mrs. C. Dale Carter, Holdenville
Mr. and Mrs. C. C. Carr, Oklahoma City
Carroll Management System, Inc., Tulsa
Marilyn L. Carlson, Mangum
Mr. J. Chandler, Edmond
Mr. and Mrs. Roy W. Chandler, Oklahoma City
Charles C.M. of P.T.O., Oklahoma City
Rick and Becky Chason, Tulsa
Doris Jane Chason, Oklahoma City
Lawrence Chason, Inc., Crowfoot, NH
Tina Chason, Tulsa
Country Adventure Committee of Oklahoma
City, Oklahoma City

Dr. and Mrs. John C. Glasgow, Tulsa
Mrs. William Gladwin Glasgow, Lawton
Mr. and Mrs. Thomas F. Golden, Tulsa
Mr. and Mrs. Arthur Goodson, Tulsa
Mr. and Mrs. Robert D. Goodson, Jr., Oklahoma City
John and Maria Goodson, Tulsa
Mr. and Mrs. Richard G. Goss, Tulsa
T. L. and Linda Goodson, Tulsa
Eva Gray, Duncan
Mr. and Mrs. Jim Gray, Tulsa
William H. and Betty F. Greer, Mangum
Larry and Dana Greer, Bartlesville
Hal L. Grider, Tulsa
Mr. and Mrs. John W. Griffin, Muskogee
Mr. and Mrs. Duval Grimes, Tulsa
Mr. and Mrs. Ralph Grimes, Tulsa
The Guadalupe State Bank, Muskogee
Guadalupe Bank & Trust Company, Oklahoma City
Terry and Linda Guthrie, Holdenville
Bess and Nancy Gustie, Oklahoma City
Dale and Danielle Hall, Oklahoma City
Mr. and Mrs. Kelley H. Hall, Tulsa
Mr. and Mrs. Volney H. Hanson, Lawton
Bill Hares, Tulsa
Dianne Harsboro, Muskogee
Mr. and Mrs. Burns Hays, Oklahoma City
David and Anne Haines, Oklahoma City
Mr. C. E. Harrison, McAlester
Dorothy Hays, Muskogee
Mr. and Mrs. Henry Hartwell, Tulsa
Mr. and Mrs. Allen O. Hawkins, Tulsa
John W. Hawkins and Marilyn Kay Schenck, Muskogee
Oklahoma City
Margaret Hawkins, Muskogee
Mr. and Mrs. James Hays, Oklahoma City
John and Betty Hays, OK, Oklahoma City
Mr. and Mrs. John B. Henry, Tulsa
Mr. and Mrs. Stephen E. Hendler, Tulsa
Heritage Management Company, Tulsa
Mr. and Mrs. Earl Heron, Tulsa
Mr. and Mrs. Richard L. Heron, Lawton
Teresa London Heron, Duncan
Mr. and Mrs. Victor F. Hickl, Lawton, Oklahoma City
Katherine May Hickman, Tulsa
Mr. and Mrs. Hal Hickman, Fort Worth, TX
Mrs. Jeanne Kerth Helms, Tulsa
Dr. and Mrs. Va. Helmsman, Tulsa
Dr. and Mrs. C. H. Hill, Oklahoma City
Mr. and Mrs. Fred D. Hill, Oklahoma City
Frances L. Hines, Tulsa
H.L. Hume Manufacturing Company, Inc., Oklahoma City
Mrs. Ann Adelle Hulseback, Bartlesville
Mr. and Mrs. Sam Huffnagle, Ponca City
H. T. and Ethel Mae Hillen, Canfield
Warren and Candice Hillen, Duncan
John and Nancy Hillen, Oklahoma City
Mr. John Hillman, Bartlesville
Mr. and Mrs. W. D. Hines, Wetumpka
Mr. F. J. Hilton, Jr., Ponca
Steve and Pam Hilton, Ponca
Hilandard Homes, Inc., Tulsa
Dr. and Mrs. J. William Ford, Oklahoma City
Lynn and Roger Hirschback, Oklahoma City
John and Nancy Hirschback, Tulsa
Mr. and Mrs. Charles F. Horton, Tulsa
Linda M. Howard, Lawton
Mrs. J. Howard, Lawton
Curtis and Don Howard, Oklahoma City
Bessie and Guy Huchabak, Tulsa
Mr. and Mrs. Helen Hultgren, Oklahoma City
Dr. and Mrs. Martin Hultgren, Tulsa
Mr. and Mrs. Bill Humphrey, Edmond
Bill and Rosemary, Edmond
Renee and Thomas Humphrey, Norman
Steve and Terry Hunter, Ponca City
Meryl and Cecile Hunter, Tulsa
Lillian Ann K. Humphreys, Oklahoma City
Mr. and Mrs. Michael Ingram, Ardmore
Mr. and Mrs. Ludwig Ingwers, Ardmore
Ingram County Medical Hospital, Ardmore
Ronald Ingwers - Jackson County, Holdenville
John and Jean Ingwers, Tulsa
W. K. and Jean, Bartlesville
Dr. Robert L. Jerry, Norman
Mr. and Mrs. W. C. Johnson, Tulsa
David Don Thomsen, Oklahoma City
Henry and Helen Johnson, Tulsa
Dr. Don J. Jones, Tulsa
Kenneth A. & Ann M. Jones, Tulsa
John and Mrs. Wilbur Jones, Ardmore
Mr. and Mrs. Willie A. Joseph, Oklahoma City
James William Joseph, Tulsa
Ellie Kalk, Seminole
Linda Karpis, Oklahoma City
Robert and Kathryn Kalk, Ardmore
Mr. and Mrs. Dan J. Kalk, Bartlesville
Mr. and Mrs. Charles Kalk, Tulsa
Martha and Walter Kalk, Norman
Marilyn and Fred Kalkreuth and Reed Evans, Lawton
Mr. and Mrs. Terry C. Kane, Ardmore
John and Helen Kane, Tulsa
Kenneth Clark of Duncan, Duncan
Mr. and Mrs. Tom Knatz, Tulsa
Ken Knatz, Duncan
Marian Knauer, Mangum
Julian Knorr, Oklahoma City
John and Marjorie Knorr, Tulsa
Mr. and Mrs. W. Harlan Knorr, Tulsa
Mr. and Mrs. Dan Kolback, Bartlesville
Linda K. Kolback, Lawton
Lachner's Art Center, Canfield
Lynn and Larkley, Tulsa
Dr. and Mrs. Susan A. Gifford, Tulsa

