

MEMORIES  
'84

ONSTAGE

WINTER  
NEWSLETTER  
1985 6/1

## REFLECTIONS FROM THE DIRECTORS

Two weeks. That's all. But it's enough.

The Oklahoma Summer Arts Institute is a unique educational experience — an important and powerful event for a young person.

Quartz Mountain is a place to work with artist/teachers who are outstanding professionals in their fields. It's a place to meet peers from across the state, other students deeply involved in their arts and perhaps alone in their enthusiasm at home. It's a place to show a commitment — a place to eat, sleep and breathe the arts.

Every year, parents and teachers express surprise at the technical knowledge absorbed by students returning home from Quartz. But these skills are the easy part of what happens at the Institute. They are by-products of the focus and energy, of the hard work and discipline testing the body and the mind. In fact, the work is legend to those who have attended! And it's true, the results are obvious, clearly a testimony in themselves.

However, it is the "other things", those hard to describe "results", that make the Oklahoma Summer Arts Institute so important. At Quartz, making an "A" is not the point. More important is the nerve to risk failure, to take the chance to fall flat. At the Institute failure is not a bad word. To trip and fall is OK. It leads to one more step. It indicates growth.

Self-growth is the most important product of Quartz Mountain. It is clearly earned by pushing beyond the normal level of competency, welcoming new challenges, facing critiques and taking the risk to err. It's a risky business.

Few fail. Something happens in the second week to everyone who has been open to the program. Suddenly there's a harmony of purpose, an enthusiasm and miraculous new energy. Students not only discover new skills and new friends, but new insights into themselves and a new confidence in their creative abilities. It's exciting. Some call it magic. It is.

The Oklahoma Summer Arts Institute may be only two weeks long.

But the memories last forever.

*Mary Gordon Taft*

Mary Gordon Taft  
Director, Summer Program

*Mary Y. Frites*

Mary Y. Frites  
Executive Director

# QUARTZ MOUNTAIN '84



**ACCELERATED LEARNING: INSPIRATION FROM NATURE; PROFESSIONAL ARTISTS; A PEER GROUP OF SIMILAR INTERESTS...**

"I wanted to instill in others a love of photography, an appreciation of craft. Once the art work is created, it's there to be enjoyed, to be recognized, to be discovered, to be entered, to be appreciated by the teacher. The itself, atmosphere, environment, faculty, and program of OSAI are all stimulating and conducive to this artistic challenge and achievement."

**Goodwin Harding** (top photo)  
Photography Instructor  
Neskowin, Oregon

"Teachers help the students reveal themselves to themselves. Normally it takes many years to understand, to see what one is really doing. Here the students are extremely lucky. They can share their work, throw away shyness and insecurity, meet the professionals and discover all the other artistic disciplines at the same time. This chance to reveal themselves so young is the start of a real life. Then comes a lot of hard work. But to start with confidence is an incredible gift, a gift from Quartz Mountain."

**Bernard Plossu** (bottom photo)  
Photography Instructor  
Santa Fe, New Mexico

# MEMORIES WILL NEVER FADE AWAY

## THE OKLAHOMA SUMMER ARTS INSTITUTE

Acting

Ballet

Drawing

Mime

Modern Dance

Orchestra

Photography

Writing



Jeff Briley, park naturalist, assists the writing class and their instructor Madeline DeFrees, Professor of Creative Writing, Amherst, Massachusetts, in exploring the natural wonders of Quartz Mountain State Park.

# ARTISTS TELL IT LIKE IT IS

## "THE COAST OF KANSAS AND THE ISLANDS OF OKLAHOMA"

Excerpts from the keynote address by David Hickey, Fort Worth, Texas, guest artist, June 5, 1984.

While I'm here, I would like to take you seriously because I assume that you take yourselves seriously. And I assure you, you must. Because the way I feel about the world and the things that I like and don't like haven't changed appreciably between the time I was seventeen and now. All that has changed is that now I know I was right. I'm saying that what you are now is probably what you're going to live with. You can dye your hair and change your sex, but everything else will stay the same. If I can do anything to realign your expectations, that's what I'm here for.