Macleanes Larkin, Tulsa
Laffell Christian Club, Inc., Lawton
Patience Larkin, Oklahoma City
Mrs. Betty Jo Lane, Oklahoma City
Patience Women's Forum, Lawton
Dr. and Mrs. Paul A. Lang, Edmond
Law Office Supply, Tulsa
Mr. and Mrs. Larry E. Lan, Oklahoma City
Linda and Leonard Lee, Stillwater
Mr. and Mrs. Beale Lee, Tulsa
Mr. and Mrs. Duell Lovett, Tulsa
Mr. and Mrs. Duell Lovett, Tulsa
Mr. and Mrs. David W. Levy, Norman
Dan R. Lewis, McAlester
Tom and Heidi Lewis, Broken
Mr. and Mrs. Curtis Lane, Tulsa
Louise Clark, Elk City
The Lane Club, Muskogee
Elizabeth Lane, Tulsa
Mabel E. Lane, Bartlesville
Dr. and Mrs. Wayne Larkwood, Oklahoma City
Mr. and Mrs. Jim J. Latta, Bartlesville
James and Gloria Lane, Norman
Mr. and Mrs. Cecil Lane, Lawton
Dr. and Mrs. James R. Law, Oklahoma City
Lowell-Town Forest Home, Tulsa
Joyce and Eva Leola Lewis, Edmond
Richard C. Lewis, Oklahoma City
Burd-Duval Club of Tulsa, Tulsa
John A. MacKercher, Oklahoma City
Mr. and Mrs. Bruce Magall, Weatherford
Mr. and Mrs. Richard Martin, Oklahoma City
Norman's Hardware, Tulsa
Mr. A. C. Martin, Oklahoma City
Phyllis Ann Martin, Tulsa
Marion A. See Harbison, Tulsa
Mrs. C. G. Martin, Norman
Dorothy C. McAdams, Broken
Dr. R. McAdams, Oklahoma City
Dr. and Mrs. R. L. McAdams, Tulsa
Dr. and Mrs. R. L. McAdams, Bartlesville
Mr. and Mrs. Larry McCall, Bartlesville
Mr. and Mrs. Larry McCall, Bartlesville
Yvette F. McCall, Mangum
Mr. and Mrs. C. S. McKee, Lawton
Ronald J. McKelvin, Tulsa
John and Mrs. Kenneth S. McKerrin, Oklahoma City
Dorothy A. McLaughlin, Oklahoma City
Dore and Loree McLaughlin, Tulsa
Mr. and Mrs. Mack McLaughlin, Tulsa
Tina McLaughlin, Tulsa
The Renaissance-Wilton R. Merrill, Seawater, TN
Mr. Carl S. Miller, Tulsa
John W. Miller, Oklahoma City
Joseph J. Miller, Oklahoma City
L. C. and Mrs. Walter Miller, Tulsa
John and Helen Miller, Tulsa
Richard and Sally Marshall, Tulsa
John A. Marshall, Oklahoma City
John and Helen Marshall, Oklahoma City
Lynn Louise Marshall, Tulsa
Mr. and Mrs. Perry Mack, Tulsa
Pamela and John Mack, Tulsa
Mr. and Mrs. Paul Mack, Tulsa
Marilyn South Group of Clifton, Clifton
Reverly C. Mowdy, Duncan
Richard J. Mowery, Oklahoma City
Patt and Norma Moore, Lawton
Martha and Steve Morantz, Oklahoma City
Mr. and Mrs. George L. Morse, Lawton
Phil and Peggy Morse, Tulsa
Perry and Mable Moore, Edmond
Mrs. Rosamond F. Mott, Tulsa
John Debra Munk, Lawton
John Nulka, Tulsa
Richard and Jackie Nul, Tulsa
John and Sharon Nulka, Tulsa
Margie Nulka, Oklahoma City
John and Charlene Nulka, Tulsa
John W. Norwest, Bixby
William and Wanda Norwest, Broken
Mr. and Mrs. Eric W. Nichols, Oklahoma City
Mr. and Mrs. Mark Nichols, Tulsa
Phil and Linda Nichols, Tulsa
Mr. and Mrs. L. L. Nighjian, Edmond
Mr. and Mrs. Don Nicks, Tulsa
Mr. and Mrs. W. C. Nicks, Tulsa
Mr. and Mrs. James H. Nivola, Oklahoma City
Henry and Helen Nivola, Tulsa
Richard Nivola, Oklahoma City
Thomas and Patricia Nivola, Tulsa
Tad and Joan Olson, Tulsa
Mrs. Wanda T. Olson, Tulsa
John and Patricia Olson, Tulsa
Folly Oklahan, Oklahoma City
Dr. and Mrs. Samuel R. Oklahan, Oklahoma City
John and Patricia Oklahan, Oklahoma City
Oklahan Club, Tulsa
Marilyn and Fred Oklahan and Reed Evans, Lawton
William and Kay Olson, Norman
OTT, Tulsa
Ott's, Tulsa, Oklahoma City
Mr. and Mrs. J. P. Owens, Ponca City
Reverly Perovich, Tulsa
Mrs. Doreen Powell, McAlester
Dr. and Mrs. Robert D. Powell, Tulsa
Martha J. Pendergrass, Oklahoma City
Bridgette Perkins, Duncan
John and Patricia Perkins, Tulsa
Joy Perreman, Tulsa
Gerald and Joyce Perreman, Tulsa
Mr. and Mrs. Marlene D. Peron, Oklahoma City

Applause, Applause, Applause, Applause, Applause, Applause, Applause, Applause,

"Supporting OSAI helps to set a standard of excellence in the arts in Oklahoma and across the country." - Marta DeOttillie, 18, photography student, Norman

John and Donna Phillips, Abbe
Dr. and Mrs. Keith S. Phipps, Hesper
Pena City News, Ponca City
Dr. and Mrs. Richard Pines, Abbe
Ponca News-Publish, Ponca City
Ponca Star-Buzz, Ponca City
Mr. and Mrs. W.W. Pitzer, Tulsa
Mr. and Mrs. Bill Pitzer, Oklahoma City
Norman South, Norman
Mr. and Mrs. James E. Pritchard, Bartlesville
Pruitt, Tulsa
Quaker Chemicals, Abbe
Renaissance Inn, Abbe
Richard and Rose Riedlich, Woodward
Riffler Richard, Collins, Tulsa
Dr. and Mrs. Harold H. Rife, Ardmore
Dick and Molly Rife, Beal
Anne & Graham Rebeck, Bartlesville
Rebeck Drug, Abbe
Mrs. Mary Rebeck, Bartlesville
Anne Luan Reynolds, Elk City
John Robert Reiser, Abbe
Mr. and Mrs. R. E. Robinson, Seminole
Bill Robinson, Claremont
Midland and Sonnet Robinson, Oklahoma City
Tad and Babbie Ross, Oklahoma City
Mr. and Mrs. Donald L. Ruff, Abbe
Gerrit Rogers, Tulsa
Pawnee Bookstore, Tulsa
Jim and Deb Rossler, Bove City
Dr. and Mrs. Alan Ross, Norman
Mr. and Mrs. James C. Ross, Wichita, KS
Roussell, Abbe
Dr. and Mrs. Clyde G. Russell, Abbe
Dr. and Mrs. Shirley G. Russell, Abbe
Dr. and Mrs. Raymond, Abbe
Dorothy Schickler, Abbe
Mrs. Bill Schickler, Abbe
Mrs. M. Schick, Duncan
Dorothy Schickler, Abbe
Linda Le Dickson, Tahlequah
Linda Le Schickler, Muskogee

Mrs. Clara Schwartz, Oklahoma City
Bertha Kent Lewis, Claremont
Mr. and Mrs. Frank H. Sey, Seminole
David and Norma Selby, Oklahoma City
Seminole Arts Council, Seminole
Alice and Margaret Shedd, Abbe
Neil and Phyllis Shedd, Abbe
Gloria W. Shedd, Duncan
Susan Stone Thomas, Shawnee
Gretchen Steiner, Stillwater
Mr. and Mrs. George Shepherd, Oklahoma City
Sherrin Williams, Oklahoma City
Shirley Flanagan, Hobbs
David and Anita Silverstein, Oklahoma City
Sandy and Dobby Slaughter, Bartlesville
Mildred Stearns, Grand
Olivette and Eric Strubbs, Abbe
Dr. and Mrs. Charles W. Stuch, Lawrence
Elizabeth A. Smith, Oklahoma City
Dr. and Mrs. Gary Smith, Abbe
Mr. and Mrs. Gerald Smith, Abbe
Mr. and Mrs. Herb Smith, Abbe
Hazel Smith, Abbe
Perry Smith, Mangum
Mr. and Mrs. Wayne A. Smith, Lawton
Walter and Paddy Smith, Mangum
The Soap Shop, Abbe
Verna M. Smith, Abbe
Mr. and Mrs. Kenneth F. Smith, Tulsa
Southwest Arts Council, Elk City
Southwest Investment Group, Abbe
Southwest Oklahoma, Abbe
Mr. and Mrs. W. S. Spauld, Lawton
Mr. and Mrs. Harold Spitzer, Abbe
M.C. (Ed) and Mrs. Gerald F. Spitzer, Lawton
Bill and Rank Starr, Abbe
Staff Fund, State Arts Council of Oklahoma, Oklahoma City
David and Sara Steiner, Abbe
John and Marjorie Stein, Oklahoma City
Shelton Arts and Crafts Guild, Stillwater
Dr. Earl Stein, Abbe
Edith and Paul Steiner, Oklahoma City
Frances Steiner, Abbe
Mr. and Mrs. Richard Stein, Lawton
Linda Steiner, Tulsa
Patrick Steiner and Marjorie Gibson, Lawton, KS
Mr. and Mrs. Richard E. Stein, Oklahoma City

Terri Telford, Tulsa
Mrs. Jean Louise Terman, Claremont
LeVonne Terrell, Abbe
Mary Jane and Jack Therrell, Abbe
Tom and Mary Thies, Lawton, Okla.
Mr. and Mrs. Charles Thomas, El. Abbe
Norman Thomas, Oklahoma City
Mr. and Mrs. N. B. Thomas, Abbe
Susan Stone Thomas, Shawnee
William F. and Sandra Thomas, Abbe
Gordon and Ernest Thompson, Abbe
John and Mrs. Ralph G. Thompson, Oklahoma City
Charles C. Thompson, Oklahoma City
Mr. and Mrs. Susan T. Thorne, Abbe
Mr. and Mrs. Timothy Tom, Abbe
Mr. and Mrs. J. Harold Tordal, Claremont
James B. Tolar, III, Oklahoma City
Dorothy J. Torres, Abbe
Annene Traylor, Tulsa
Theatre's Players and Guild, Oklahoma City
Therbert and Louise Trice, Claremont
Mr. and Mrs. Charles W. Tucker, Abbe
Mr. and Mrs. Margaret O. Tucker, Oklahoma City
Mr. and Mrs. David F. Turbin, Abbe
Dr. and Mrs. James Turman, Abbe
Tularem County Child, Home City
Mildred Underwood, Florence and Celia, Hobbs
Mrs. Robert Underwood, Abbe
William W. Utzback, Woodward
Mrs. Sidney Upton, Oklahoma City
Mr. and Mrs. Charles E. Van Dyke, Tulsa
Dr. and Mrs. J. Hubert Vanders, Ardmore
Sylvia Vanders, Oklahoma City
Dr. and Mrs. Thomas E. Vard, Oklahoma City
David Wallace, Spitzer
Dr. and Mrs. John Wallace, Abbe
John and Mary Wallace, Lawton
Louise Wallace, Duncan
James and Mrs. Wallace, Abbe
Gene and Nelda Wallace, Edmond
John and Mrs. W. S. Warren, Muskogee
Bernice and Katherine L. Warren, Lawton
Dr. J. and Mrs. Loretta Warren, Oklahoma City
Dr. and Mrs. W. James P. Weiler, Abbe
Mr. W. G. Weston, Abbe
Mr. W. G. Weston, Abbe
Mable Wick-Arend, Oklahoma City
Dr. and Mrs. James R. Wroblewski, Oklahoma City

Mr. and Mrs. L. W. Waring, Abbe
Yvonne Stewart White, Abbe
Dr. J. E. White, Ponca City
Max and Jay Whitbeck, Abbe
Constance and Ruth White, Abbe
Mr. and Mrs. Mark White, Abbe
White Construction, Inc., Abbe
Lottie Mark Williams, Oklahoma City
Dr. and Mrs. Phillip E. Wiley, Abbe
Edna Williams, Lawton
Mr. and Mrs. Eddie Wilson, Abbe
Monica and Louise Williams, Abbe
Keith and Dawn Williamson, Abbe
John and Fawcett Williams, Edmond
Mrs. Dale White, Tulsa
Wilton Chevrolet, Brook, OK, Inc., Abbe
Wynne Ford, Lawton, Moore, Inc., Abbe
Mr. and Mrs. Bill Wilson, Abbe
John and Fawcett Williams, Edmond
Patti Johnson Wilson, Tulsa
Nan Wallace, Abbe
Mary W. Winters, Mangum
Paul F. Winters, Abbe
Henry W. Winters, Oklahoma City
Women's Civic Club of Mangum, Mangum
Tahlequah Bookstore, Tahlequah
Anne W. Woodland, Oklahoma City
Margaret A. Woodall, Abbe
Westport-Columbia Corporation, Claremont
WOSC Finest Music Club, Abbe
Dr. and Mrs. C. W. Wright, Abbe
Mr. and Mrs. Cecil Wright, Abbe
Robert Taylor, Tulsa Sun and Metal Company
Mrs. Irene Yates, Abbe
Dr. and Mrs. John W. York, Beal
Rosalind L. L. Fox, Oklahoma City
Dr. and Mrs. James J. York, Jr., Norman
Dr. and Mrs. Charles E. Young, Abbe
Mr. and Mrs. Lawrence E. Young, Edmond
John and Mrs. W. S. Young, Muskogee
Yakov Art Shop, Tulsa
Mr. and Mrs. Don T. Zacker, Oklahoma City
Mable Zacker, John, Moore, Okla.

MEMORIAL GIFTS

Gifts have been received in memory of the following individuals:

John Badger, M. Lloyd Freese, Katelynn Aliya Hefner, Estel Johnson, John McCune, Florence Newman, Erna Trecoe

ALUMNI ASSOCIATION MEMBERS

11/20/01
Lynn Newman, Los Angeles, CA
Paula Reasch, Oklahoma City
Janice Hoffmann South, Oklahoma City

11/30/01
Nick Krick and Rose Allison, Oklahoma City
Tina Marie Nelson, Tulsa
Mark and Sharon, Norman
David E. Stansbury, Oklahoma City
Linda L. Tins, Tulsa
L. Williams, Ardmore

12/15/01
Jennifer Anderson, Edmond
Barbara Alford, Midwest City
Jeff Alexander, Okemah
Bobby Anderson, Okla
Marilyn Andrews-Kellogg, Tulsa
Barbara Archer, Homestead
Diane Arves, Tulsa
Peggy Arves, Claremont
Sherry Bach, Oklahoma City
Jack Baker, Tulsa
Kathleen Baker, Ponca City
Trophina Baker, Edmond
Mrs. Barbara Barber, Stillwater
Mrs. B. Barber, Broken Arrow
Beverly Barber, Oklahoma City
Alice Behrens, El Reno
Andy Behrens, Chickasha, OK
Bernard E. Bell, Duncan, TX
Norman Beck, Oklahoma City
Beverly Biele, Tulsa
Christopher Beck, Oklahoma City
Ed Biele, Tulsa
Kathleen Biele, Okemah
John Beaton, Claremont
Rocky S. Beck, Oklahoma City
Carol Beaman, Stillwater
Curt E. Beards, Oklahoma City
Joel Beth Bandman, Bartlesville
Andrew Bradford, Stillwater
Catherine Bradford, Hesper
Bob Brady, Oklahoma City
Hazel Brady, Stillwater
Mrs. N. Brown, Tahlequah
Irene Brown, Abbe
Norma Brown, Oklahoma City
Charles Buckmaster, Norman
Kevin Burns, Sapulpa
Diane Burns, Oklahoma City
Chris Butler, Woodward
Dennis Butler, Oklahoma City
Dore Bricker, Edmond
Julie Brice, Ponca City
James Brice, Lawton
Marianne Brice, Lawton
Marilyn Brice, Oklahoma City
Chris Channing, Oklahoma City
Kathleen Channing, Abbe
Carmel Clark, Guthrie
Richard L. "Doc" Clark, Elk City
Nikki Channing, Bartlesville

Armando Cochran, Oklahoma City
William Cox, Austin, TX
Jeff Conners, Lawton, KS
Madyn Conaway, Edmond
Katelyn Conaway, Lawton
Steve Cooper, El Reno
Lynette M. Coyle, Woodward
Phillip Coyle, Norman
George Clark, Lawton
Chad A. Kline, Stillwater
John Kurbane, Bartlesville
Mary Kraska, Abbe
Sandra Larson, Abbe
Andy Larson, McAlester
Delva Larson, McAlester
Linda Lovell, Stillwater
Lynette Lee, Broken Arrow
Joey Lovington, Oklahoma City
Tanya Lovington, Broken Arrow
Mary Lou, Oklahoma City
Jennifer Lundberg, Abbe
Matthew Magill, Woodward
Clay Manalunas, Edmond
Mary Ann, Ardmore
Kathleen Mason, Oklahoma City
Gerrit S. Mason, Shawnee
Michelle McCoy, Ardmore
Mike McCandless, Norman
Marianne McGee, Lawton
Bobby McGee, Oklahoma City
Mary Beth (Theater) Miller, Seminole
Kathryn C. Mills, Midwest City
Arlene Matthews, Tulsa
Stephany Millett, Tulsa
Suzanne Millett, Abbe
Beverly Minniford, Marquette
Cynthia Moore, Abbe
Cynthia Moore, Lawton
Alice Moore, Broken Arrow
Cynthia Moore, Claremont
Theresa Morris, Calhoun
Theresa Morris, Park Hill
Peggy Audrey, Lawton
Julia K. Moringan, Abbe
Cathy O'Brien, Oklahoma City
Marilyn Murphy, Norman
Jevette Munn, Stillwater
Roberta Munn, English
Bon Nordstrom, Oklahoma City
Tahlequah, Oklahoma City
Hilbert A. Olsen, Grove
Helen Olsen, Broken Arrow
Tom Papp, Sand Springs
Pam R. Papp, Fox North, AR
Anne Pappas, West, Tulsa
David Pappas, Norman
Timothy Pappas, Oklahoma City
Jill Post, Grove
Kathy Hill, Oklahoma City
Mable Randall, Oklahoma City
Chris Ramos, Stillwater
Lynette Ramos, Oklahoma City
Linda Rebeck, Abbe
John Rivers, Grove
Renee Anne Rick, Oklahoma City
Christopher Rick, Stillwater
Betsy Roberts, Stillwater
Cheri Roberts, Bartlesville
Mable Rick, Oklahoma City
Linda Kerschner, Sapulpa
Steven Zupfler, McAlester