The first title I chose is "The Coast of Kansas and the Islands of Oklahoma." There really is a coast of Kansas where the woodlands and farmlands stop and the Great Plains start, a real coast where people jump off to go across the plains, a vast sea of grass. The people who settled this area tended to be rough, unforgiving, independent people who stayed here because they liked the space. They liked being the tallies between themselves and the Canadian border. These were our parents and grandparents. I called this speech "...the Islands of Oklahoma" because settlements down here were literally islands (not particularly connected to the real world) and still are to a great degree. I mention this because to be an artist is a real challenge, a responsibility. Part of the way that I've always seen that responsibility was to somehow live up to the best of this world and the people that I came from without necessarily embarrassing them. If you should leave Oklahoma, you will find that there are very positive things that you respect about your family and your home town. We aspire to a success, whether we leave here or not, which has to do with the world we come out of. I would like to think that the endeavors that I engage in would not only be judged appropriate by some wimp in New York but by your average horse-riding Commanche.

The second part of the title, "Cowboys and Car Dealers," pretty much characterizes the problems of the culture that we live in, where car dealers think they are cowboys. There's hardly anything more un-cowboy than a car dealer. We function in a world in which there are simply no models for the way we live. There are no well-defined and so new, we've barely been able to pave the damned thing. The point being that you look for models. I wanted to be a writer and the first thing I wanted to see in the flesh was a professional writer. One of the finest moments in my life was when I went to New York and was privileged to go to an *intense party* full of New York writers. First of all someone fell over a potted plant. I looked around and said to myself, "Kid, this is as good as it gets and this ain't that great. I can do this." It was a splendid moment for me and since then, I have never felt that I had any stylistic or professional deficiencies at being a writer. I could fall over a potted plant as well as anyone.

We don't have a procedure to be artists and I find this is very depressing. We are without roles, without confidence and basically without culture. Culture is the equipment of living that survives one generation of people and we really don't have that down here. Everything has changed so rapidly that there is very little say from my grandmother's lifetime that I could use. So there is no culture that we can use to see ourselves in any kind of realistic light.

So what do we do? We have to college and when

we get out of college, we're sure we haven't learned the right stuff because we only went to college in Texas or Oklahoma or Kansas. We know the people who went to college back East have learned the real stuff. We spend our lives thinking there's a party going on that we weren't invited to. We read novels and say, "This is a really dumb novel but if I had gone to Harvard, I would probably like it." So we make a religion out of keeping our mouths shut so that we won't be shown for being the dummies that we are. We reserve judgment about everything... sort of passing ourselves off as Gary Cooper. "I don't have to talk, I'm a stud." And then you begin to compete with your peers from other parts of the country who haven't grown up with this ingrained social insecurity. While you're standing around in the casting line being a saint, everyone else is going to get the job. The limitations that you put on yourselves don't get you anything when you get out of here. Not only that, it means that you don't have any information about what you're like.

If you can't say, "I like that and I'm going to try to understand what it's about," then you will never understand. The whole business of understanding any kind of art has to do with liking it first. If, afterwards, you find out that it's junk, well, that's fine. You've made a mistake but at least you've found out. I used to love a lot of really dumb stuff. But had I not loved it, I would have never found out just how dumb it was. If you sit around waiting for some idiot like me to tell you what's good art or what to play or what to write, you will never have taken an action. You will never have made a commitment or a value judgment in public, at risk. If you don't assert yourself, you simply have no information about yourself.



David Hickey, Guest Artist, Writer/Critic, Fort Worth, Texas

If you don't take risks, you stand the chance of saying, "I hate Oklahoma. No one is paying attention to me." So you get out of here and say "I'm going to make those turkeys in Oklahoma pay some attention to me." And you work like a dog and finally get all the people in Oklahoma to look at you and you haven't the faintest idea of what they see. You've worked to do something you don't care about anymore and, not only that, you don't know who you are. You've done it all for somebody else. I know a lot of people who achieve success and suddenly, they look around and they're real nervous because "now everyone's

looking at me and I don't know what they see... and if anything is worse than not having anybody look at you, it's having everybody look at you.