Andrew Jones, Norman
Alice Jones, Norman
Hilda Jones, Tulsa
Helen Jordan, Stillwater
Sara J. Jordan, Lawton
Carole Kellen, Broken Arrow
Janice Kellie, Norman
Dorothy Kellie, Marlow
George Kay, Lawton
Chad A. Kline, Stillwater
John Kurbane, Bartlesville
Mary Kraska, Abbe
Sandra Larson, Abbe
Andy Larson, McAlester
Delva Larson, McAlester
Linda Lovell, Stillwater
Lynette Lee, Broken Arrow
Joey Lovington, Oklahoma City
Tanya Lovington, Broken Arrow
Mary Lou, Oklahoma City
Jennifer Lundberg, Abbe
Matthew Magill, Woodward
Clay Manalunas, Edmond
Mary Ann, Ardmore
Kathleen Mason, Oklahoma City
Gerrit S. Mason, Shawnee
Michelle McCoy, Ardmore
Mike McCandless, Norman
Marianne McGee, Lawton
Bobby McGee, Oklahoma City
Mary Beth (Theater) Miller, Seminole
Kathryn C. Mills, Midwest City
Arlene Matthews, Tulsa
Stephany Millett, Tulsa
Suzanne Millett, Abbe
Beverly Minniford, Marquette
Cynthia Moore, Abbe
Cynthia Moore, Lawton
Alice Moore, Broken Arrow
Cynthia Moore, Claremont
Theresa Morris, Calhoun
Theresa Morris, Park Hill
Peggy Audrey, Lawton
Julia K. Moringan, Abbe
Cathy O'Brien, Oklahoma City
Marilyn Murphy, Norman
Jevette Munn, Stillwater
Roberta Munn, English
Bon Nordstrom, Oklahoma City
Tahlequah, Oklahoma City
Hilbert A. Olsen, Grove
Helen Olsen, Broken Arrow
Tom Papp, Sand Springs
Pam R. Papp, Fox North, AR
Anne Pappas, West, Tulsa
David Pappas, Norman
Timothy Pappas, Oklahoma City
Jill Post, Grove
Kathy Hill, Oklahoma City
Mable Randall, Oklahoma City
Chris Ramos, Stillwater
Lynette Ramos, Oklahoma City
Linda Rebeck, Abbe
John Rivers, Grove
Renee Anne Rick, Oklahoma City
Christopher Rick, Stillwater
Betsy Roberts, Stillwater
Cheri Roberts, Bartlesville
Mable Rick, Oklahoma City
Linda Kerschner, Sapulpa
Steven Zupfler, McAlester

Richard Runkel, Oklahoma City
Kelly Runkel, Oklahoma City
Kimberly Rose, Edmond
Nancy Sandeen, Claremont
Jan Marie Sappas, Lawton
Annette Thompson, Oklahoma City
Amanda C. Scott, Jones
Cynthia Scott, Broken Arrow
Marsha Sue, Oklahoma City
Dorothy Self, CPA, Abbe
Carl Southworth, Norman
Barbara Stull, Norman
Susan Stoughton, Norman
Linda Ann Stull, Tulsa
Laurie Stull, Sapulpa
Jennifer Strick, Broken Arrow
Mable Stubbins, Oklahoma City
Barbara Stumpen, Oklahoma City
Tahlequah, Ponca City
C. M. Stubbins, Midwest City
Roberta Stubbins, Oklahoma City
Andrew Stubbins, Edmond
Sandra S. Stubbins, Abbe
Susan Stubbins, Tulsa, TX
Irene Stubbins, Edmond
Jennifer Stubbins, Stillwater
Joe Stubbins, Claremont
Sara Stubbins, New York, NY
Andy Stubbins, Oklahoma City
Pat Stubbins, Woodward
Mary Graham Taylor, Oklahoma City
Vivian Taylor, Tulsa
Christina Taylor, Edmond
Andy Taylor, Abbe
Karen Taylor, Perkins
Kathleen Taylor, Broken Arrow
Robert Thompson, Broken Arrow
Robert Thompson, Ponca City
Annette Thompson, Oklahoma City
Curtis Cook, Tulsa, Abbe
Jan Thompson, Woodward
Theresa Thompson, Tulsa
Theresa J. Usmond, Duncan
Becky Van Overen, Oklahoma City
Susan Van Natta, Lawton
Olaene Vaughn, Tulsa
Jennifer Vawter, Abbe
Robert Voss, Sand Springs
Kathleen Voss, Lawton
Nancy Voss, Phoenix, TX
Tara Voss, Tulsa
Kathryn Vogel, Tulsa
Betsy Wallace, Norman
Charles W. Wacker, Elk City
Ken Wacker, Shawnee
Anne Wacker, West, Tulsa
Bryan West, Midwest City
V. J. Wheeler, Oklahoma City
April Williams, Midwest City
Cynthia Williams, Norman
Robert L. Williams, Norman
Arlene White, Oklahoma City
Babe White, Edmond
Kathleen White, Abbe
Bertha White, Hesper
Marilyn Williams, Babb Springs, TX
Cynthia White, Norman
Betsy White, Norman
John White, Broken Arrow
Vivienne Young, Edmond
Carmel Zacker, Sapulpa
Steven Zupfler, McAlester

1994 OSA APPLICATION INFORMATION AND INSTRUCTIONS

1994 Application and Admission Information Students ages 14-18: APPLY NOW!

Oklahoma Summer Arts Institute
at Quartz Mountain Arts and Conference Center
Lone Wolf, Oklahoma
June 11-26, 1994

Acting • Ballet • Choral Music • Drawing • Modern Dance
Orchestral Music • Photography • Poetry...

ABOUT THE OKLAHOMA SUMMER ARTS INSTITUTE...

The Oklahoma Summer Arts Institute is a fine arts institute which provides pre-professional training to talented Oklahoma students, ages 14-18. All students are chosen through a competitive audition process. At the Institute, students receive in-depth instruction in their chosen field. Courses are taught by nationally recognized artists, who are chosen for their credentials, ability to teach, and interest in working with young students. In the isolated and beautiful natural environment of Quartz Mountain, the students are immersed in classes, seminars, rehearsals, and performances. The daily schedule includes six hours of class and additional time for coaching and/or rehearsal. Required evening lectures and demonstrations give students the opportunity to experience art forms other than their own.

WHO CAN APPLY?

All Oklahoma students between the ages of 14 and 18 are eligible to apply for admission to the Oklahoma Summer Arts Institute. Applicants should be of serious intent and have the necessary personal discipline for the intensity and work load involved at the Institute.

A Word About Auditions...

All auditions dates and locations are listed on pages 24-25. In order to attend the Oklahoma Summer Arts Institute, applicants must submit a completed application form with all supporting materials and participate in auditions. Please read the admission requirements carefully. Fill out each section of the application form and mail it with the application fee and attachments to the Institute office before the audition date. Please note any special requirements for your discipline listed on the following pages.

Students who pay careful attention to details in submitting their application and supporting documents and during the audition process are more likely to succeed. Each student will be judged by their professional artists or educators in their field. The judging criteria for each discipline are listed on the following pages. Following the last audition date, judges' scores and teacher recommendations will be considered and selections made. Notifications to all applicants (accepted, alternate, & those not accepted) will be mailed by March 19, 1994.

TUITION...

Total tuition due from each student is \$750. A \$300 down payment is required from all students upon acceptance. The remaining \$450 is due by May 10. All accepted students are expected to register at the Oklahoma Summer Arts Institute, Quartz Mountain, Lone Wolf, Oklahoma, on Saturday afternoon, June 11. SCHOLARSHIPS ARE AVAILABLE. No student will be turned away for lack of funds.

FINALLY...

Before applying, students should consider the hard work and discipline required during the two weeks at the Oklahoma Summer Arts Institute. Participation is expected in all scheduled activities. By applying to the Institute, students acknowledge that they are serious about pursuing their art form and, if selected, will cooperate fully with faculty and staff at the Oklahoma Summer Arts Institute.

BALLET

Instructional sessions twice daily will include advanced ballet technique, ballet variations, pointe class, and pas de deux class (depending on enrollment). Students will rehearse variations of ballet repertoire which will be utilized in lecture/demonstration and/or workshop presentations. Twenty students will be accepted.

REQUIREMENTS FOR ADMISSION:

- Letter of recommendation from your dance teacher.
- Minimum three years of formal ballet training. Current minimum of three classes per week.
- Girls: Two years of pointe work, minimum two pointe classes per week.
- Students are expected to wear proper ballet attire at the audition and during class at the Institute. For the audition, girls should wear black or pastel leotards, pink tights, and pink shoes. Pointe shoes are also required. Boys should wear white T-shirts, black tights, and black shoes.
- All applicants must attend one of the audition master classes in order to be considered for admission to the Institute.

NOTE: The adjudicator may see strengths and needs in your work which indicate your placement in a related discipline. For that reason, we recommend that you also consider applying for ballet.

MODERN DANCE

Sessions will include a daily technique class related to development of the body as an expressive instrument through flexibility and mobility, working toward freedom through expression in space. Composition, improvisation, and rehearsal of repertoire leading to a workshop presentation will be included. Twenty students will be accepted.

REQUIREMENTS FOR ADMISSION:

- Letter of recommendation from your dance teacher.
- Minimum of three years of dance training.
- Applicants are expected to wear footless tights at auditions and at the Institute.
- All applicants must attend one of the audition master classes in order to be considered for admission to the Institute.

NOTE: The adjudicator may see strengths and needs that indicate your placement in a related discipline. For that reason, we recommend that you also consider applying for ballet.

DANCE AUDITION CRITERIA

- Technical ability
- Musicality
- Quickness of mind; ability to pick up and retain combinations and corrections
- Awareness of line and quality of movement

ADJUDICATORS

Members of the Institute's Dance Advisory Panel

ORCHESTRAL MUSIC

The Oklahoma Arts Institute orchestra is a full concert orchestra of 80 musicians. Students will be coached by a faculty of professional symphony musicians. They will work with the faculty in orchestral rehearsals and performances under the direction of nationally recognized conductors. The daily schedule includes individual and sectional coaching and rehearsal time. Chamber ensembles may be formed in addition to the regular concert schedule.

REQUIREMENTS FOR ADMISSION:

- Recommendation form from your music instructor.
- Applicants are expected to audition at one of the sites listed on pages 24-25.
- At auditions, each applicant must be prepared to sight-read, play a two-octave scale and a short prepared solo or duet of their choice. This piece should not exceed six minutes. All-State material is acceptable. All auditions should be unaccompanied. Auditions will be video-taped for later review by adjudicators.

Applicants should phone the Institute office at (405) 842-0890 to schedule an audition time.

CHORAL MUSIC

A mixed chorus of twenty-four voices will be directed by nationally recognized conductors, assisted by expert voice coaches and sectional assistants. The daily schedule may include individual and sectional coaching and rehearsals as well as supplemental study and ensemble work in various styles.

REQUIREMENTS FOR ADMISSION:

- Recommendation form from your choral director.
- Applicants are expected to audition at one of the sites listed on pages 24-25.
- At auditions, each student must be prepared to sight-read, to sing a two-octave major scale of their choice, and sing a short prepared solo of their choice. The solo should not exceed three minutes. Auditions may be unaccompanied or accompanied. Applicants must provide accompaniment. Audio tapes for accompaniment are acceptable. Auditions will be videotaped for later review by adjudicators.

NOTE TO MUSIC APPLICANTS: If it is possible to attend the auditions, an audio or video (preferably camera) of high-quality new tape may be used. The content of the tape is to be similar to materials used for live audition and is not to exceed 10 minutes. Tapes must be clearly marked with the student's name, major or instrument and title of piece. The Institute is not responsible for lost or damaged tapes. Tapes should be sent to the Oklahoma Summer Arts Institute, P.O. Box 10154, Oklahoma City, OK 73154, prior to February 28. (Tapes will not be returned.)

ORCHESTRAL AND CHORAL MUSIC AUDITION CRITERIA

- Tone
- Total Memory (Chorus only)
- Technique
- Musicality
- Sight Reading

ADJUDICATORS

Members of the Institute's Music Advisory Panel and Oklahoma Summer Arts Institute faculty

DRAWING

Classes will concentrate on the principles of drawing through work in the studio, slide lectures, and demonstrations. Students are expected to draw to various drawing processes, techniques, media, color, and imagery. Students will have the opportunity to display their work in public exhibition. Twenty students will be accepted.

REQUIREMENTS FOR ADMISSION:

- Recommendation form from your art teacher.
- Two years of art training.
- Applicants are expected to use 35-mm slides in clear plastic protective sheets with completed application form. Each slide must be identified with your name, date of work, medium, and dimensions. Deliver or mail slides to the Oklahoma Summer Arts Institute by February 26. Please note that slides take longer to produce than photographic prints. You will need to prepare well in advance in order to have your slides ready before the deadline. If you need information about making slides of your work, contact the Institute office for a list of instructions.
- A self-addressed, stamped envelope of adequate size should be enclosed for return of the slides. The Institute is not responsible for damage or loss.
- All students must attend one of the audition master classes in order to be considered for admission to the Institute. Master classes will include three timed drawing exercises led by an instructor.

Applicants should bring to the master class: one newsprint pad (at least 18" x 24") with self-sticking, soft charcoal pencils (6B), sharpener, gum and/or kneaded rubber erasers, and, if possible, a portable case.

PHOTOGRAPHY

Students will receive instruction in various photographic techniques and will be encouraged to utilize the aesthetics of their surroundings. Field trips will be scheduled. Students will have darkroom time and the opportunity to display their photography in a public exhibition. Eighteen students will be accepted.

REQUIREMENTS FOR ADMISSION:

- Recommendation form from your photography teacher.
- Each student must have prior black and white darkroom experience (developing and printing).
- Each student is required to bring to the Institute either own 35-mm film and approximately 30 rolls of black and white film.
- Applicants are expected to submit six 8" x 10" black and white prints, in white mats, of their own photography which they have processed and developed. Each print should be clearly marked with the applicant's name.
- A self-addressed, stamped envelope of adequate size should be enclosed for the return of photographs. The Institute is not responsible for damage or loss.
- Application and portfolio must be submitted by March 4.

VISUAL ARTS ADJUDICATION CRITERIA

- Composition
- Originality
- Subject
- Technique

ADJUDICATORS

Members of the Institute's Visual Arts Advisory Panel.

ACTING

Students will study development of character, motivation, analysis of intentions and objectives. Daily schedule will include voice and movement class. Time will be allocated for rehearsal of an ensemble and/or stage production. Applicants should be aware that classes are on a collegiate level and concern mature subjects. Twenty students will be accepted.

REQUIREMENTS FOR ADMISSION:

- Recommendation form from your speech/drama teacher.
- Students are to prepare two contrasting monologues (e.g. comedians/dancers). Audition pieces should be memorized. Costumes are not required.
- Audition monologues should be:
 - no more than one character each.
 - no more than 3-4 minutes in length and experience.
 - at least one selection from a 10th century play.
- Auditions will be timed. Total audition time is limited to three minutes only.
- Students are to submit a résumé of their acting experience, including the role and play. The résumé should also reflect the amount of drama training and any additional training in dance, music, and/or voice.
- All applicants must audition at one of the sites listed on pages 24-25.

ACTING AUDITION CRITERIA

- Believability
- Suitability/understanding/control of material
- Vocal quality
- Movement/stage presence

ADJUDICATORS

Members of the Institute's Theatre Advisory Panel

1994 OSAI APPLICATION INFORMATION AND INSTRUCTIONS

POETRY

Students will share experiences, observations, feelings and a keen respect for the sound, shape and intention of the written word. In addition to the opportunity to explore writing techniques in group discussions and seminars, students will participate in individual critique sessions with the faculty. Applicants should be aware that class discussions are on a collegiate level and concern mature subjects. Twenty students will be accepted.

REQUIREMENTS FOR ADMISSION:

- Recommendation form from your English teacher.
- Applicants are expected to submit an autobiographical paragraph and two examples only of their own poetry (maximum length 500 words). Please type all submissions and be sure each page is clearly identified with the applicant's name. Send original application packet and three copies of each piece. The application, paragraph and portfolio should arrive at the Institute office prior to your audition date, as listed on pages 24-25.
- A well-addressed stamped envelope of adequate size should be enclosed for return of writings. The Institute is not responsible for damage or loss.

- Applicants are required to attend one of the audition master classes in order to be considered for admission to the Institute. Audition master classes include timed writing exercises.
- Applicants should bring a white, lined pad and a pencil or pen to the class. Please, no spiral notebooks.