But success isn't always what it seems. These days, you don't become a hero, you don't gain fame, you gain celebrity. Celebrity is the invention of my generation and it's the most disastrous thing ever invented. Celebrities are people who are famous for being famous, who do interesting things that we don't understand but make them worth writing about. People who have done their best and who have poured the best of their lives into what they do have become celebrities and they're quite seriously, dying of it. Because if you are from a town in Oklahoma or Texas, you've moved into a world that you don't understand, because you come from a world locked in by morality, by standards, by your parents, by dress codes. I thought, "I want to get out of this and live in a world where people have higher standards, better ethics."

This is one thing I can tell you for sure, when you get out into the world, there is nobody in charge. There are no standards that apply, no morality that is enforced, no criteria for achievement. There is nothing out there. You can do anything you want. There are no rules and it is very dangerous and very exciting. Success in any artistic enterprise, if you have the energy and are willing to focus it, is genuinely accessible to anyone with a modicum of talent. But you have to be willing to live in a world without standards and without morals. If you go out there without them, without even thinking about them, don't expect to find them out there. When you become a famous novelist or musician, you're not suddenly allowed to enter a world in which all famous people sit about and discuss serious things and behave in an exemplary fashion. All you've done is gotten admiration to the rat race. Know what it is you value. You have the choice of generating some standards for yourself, of taking action so you understand what you're doing. What won't you do? What will you do? What do you care about? What are your values? If you don't have them now and you want to go out in that world, you'd better get them fast.

Unless you know what you're investing your time in and what for, you're embarking on a very dangerous and ultimately boring existence. Also, if you're going to take your life into your hands, you because the minute you have success, you won't make another friend you can trust. 98% of the people just want to shine in your reflected light. And I can see that you all have light to give. What you do with your life and your art is not going to be easy. The best thing I can do for you here is to be sort of a coach. That is the one thing you don't get if you're in the arts. Basketball and football have coaches, the drill team has a coach and you need a coach. You need a person who works on your attitude, a person who can give you the technique. A guy who shows you how to deal with life when you mess up. All I have over you as an artist or a human being is a lot of experience and not all of it particularly good... some of which I would like to send back and some of which I haven't come back from.

But here I am, a writer. Twenty years from now, if you remember anything, you'll remember that one time you saw this person who had been a grown-up, certified professional writer (and it made you never want to do it). I served that function for you, that's fine. Or, if you can say, "God, if that person can do it, I can do it too, that's great." That's what I'm here for. That's the function of generations.



Darrel Randall, oboe instructor, Albuquerque (NM) Symphony Orchestra, explains the technique of reed making to Tim Long, orchestra student, Holdenville.

Hilary Cartwright, Ballet Mistress, New Jersey Ballet, adjusts body position in individual coaching session with Sandra Shultz, Cashion.



William Fisher, Mime instructor, University of North Carolina at Chapel Hill, emphasizes the need for serious commitment to any arts career.



## THE FACULTY – HARD ON THEMSELVES AND HARD ON THE STUDENTS

*"I don't believe any artist can afford to forget why they chose their particular art as a medium of expression. You've got to be honest and never be afraid to be yourself, and that goes for every art form. Never be afraid to be yourself. That is why you started doing what you are doing today. To say who you are."*

**Hilary Cartwright, Ballet Mistress**  
New Jersey Ballet

*"Any person who calls him or herself a writer and doesn't write is fooling themselves."*

**Madeline DeFrees, Creative Writing Professor**  
Amherst, Massachusetts

*"An artist must be disciplined and serious about his work. If you go and take a class, take advantage of it because that class will never come back to you. If you're going to do something, do it the right way, or don't do it. Either you're serious about what you are doing or you do something else."*

**Miguel Terekhov, Chairman,**  
Department of Dance  
University of Oklahoma

*"You know there's this great myth about artists just producing this wonderful work. The big thing to consider if you want a reality check on what it means to be an artist is that it's work, work, work, work, and work. That's the winning process right there. Some people find they can continue, sometimes people find that they can't. You must decide in your own heart."*

**Goodwin Harding, Photographer**  
Neskowin, Oregon

*"A lot of people think that art is just a matter of gathering skill, competence and putting it together. NO. You have to have something to say based on a commitment to seeing the society in real terms. You cannot live in isolation. The world exists out there and you have to go after it. You have to become involved in humanity."*

**T. J. Anderson, Conductor/Composer,**  
Tufts University  
Medford, Massachusetts

## AT QUARTZ MOUNTAIN...

### CLASSES

Professional artists of national reputation teach at the Institute. Classes are small to insure interaction between artists and students, personal direction and encouragement, inspiration and the development of skills.