POETRY ADJUDICATION CRITERIA

Well presented writing samples, in which grammar and spelling are respected, will be more likely to succeed. Judging will be based on the following criteria:

- Integration of form and content
- Use of language
- Command of form
- Achievement of personal voice
- Freshness/inventiveness

ADJUDICATORS

Members of the Institute's Writing Advisory Panel

GENERAL INFORMATION

TUITION AND FEES

A \$5.00 non-refundable application fee is due for each discipline for which you wish to apply.

The actual cost per student of the Oklahoma Summer Arts Institute is \$1500. The Institute subsidizes each student in the amount of \$850, leaving a total of \$750 tuition to be paid by the student.

A \$300 down payment is due from all students upon acceptance, and the remaining \$450 is due by May 10.

FINANCIAL AID

No qualified student should be discouraged from applying for lack of funds. Requests for financial aid will be reviewed by a committee and awards will be made according to the financial needs of the applicant. Grants range from \$150 to \$400. Under special circumstances, the Institute has the right to grant additional funds. The Financial Aid Application must be completed by a parent or guardian and returned to the Institute's office at the same time as the application form.

COLLEGE CREDIT

College credit from the University of Oklahoma or Oklahoma City University is available for students who will be 1944 graduates or high school seniors in the fall of 1994. Eligible students will receive information from these universities by mail and will have an opportunity to talk to representatives from both universities during the 1994 Summer Institute.

1994 APPLICATION INSTRUCTIONS

APPLICATION FORM

No student will be considered for acceptance without an application form on file. Application forms must be typed or printed in black ink and filled out in full. Incomplete applications will be returned to the applicant. Make sure you have the required signatures. Please note: Teacher Recommendation Forms are to be returned to the Institute separately by your teacher.

Read the step-by-step instructions on the following pages carefully before completing the application form. The following numbers correspond with the numbered items on the form.

I. PERSONAL DATA

A. APPLICANT

1-5. Print your name and personal information in the spaces provided. If you go by a name other than your first name, please underline it. Remember to include the name of the country in which you live. If your address changes after you have applied, please notify the Institute of your new address immediately.

6. Please indicate if you have attended the Oklahoma Summer Arts Institute in the past. List the year(s) and discipline(s).

B. PARENT(S)/GUARDIAN

7. NAME OF PARENT(S)/GUARDIAN: Print the full name(s) of the parent(s) or guardian(s) with whom you are currently residing. If you are living with both parents, please give names of each. After each name, please list the relationship this person has to you (mother, father, step-parent, guardian, etc.).

8. MAILING ADDRESS: Include only if different from your own address listed above.

9. TELEPHONE: Print your parent(s) or guardian(s) work and home phone numbers. Include the area codes.

C. ETHNIC SURVEY

Indicate your ethnic identity by checking the appropriate box. If you have multiple ethnicities, mark the one with which you most closely identify. This information is voluntary in accordance with the 1968 Civil Rights Act as amended.

II. ARTISTIC DATA/BACKGROUND

A. DISCIPLINE

Indicate the box(es) next to the discipline(s) in which you intend to audition. If you plan to audition in more than one area, please indicate your preference by numbering your choices in the margin (with "1" being the highest).

B. AUDITIONS

10. WHERE DO YOU PLAN TO AUDITION?

Print the name of the city in which you plan to audition. Note: Students auditioning in music, theatre or dance should contact the Institute's office at (405) 842-0890 to schedule an audition time.

11. DATE AND TIME OF AUDITION:

Indicate the date you plan to audition. Theatre, dance and music auditions indicate your scheduled audition time.

C. HONORS/AWARDS

On a separate sheet, list any recent performances, solos, exhibitions, publications, or other activities in your discipline and any awards won (with dates) in state contests, festivals, and exhibitions. Be sure to include this sheet with your application.

D. SUPPLEMENTARY INFORMATION

Please include with your application a typed paragraph indicating your reasons for wanting to attend the Oklahoma Summer Arts Institute. Include a discussion of three favorite artists in each discipline for which you are applying. Make sure your name appears on this page.

E. TEACHER RECOMMENDATION FORM

All students must have a teacher recommendation form on file in order to be considered for the Oklahoma Summer Arts Institute. You will need a teacher recommendation form for each discipline for which you wish to be considered for admission. Please sign the waiver and pass the form on to your teacher with a stamped envelope addressed to: Director of Programs • Oklahoma Summer Arts Institute • P.O. Box 18154 • Oklahoma City, OK 73154.

III. EDUCATION/TRAINING

A. SCHOOL CURRENTLY ATTENDING

12. SCHOOL NAME: Print the name of the school you are attending during the 1993-94 school year.

13. ANTICIPATED HIGH SCHOOL GRADUATION DATE:

Print the year you will graduate from high school.

14. MAILING ADDRESS: Print the complete mailing address of the school you listed in #12.

15. NAME OF SCHOOL TEACHER IN YOUR DISCIPLINE: Print the name of the teacher who currently instructs you in your discipline.

16. YEARS WITH TEACHER: Print the number of years you have studied with the teacher listed in #15.

17. YEARS OF SCHOOL STUDY: Indicate the number of years you have studied your discipline in school.

18. HOURS PER WEEK: Indicate (in hours) the amount of time per week you spend studying your discipline in school.

19. PRIVATE INSTRUCTION

19. NAME OF PRIVATE TEACHER: Is your teacher privately (outside of school), print the name of the private teacher with whom you have most recently studied.

20. YEARS WITH TEACHER: List the number of years you have studied with the teacher listed in #19.

21. MAILING ADDRESS: Print the complete mailing address of the teacher listed in #19.

22. YEARS OF PRIVATE STUDY: Please indicate the number of years you studied privately in your discipline.

23. HOURS PER WEEK: Indicate (in hours) the amount of time per week you spend studying privately (outside of school) in your discipline.

IV. PUBLIC RELATIONS INFORMATION

24. HOW DID YOU HEAR ABOUT THE INSTITUTE? Check the appropriate box.

25. NAME OF HOMETOWN NEWSPAPER(S): Print the name of your hometown newspaper. If your community has more than one newspaper, list the daily and/or weekly paper to which you would like your public relations materials sent.

V. SIGNATURE BEFORE SIGNING, PLEASE READ THE APPLICATION CAREFULLY.

26. STUDENT'S SIGNATURE: Sign as customarily written.

27. PARENT'S OR GUARDIAN'S SIGNATURE: All applicants must have their parent or guardian sign the application. Sign as customarily written.

CHECK YOUR APPLICATION

A complete application includes the following:

- Complete application form
- Signatures of student and parent or guardian
- \$5 application fee for each discipline for which you are applying
- Paragraph stating why you wish to attend and discussing three favorite artists in your discipline
- List of honors and awards
- Teacher recommendation form (to be sent in separately by your teacher)
- Drawing and photo applicants: Portfolio of slides or photos and self-addressed stamped return envelope
- Writing applicants: Original and 3 copies each of your application packet, including an autobiographical paragraph and two poems
- Dance, music and theatre applicants: include scheduled audition time

Mail or deliver completed application form, application fee(s) and all attachments to:

Oklahoma Summer Arts Institute
720 N.W. 50th
P.O. Box 18154
Oklahoma City, OK 73154

For questions regarding the application procedure or to schedule auditions call (405) 842-0890.

I. PERSONAL DATA (Please type or print in black ink.)**A. APPLICANT****1. NAME:**

Last First Middle

2. MAILING ADDRESS:
Number and Street

City State Zip County

3. TELEPHONE () 4. DATE OF BIRTH: / /

5. SEX: Male Female 6. HAVE YOU ATTENDED OSAI IN THE PAST?
 NO YES Year and discipline:**B. PARENT(S)/GUARDIAN**
7. NAME OF PARENT(S)/GUARDIAN:

Last First Relationship

Last First Relationship

8. MAILING ADDRESS (if different from above):
Number and Street

City State Zip County

9. TELEPHONE:

Work Phone (Area Code and Number) Home Phone (Area Code and Number)

C. ETHNIC SURVEY (Please check only one.): American Indian/Alaska Native Asian/Asian American Black/African American White (not of Hispanic origin) Hispanic/Mexican American/ Other (please specify): Latin American/Puerto Rican**II. ARTISTIC DATA/BACKGROUND****A. DISCIPLINE**

PLEASE INDICATE THE AREA(S) IN WHICH YOU INTEND TO AUDITION. IF YOU PLAN TO APPLY IN MORE THAN ONE DISCIPLINE, PLEASE RANK THEM IN ORDER OF PREFERENCE IN THE MARGIN

 Acting Modern Dance Ballet Orchestral Music Choral Music Instrument: Soprano Alto Tenor Bass Photography Drawing Poetry**B. AUDITIONS**

10. WHERE DO YOU PLAN TO AUDITION: 11. DATE AND TIME OF AUDITION:

C. HONORS/AWARDS

On a separate sheet, list any recent performances, solos, exhibitions, publications or other experiences in your field and any awards won (with dates) in state contests, festivals and exhibitions. Please mark clearly with your name.