### EVENING ELECTIVES

Each student is required to choose one of the two electives offered each evening by the faculty artists. This diversification gives students the opportunity to participate in all art forms.

### CONVERSATIONS WITH THE ARTISTS

Each evening, through informal dialogue with the faculty, students glean special insights into the life of professional artists who frankly discuss frustrations, career plateaus and achievements.

### GUEST ARTIST RESIDENCIES

Three-day residencies by guest artists enrich the curriculum and provide special insights into the arts through lecture demonstrations, workshops, critiques and master classes.

### FACULTY SHOWCASE/EXHIBITS

The first Friday night performance is given by the performing arts faculty in the Faculty Onstage Showcase. The work of the visual arts faculty is on exhibit in the lobby galleries for the duration of camp.

### EINE KLEINE QUARTZMUSIK

On several evenings the faculty musicians form chamber groups of brass, woodwind, percussion and stringed instruments to perform on the Indoor Stage.

### BACH'S LUNCH

Ensembles of Institute orchestra students perform special solo and chamber works in the dining area each day during the lunch hour.

### ORCHESTRA CONCERTS

Each Wednesday and Saturday evening the Institute Orchestra presents a concert of major repertoire under the batons of nationally known conductors.

### ONSTAGE WEEKEND - A STUDENT SHOWCASE

Each student performs or exhibits his work at "Onstage Weekend" in poetry readings, multi-media photography shows, gallery openings, or the works-in-progress presentation. Presentations and galleries are open to the public free of charge.

**T**HE FACULTY PROVIDES INSPIRATION AND EXCELLENT INSTRUCTION.... THE STUDENTS BRING COMMITMENT, DEDICATION AND WILLINGNESS TO WORK HARDER THAN THEY EVER HAVE BEFORE.



Above: Michelle Hudson, Tulsa, and Lee Rhodes, Ardmore, modern dance students, in daily rehearsal.

*"The Institute taught me how to set priorities and to work for what I want."*

Chad Steffey, Ponca City  
orchestra student



Will Czerwinski, Oklahoma City, photography student, gains new insights into his work through critique sessions with the faculty.



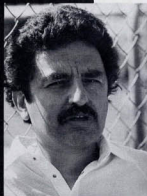


Front: James Soward, Chickasha; Lou Florimonte, Valencia, California. Middle Row: David Welch, Mustang; Allison Reed, Del City; Jeff Craven, Shawnee; Scott Wilson, Okmulgee; Jeff Rogers, Oklahoma City; Amy Fishkin, Oklahoma City; Vander Olden, McAlester. Back Row: Beth Bates, Midwest City; Steve McLellan, Beltramy; Melissa Williams, Yukon; Brennan Brown, Tulsa; Tobe Sexton, Oklahoma City; Elizabeth Thompson, Pawhuska; Laura Burdg, Mustang; Molly Wyatt, Stillwater; Laura Heidinger, Tulsa.

# ACTING CLASS

*"The Oklahoma Summer Arts Institute is quite possibly the greatest experience a young artist can have. It brings together knowledge and experience and allows us to grow in skill and maturity. The feel, the atmosphere of Onstage cannot be described, except to say it brings about a growth undreamed of."*

Scott Wilson, Okmulgee



Lou Florimonte, Acting Instructor, Associate Dean, School of Theatre, California Institute of the Arts, Valencia, California.



Guest Artist, Robert Benedetti, actor and director, California Institute of the Arts, Valencia, California, and Lou Florimonte participate in an exercise to develop awareness and trust with the actors.



Irene Connors, Voice and Movement Instructor, California Institute of the Arts, Valencia, California, coaches development of vocal technique.