D. SUPPLEMENTARY INFORMATION

Please attach a typed paragraph indicating your reasons for wanting to attend the Oklahoma Summer Arts Institute.

Include a discussion of these favorite artists in your chosen art form. Paragraph should be clearly marked with your name.

E. TEACHER RECOMMENDATION

All applications must be supported by a Teacher Recommendation Form, which should be sent separately to the Institute by the teacher completing the form. You will need a teacher recommendation for each discipline for which you wish to audition.

III. EDUCATION/TRAINING**A. SCHOOL CURRENTLY ATTENDING** Anticipated High School

12. SCHOOL NAME: 13. Graduation Date:

14. SCHOOL MAILING ADDRESS:

Number and Street City State Zip

15. NAME OF SCHOOL TEACHER IN YOUR DISCIPLINE: 16. YEARS WITH TEACHER:

17. YEARS OF SCHOOL STUDY: 18. HOURS PER WEEK:

B. PRIVATE INSTRUCTION

19. NAME OF PRIVATE TEACHER: 20. YEARS WITH TEACHER:

21. MAILING ADDRESS:

Number and Street City State Zip

22. YEARS OF PRIVATE STUDY: 23. HOURS PER WEEK:

IV. PUBLIC RELATIONS INFORMATION

24. HOW DID YOU HEAR ABOUT THE INSTITUTE? (please check one):

 Newspaper Poster Parent Teacher Friend Other:

25. NAME OF HOMETOWN NEWSPAPER(S):

V. SIGNATURE

I hereby apply for admission to the Oklahoma Summer Arts Institute and certify that to the best of my knowledge all of the above statements are correct and complete. I understand that the application fee is non-refundable. I further understand that according to the policies of the Oklahoma Summer Arts Institute, applicants do not have access to letters and statements of recommendation or audition evaluations.

Signing this application form constitutes a release agreement for any photographs and/or performance tapes of students taken during auditions and/or at the Institute and for any comments solicited by the Oklahoma Arts Institute to be used for public relations purposes.

26. STUDENT'S SIGNATURE: DATE:

27. PARENT / GUARDIAN'S SIGNATURE: DATE:

OKLAHOMA SUMMER
ARTS INSTITUTE
APPLICATION FOR
ADMISSION 1994

1994 OSAI APPLICATION

FORMS

OKLAHOMA SUMMER ARTS INSTITUTE FINANCIAL AID APPLICATION 1994

TO BE COMPLETED ONLY BY PARENT(S)/
GUARDIANS OF STUDENTS REQUESTING
FINANCIAL AID.

READ CAREFULLY

This form is to be filled out for financial aid to attend the Oklahoma Summer Arts Institute. To be considered by the financial aid committee, you must answer all questions. This information will be kept completely confidential; it will not be made available to any individual or group not directly concerned with the granting of financial aid by the Institute.

Forms should be completed and returned to Oklahoma Summer Arts Institute, 720 N.W. 50th, P.O. Box 18154, Oklahoma City, OK 73154 with the application form. You will be notified as soon as the screening committee has made a decision. In accordance with Title VI of the Civil Rights Act of 1964, no person in the United States shall, on the grounds of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be otherwise subjected to discrimination by the Oklahoma Summer Arts Institute.

The Oklahoma Summer Arts Institute is a non-profit educational institution. For this reason, there are no provisions for reductions in fees.

Financial aid is awarded on a competitive basis in consideration of the financial need of the students.

There is a limited amount of financial assistance available. Each student accepted is already substantially subsidized by the Institute. The true cost of the program is \$1,500 per student, an amount greatly exceeding the fee of \$750 charged for tuition, room, board, and materials. Therefore, each student accepted automatically receives an \$850 "merit" scholarship. Financial assistance grants to students range from \$150 to \$400. Under special circumstances, the Institute has the right to grant additional funds. Please note that the Institute gives funds only where need is demonstrated.

Funds to assist students who have been accepted to the Institute will be solicited from local donors in their home communities.

Financial aid applications must be submitted with the application for admission. Late applications will not be considered.

Applicants will be notified of the committee's decision no later than April 5.

I. PERSONAL DATA (Please type or print in black ink.)

1. APPLICANT'S NAME

Last First Middle

City State Zip County

3. TELEPHONE () 4. DATE OF BIRTH
Area code and number Month/Day/Year

5. FATHER'S NAME

Last First Middle

City State Zip County

7. OCCUPATION: 8. NAME OF EMPLOYER:

9. BUSINESS ADDRESS: 10. BUSINESS TELEPHONE:

City State Zip Area Code and Number

11. MOTHER'S NAME: Last First Middle

City State Zip County

13. OCCUPATION: 14. NAME OF FIRM OR EMPLOYER:

15. BUSINESS ADDRESS: 16. BUSINESS TELEPHONE:

City State Zip Area code and number

II. FINANCIAL DATA

17. WHO HAS FINANCIAL RESPONSIBILITY FOR THE APPLICANT:

18. LIST DEPENDENT CHILDREN:

Name of Child	Age	School or College	School Costs Paid by Parent (%)	Aid Received by Parent (%)
19. PLEASE LIST OTHER DEPENDENTS, IF ANY. IN THE CASE OF DEPENDENTS LIVING OUTSIDE YOUR HOME, PLEASE INDICATE APPROXIMATE AMOUNT OF FINANCIAL ASSISTANCE RENDERED EACH YEAR.				

Name of Child	Age	School or College	School Costs Paid by Parent (%)	Aid Received by Parent (%)
20. ASIDE FROM YOUR FAMILY OBLIGATIONS, DO YOU HAVE ANY COMMITMENTS OR UNUSUAL CIRCUMSTANCES WHICH SHOULD BE CONSIDERED IN ORDER TO OBTAIN A FAIR ESTIMATE OF YOUR FINANCIAL SITUATION (MEDICAL EXPENSES, FOR EXAMPLE)? IF SO, PLEASE GIVE DETAILS:				

Name of Child	Age	School or College	School Costs Paid by Parent (%)	Aid Received by Parent (%)
21. DOES APPLICANT WORK? IF YES, PLEASE INDICATE WHERE THE APPLICANT WORKS AND IF SALARY IS USED TO HELP WITH FAMILY FINANCES.				

22. DOES FAMILY RECEIVE WELFARE ASSISTANCE? IF YES, PLEASE INCLUDE VERIFICATION.				
_____	_____	_____	_____	_____
1991 Gross Income	Estimated 1994 Gross Income	Real Estate Values	Retiring accounts	Other
Father:				Child Support
Mother:				

23. INCOME				
_____	_____	_____	_____	_____
Business Expenses	Real Estate Encumbrances	Loans	Taxes Excluding Federal Income	Other
Father:				Child Support
Mother:				

24. FEDERAL INCOME TAX PAID IN PREVIOUS YEAR (please include verification):
Father: \$ _____ Mother: \$ _____

25. WHAT MINIMUM GRANT DO YOU NEED IN ORDER TO MEET ALL INSTITUTE FEES? (from \$100 to \$400.):

26. CAN YOU SUGGEST ANY ORGANIZATIONS IN YOUR COMMUNITY THAT MIGHT BE CONTACTED AS A SOURCE OF FINANCIAL AID FOR YOU?

27. HAS APPLICANT EVER RECEIVED FINANCIAL ASSISTANCE TO ATTEND THE OKLAHOMA SUMMER ARTS INSTITUTE? IF YES, WHEN AND IN WHAT AMOUNT?
HAS YOUR FINANCIAL PICTURE CHANGED SINCE THEN?
31. HAS APPLICANT ATTENDED OTHER PRIVATE CAMPS? IF YES, WHICH ONE(S):
DID YOU RECEIVE FINANCIAL AID? IF YES, HOW MUCH?
32. IF YOU QUALIFY FOR A MINORITY SCHOLARSHIP GRANT, PLEASE INDICATE:

33. THE INSTITUTE WILL WELCOME ANY FURTHER STATEMENT YOU CARE TO MAKE WHICH MAY AID IN DETERMINING THE AMOUNT OF FINANCIAL AID THAT IS APPROPRIATE FOR THE INSTITUTE TO GRANT. IF ANY OF YOUR ANSWERS TO QUESTIONS ON THIS APPLICATION FORM SEEM TO YOU TO BE LIKELY TO GIVE A FALSE IMPRESSION, PLEASE FEEL FREE TO CLARIFY YOUR SITUATION.