Front: Hilary Cartwright, New York, New York. Row One: Penny Askew, Clinton; Ashley Stover, Oklahoma City; Stacey Rist, Ardmore; Ailee Patterson, Bartlesville; Kim Banks, Norman. Row Two: Paige Harrison, Bartlesville; Shelley Stanley, Oklahoma City; Valerie Robin, Tulsa. Row Three: Eva Brumley, Edmond; Nancy Sherback, Wichita, Kansas; Mandy Hansen, Oklahoma City; Barbara Orr, Woodward; Mindy Hansen, Oklahoma City; Wendy Baldwin, Bartlesville; Sandra Schultz, Cashion; Cym Chaney, Oklahoma City; Erin Carroll, Edmond; Steven Owen, Bartlesville. Not pictured: Paige Porter, Bethany.

# BALLET CLASS

“ Every year Quartz Mountain has a special influence on me. I work myself to death, but in the end I always get something out of it! I grow and learn so much that I am shocked at myself — then I think why should I be surprised? It happens every year! ”

Stacey Rist, Ardmore



Hilary Cartwright, Ballet Instructor, New York, New York, Ballet Mistress, New Jersey Ballet.



Hilary Cartwright with ballet accompanist, Daniel Waite, San Francisco, California.



Cartwright demonstrates the body alignment necessary for a ballet combination.





Ko Yukihiko, Modern Dance Instructor, Director of the Modern Dance program, University of Oklahoma, Norman.

**“** I was tired/sore/hungry all of the time — but it felt good, because I knew I had worked hard. That’s what is wonderful about this place; everyone — and I mean everyone — works like a dog for two weeks. And they retain things that they will ALWAYS remember. **”**

Kelly Burnette, Fort Sill

# MODERN DANCE CLASS



Front Row: Ko Yukihiko, Norman. Row One: Chris Hart, Clinton; Sherry Sigler, Bartlesville; Joanna Welker, Oklahoma City; Kimberly Callahan, Ardmore. Row Two: Kelly Burnette, Fort Sill; Lisa Groeschel, Ardmore; Karen Bentley, Accompanist, Oklahoma City; Jadonna Reeder, Foss; Lee Rhodes, Ardmore; Amy Zuckerman, Norman; Anna Sasaki, Norman; Trechelle Collins, Clinton; Michelle Hudson, Tulsa.



Goodwin Harding, Photography Instructor, Neskowin, Oregon, explains the large format camera.



David Blust, Darkroom Technician, Tulsa, takes time from the darkroom to shoot his own pictures.



Jon Burris, President, Portfolio Gallery, Oklahoma City, talks to students about the commercial aspects of a photography career.



Bernard Plossu, Photography Instructor, Santa Fe, New Mexico.

“ The experience here is definitely unmatched by any other type of learning experience I've had. The Institute has given me a chance to express my art form, where otherwise I wouldn't have the opportunity. I really appreciate that the people of Oklahoma would take the time and money to give young artists the opportunity to learn and grow in an artistic environment. ”

Scott Hunt, Norman

# PHOTOGRAPHY CLASS



Front: David Fitzgerald, Oklahoma City; David Blust, Tulsa; Goodwin Harding, Neskowin, Oregon; Bernard Plossu, Santa Fe, New Mexico. Row One: Kris Umezawa, Tulsa; Scott Phillips, Tulsa; Holly Todd, Tulsa. Row Two: Will Czerwinski, Oklahoma City; Julie Wohlgemuth, Tulsa; Cathy Porter, Oklahoma City; Scott Albro, Edmond; Scott Hunt, Norman; Thad Palmer, Norman; Tracey Deathe, Bethany.



Front: Ken Walter, Guthrie; Madeline DeFrees, Amherst, Massachusetts. Row One: Nikole Witt, Midwest City; Penny Patterson, Edmond; Chris Leach, Tulsa; Amy Lategola, Norman; Julie Emig, Tulsa; Cassandra Hamilton, Guthrie. Row Two: Beth Ruble, Edmond; Chad Heap, Frederick; Trae Underwood, Ardmore; Linda DeBerry, Norman; Bryan Dietrich, Midwest City; Tom Jones, Okmulgee; David Staudt, Guthrie; Jerry Williams, Frederick.