34. PARENT OR GUARDIAN'S SIGNATURE: _____ DATE: _____

Please return by March 20 to:
Oklahoma Summer Arts Institute, Attn. Financial Aid Committee, P.O. Box 18154, Oklahoma City, OK 73154

1993 Counselors

Acting Liaison

David Fessner, theatre student, University of Oklahoma, Norman

Ballet Liaison

Sophiane Dixon, modern dance student, University of Oklahoma, Norman

Voice Instructor

Anne Dawson, Vocal Director, Westmore High School, Moore

Music Theory Instructor

Cathy McClure, doctoral student, composition, University of Oklahoma, Norman

Drawing Liaison

Michael Muller, graduate student, art, University of North Texas, Denton, TX

Modern Dance Liaison

Delinda Cong-Quynh, graduate student, choreography, Ohio State University, Columbus, OH

Orchestra Liaison

John Arnold, violist, Oklahoma City Philharmonic, Moore

Jennifer Byots, English student, Grinnell College, East

Kathryn Crosby, music student, University of Oklahoma, Norman

Photography Liaison

Michelle Wittmer, photographer, Bach Springs, TX

Poetry Liaison

Philip Books, writer, Columbus, OH

P.R. Assistants

Heather Haines, graduate student, literature, University of North Texas, Denton, TX

Kelli McKinney, P.R. Director, Oklahoma Arts Institute, Norman

Jennie Martin, graduate student, news and magazine writing, University of Kansas, Lawrence, KS

Office Assistants

Travis Lockwood, medical student, University of Oklahoma, Oklahoma City

Kimberly Ryan, film student, University of Oklahoma, Norman

Gallery

Alan Harris, graduate student, education, East Central University, Ada, Ardmore

Steven Phillips, Denton, Texas

Store Assistant

Tricia Roberts, graduate student, history, Arkansas State University, Wynona

Bus Driver

Charles Bear, bus driver, Stillwater Public Schools, Stillwater

Town Banner

Gare Brewer, graduate student, middle eastern dance, New York Academy of Art, New York City

Site/Stage Crew

Deag Canon, music student, University of Oklahoma, Norman

Administrative Staff

Mary Y. Frates

President

Mary Gordon Tafe

Vice-President, Director of Programs

Linda DeBerry

Assistant Director of Programs

Kelli McKinney

Public Relations Director

Sandra Delese

Director of Development

Summer Staff

Security

Haven "Ed" Forbes, Police Officer, University of Central Oklahoma, Edmond

Assistant Music Coordinator

Pat Crumpley, Oklahoma City

Site Supervisor

Doug Van Lier, instructor of theatre, SUNY at Cortland, Cortland, NY

Stage Manager

Jeff Nichols, independent contractor, Oklahoma City

Sound/Light Engineer

Dallas Dalby, T.V. Technician, Blanchard

Cindy Treadway

Associate Director of Development

Sherron Evans

Finance Director

Kary Mallin

Office Manager

Jerry Neil Smith

Music Coordinator

Jon Burns

Photography Coordinator

Nurse

Teresa Smiley, Registered Nurse, El Paso, TX

Bus Driver

Sam Burn, Public School Bus Driver, Stillwater

Counselor Coordinator

Wallace Bolger, professor of theatre, Michigan State University, East Lansing, MI

Documentary/P.R. Photographers

Jill Evans, Free-lance Photographer, Oklahoma City

Carrie Goering, Free-lance Photographer, Oklahoma City

The Quartz Mountain Rattler

Editors

Pat Crumpley

Linda DeBerry

Design

William C. Bartee II

Photography

G. Jill Evans

Carrie Goeringer

Printing

Printing Inc., Oklahoma City

Published by

Oklahoma Arts Institute

P.O. Box 18154, Oklahoma City, OK 73154, U.S.A.

phone: 405-842-0890

fax: 405-848-4538

What do Boots and Ballet Have In Common?

Boatmen's Bank!

As a leader in the banking community, we at Boatmen's Bank believe we have a responsibility to help stretch and improve the quality of life in our state.

That's why we take an active role in supporting many worthwhile events and projects throughout the state and in the communities we serve.

Here's just a few ways Boatmen's is working to build a better Oklahoma:

- Antique America Air Show
- Ballet Oklahoma
- Allied Arts Foundation
- Oklahoma Arts Institute
- The Oklahoma City Philharmonic Society
- Lone Star Achievement
- The Support Center
- American Red Cross
- Juvenile Diabetes Research Foundation
- National Cowboy Hall of Fame and Western Heritage Center
- Muscular Dystrophy Association
- Oklahoma 4-H Foundation
- Five Days Radio
- Oklahoma School of Science and Mathematics
- Tulsa Philharmonic Society
- United Way
- Oklahoma Foundation for Excellence
- Oklahoma FFA Association
- Love Theatre
- Oklahoma Medical Research Foundation
- Oklahoma Carpenters' Association
- Range Round-Up
- Indian Heritage Center
- Jim Thorpe Association
- Oklahoma Sports Hall of Fame
- Oklahoma Heritage Association
- Children's Medical Research, Inc.
- Jenkins Foundation
- OETA
- Infant Care Services
- Theatre Tulsa
- Harvest II
- Enterprise Square
- Community Literacy Centers
- Habitat for Humanity
- American Heart Association
- Canterbury Choral Society
- TMCA
- American Cancer Society



BOATMEN'S BANK
Member FDIC

On The Cover:

Front Cover: Micah Barnes, 17,

Drawing student, Sapulpa.

Back Cover: Stephanie Baker, 15,

Viola student, Edmond.

YES

I want to support the statewide programs of the Oklahoma Arts Institute!

Call me, I want to help by volunteering my time.

Name (please print): _____

Address: _____ Home Phone: _____

City: _____ State: _____ Zip: _____ Business Phone: _____

I would like to make a gift in the amount of: _____

Enclosed is my check for: _____

Please bill me: annually quarterly

Please charge my: Visa MasterCard

Card number: _____ Expiration Date: _____

Name as it appears on card: _____

Authorized Signature: _____

Membership Categories

Quartz Crystal Club (\$1000 or more)

Voting Membership (\$250-\$999)

Supporters (\$25-\$249)

Alumni Association (\$25 or more)

Please make checks payable to:

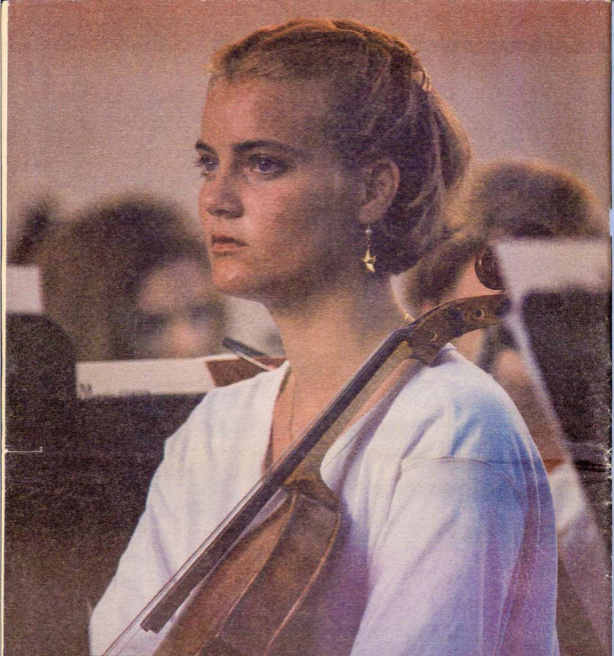
Oklahoma Arts Institute

P.O. Box 18154

Oklahoma City, OK 73114

or telephone (405) 842-0800.

All contributions are tax-deductible.



OKLAHOMA ARTS INSTITUTE

P.O. Box 18154
Oklahoma City, OK 73154
Tel: 405-842-0890
FAX: 405-848-4538

Non-Profit
U.S. Postage
PAID
Permit No. 1056
Oklahoma City, OK

MELISSA HODGKIN
2010 TWISTED JAR DR
NORMAN OK 73071-1216

STATE
Arts
COUNCIL
OF OKLAHOMA