# CREATIVE WRITING CLASS

“ I feel like I’ve been washed, rinsed, drained, turned inside out, mended and hung out to dry! It’s incredible the intensity that this place has. Everything and everyone is devoted to nothing short of excellence. Don’t ever trade the instruction for facilities, money or anything! ”

**Tom Jones, Okmulgee**

Madeline DeFrees, Writing Instructor, Professor of Creative Writing, University of Massachusetts at Amherst.

Amy Lategola, writing student, Norman, recites her latest poem for Madeline DeFrees.

Madeline DeFrees reads from her published works for the OSAI students during Closing Ceremonies.





Front: William Fisher, Fernanda Jay, University of North Carolina at Chapel Hill. Row One: Megan Rees, Midwest City; Laura Galt, Oklahoma City; Gayla Norvell, Mustang; Leslie Leach, Tulsa. Row Two: Lisa Lea, Stillwater; Thad Scott, Stillwater; Michael Aleman, Oklahoma City; Amy Lewis, Bethany; Shawn Rogers, Commerce; Yvonne Guzman, Altus; Tracey Gillaspay, Oklahoma City; Gerald Pollock, Oklahoma City; Terry Tiller, Bethany; Candy Risenhoover, Bethany. Not pictured: Wayne Mayes, Hobart.

# MIME CLASS

“ The thought of being away from home for two weeks at first kind of haunted me. But then, I began to enjoy the independence and responsibility. I liked having the freedom to solve my own problems without help and being responsible for my attitude and my actions. ”

Amy Lewis, Bethany

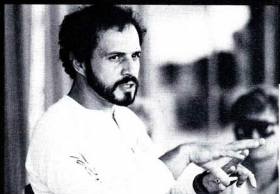
Fernanda Jay helps Laura Galt, Oklahoma City, find the tension and relaxation points needed in the mime exercises.

Michael Aleman, Oklahoma City, learns DeCroux mime technique from William Fisher.

Fernanda Jay, Assistant Mime Instructor, Chapel Hill, North Carolina.

William Fisher, Mime Instructor, Theatre Faculty, University of North Carolina at Chapel Hill.





Joe Nicastrì, Drawing Instructor,  
Painter, Miami, Florida.



Joe Nicastrì and drawing students critique  
each other's work.

“ The Institute provided me with the valuable opportunities to listen and watch. Joe Nicastrì, our instructor, kept us very busy. At first, I could not understand what he was trying to tell us. I was drawing without really seeing. He taught me to see and understand.

Marie Bednarz, Altus

# DRAWING CLASS



Front: Joe Nicastrì, Miami, Florida. Row One: Heather Bird, Norman; Christopher Campbell, Oklahoma City; Maria McGaugh, Oklahoma City; Catherine York, Tulsa; Laura Bowman, Altus; Jeri Foreman, Lawton. Row Three: Wyatt Smith, Hennessey; Marie Bednarz, Altus; Bill Munsell, Ponca City; Jeff Steen, Ada; Debra Hensley, Edmond; Paul Howell, Clinton; Michelle Wittmer, Ponca City; Debora Wood, Oklahoma City. Not pictured: Lance Christian, Oklahoma City; Jeff Alexander, Okmulgee.



# ORCHESTRAL MUSIC 1984



**VIOLINS**  
John Arnold  
Shelia Arnold  
Moore  
Hyoil Park  
Lashley  
Merrilee Warren  
Lewtan  
Janet Farrell  
Oklahoma City  
John Barrman  
Oklahoma City  
Tony Clark  
Lewtan  
Nancy Pickett  
Oklahoma City  
Kip Smith Clark  
Lawrence Kansas  
Diane Glyn  
Oklahoma City  
Beth Haggaman  
Lewtan  
Jane Harman  
Oklahoma City  
Kristian Huseby  
Norman  
Jennifer Jones  
Beverly Kansas

Suzie Kirk  
Lewtan  
Danae Krasna  
Oklahoma City  
Bryan Lee  
Oklahoma City  
Zoe Westinger  
Dallas, Texas  
Karin McNeil  
Law  
Gary Pickett  
Lewtan  
Amy Probert  
Lewtan  
Shad Pittman  
Ponca City  
Gina Ruppel  
Ponca City  
Tara Schmitt  
Oklahoma City  
Megan Simpson  
Law  
Cled Steffen  
Ponca City

Janet Wagner  
Norman  
Cindy Woodruff  
Owasso, Texas  
**VIOLA**  
Joni Kowalski  
Lewtan  
Monika Rubin  
Law  
Jana Dyer  
Ponca City  
Bria Dyer  
Oklahoma City  
Danae Krasna  
Oklahoma City  
Ed Ginn  
Ponca City  
Susan Ginn  
Mulvane  
Carolyn D Bran  
Bartlesville  
Shirley Robinson  
Ponca City

David Elton  
Conductor, Eastman Philharmonics  
Providence, New York  
(Director of Competition - West) Texas

Leigh Burns  
Music Coordinator  
Oklahoma Summer Arts Institute

**CELLO**  
Lisa Burns  
Norman  
Doree Crill  
Oklahoma City  
Celia Fish  
Bartlesville  
Bobby Fries  
Oklahoma City  
Helen Hallmark  
Ponca City  
Ulrich Johnson  
Lawson  
Kurt Larson  
Norman



Wes McClean  
Manager  
Michelle Patten  
Ponca City  
Rachel Stevens  
Lawson  
Alison Yip  
Oklahoma City  
**SAXES**  
Scott Hatley  
Norman  
Tommy Greenman  
Ponca City  
**FLUTE**  
Cecilia Ripper  
Shawnee  
Lisa Long  
Mulvane  
Shirley Nathan  
Tulsa

Julia Richter  
Norman  
**OBOE**  
Tara-Jane Hagle  
Norman  
Tara Long  
Mulvane  
Susan McKinley  
Law  
**CLARINET**  
Ashlene Cohen  
Norman  
Diana Gonsky  
Lewtan  
David Pharis  
Mulvane City  
Todd Williams  
Shawnee

**BASSOON**  
Brent Grant  
Ponca City  
Todd Hammond  
Lawson  
Kate O'Leary  
Lewtan  
Dini Shugart  
Bartlesville  
**HORN**  
Lisa English  
Mulvane City  
Eric Johnson  
Tulsa  
Teresa Hobeaux  
Norman  
Sean Johnson  
Oklahoma, Texas  
**TRUMPET**  
Stephen Elliot  
Oklahoma, Texas  
Helen Doty  
Mulvane

Bobby Bryan  
Law  
Paul Grant  
Mulvane  
Todd Larkins  
Tulsa  
Theresa  
Daniel Dorcas  
Lawson  
Winston Pa  
Cottonwood, Tex  
David Ramsey  
Oklahoma  
Brenda Joyce  
Lawson  
**TUBA**  
Shirley Miller  
Lawson  
**PERCUSSION**  
Katherine Brown  
Norman  
Brian Jackson  
Law  
Joe Morgan  
Edmond



# MID-SESSION CHALLENGE

## Survival Course for Artists...

Excerpts from an address to students by Robert Benedetti, California Institute of the Arts, Valencia, California, guest artist, June 11, 1984.

I want to talk to you about artistic survival. How many of you have ever taken a course called 'Survival for Actors,' or 'Dancers,' or 'Artists'? Those survival courses are about the art market, getting an agent, negotiating with dealers, writing a resume, conducting an interview, making money. That's not what I want to talk to you about. That is important. And living off your art is a good thing. I want to talk about artistic survival in the sense of keeping your art alive in you as you go for further training and afterwards. The truth is, that the only way you can be bought—the only way you can be subverted is if you allow it. It's your responsibility to maintain your artistic integrity, your artistic growth. You are responsible for your own continued growth as an artist. There is no point in having a career if you lose your art in it.

How to do that. You've got to get clear about five things. First, get clear about what you want, what it is in you that's making you make art; what you want from your art; why you're doing it. Second, you have to get clear about what you need in order to get what you want. Third, you have to find the personal discipline to put that into practice by getting priorities, by being tough on yourself, by taking it one step at a time. Fourth, you need a growth mechanism, to get a specific personal way of saying I need to do this. Finally, you need to find, acknowledge and keep alive the sense of purpose that is driving you in this work.

I'd like you to think for a minute about the last, most vivid time you have in your mind that you really felt good about your art; when you were working in a way that you found enjoyable and fulfilling or were watching somebody do your art in a way that was enjoyable or fulfilling. Be specific. How were you breathing? What were your muscles doing? Who were you with? How did they contribute to your sense of fulfillment? Where were you? What kind of work were you doing? How did you feel about yourself while you were doing that? What were you thinking? Were there any memories or of associations with the past that helped you to be more effective, that enriched the experience for you?

By taking real times when we were happy and effective at what we were doing and examining them, finding out what there was about those times when it really worked, we can find a clue about the kind of work to do, the kind of place to go to do it, attitudes about yourself, about kinds of ideas. Find out what there is about what works for you and build on that.

One thing I know you need is craft. Craft is more than technique. There's really three kinds of craft. I think. There's physical skills and mechanical techniques like mixing pigment, stretching canvases, vocal and instrumental techniques. Secondly, there are conceptual capabilities. You need to be able to conceive and understand in the way an artist understands what's right about something. Thirdly, there are what I call



Robert Benedetti, author of *The Actor at Work*, *Seeing, Being and Becoming* and *The Director at Work*.

attitude skills. Not only personal discipline, but how to maintain certain attitudes about yourself, about your fellow workers that support you and are beneficial to you. That's what you go to school to get.

If you're going to have any kind of contribution to make with your art, it's going to be your job to keep that alive and develop it. Personal discipline is, first of all, being able to work effectively without depending on anybody else. Real discipline is internal. Real discipline lives inside of you. Real discipline is a way that you have of structuring your inner world. If discipline doesn't come from you, it doesn't count. If it's going to work for you and make you a better artist, you've got to take outside rules and find a way for them to live inside you as your own structures. You can't work for somebody else, you've got to be working for your own art.

Part of the discipline is to look at yourself with a hard eye. Look at what you need to do, and break it down into bite-size chunks. Remember, the journey of 1,000 miles begins with a single step. You've got to decide what step to take today.

Each work of art is an intermediate moment in a much longer journey of the person. It's that longer view that's going to give you the priorities you need to make the tough decisions you're going to have to make. You also must commit totally to the thing you're doing at the moment. This is the paradox. How to commit totally to what you're doing right now and at the same time, on another level of your awareness, be able to perceive that endeavor in terms of the whole process of your development as an artist. The quality of your work depends upon the level to which you are awake and alive.

The risk is that the basic work can only be done with one's whole being. Whoever commits themselves may not hold back any part of themselves. If you do not serve the work of art properly, it breaks or else you'll break.

Take a sheet of paper and on one side of it, draw three columns. At the top of the left hand

column, write 'Survival.' At the top of the middle column, write 'Competence.' At the top of the right hand column, write 'Mastery.' Think about your problems or lack of skills that you've become aware of that you would like to correct.

Consider laziness. Decide which column to put laziness in. If you did not fix your laziness, would you quit playing the viola? No. So laziness is not a matter of survival. Could you consider yourself a competent violist if you remained lazy? Probably. Would you be willing to call yourself a master violist if you were still lazy? Clearly not. So laziness goes in the mastery column. Look at your list and from common sense you are going to work on the stuff under the Survival column first. That's all you need to work on: what you feel is a matter of survival now. People do not learn much unless they really feel the need to learn the thing. You are not going to be able to teach yourself anything unless you really feel the need to work on it.

Now, look at your list. Pick one high priority item that you could work on for the next five days.

Take the other side of your sheet of paper. You're going to write a contract with yourself. It's what you are going to do for the next five days, some specific thing that will support you in working on the problem that you've chosen. Every contract has positive things that will happen if the contract is fulfilled and negative things if the contract is broken. So, give yourself a positive reinforcement and a negative reinforcement. Find a witness. They will make sure you get your punishment or reward.

Now, what happens if you didn't get the whole thing solved? You renegotiate, that's all. You go on. You keep working on it. One thing that's important about this contract is that it's for a specific period of time. If you just say to yourself, someday I'll work on my laziness, someday never comes. Someday is now.

The last thing I want to cover is the sense of purpose. It's obvious there's a lot of work to do to become the kind of artists we want to be. We're going to need a lot of momentum, and determination, a lot of tenacity over a long period of time. In my experience, where that long-term strength comes from, most, is from a sense of purpose, a sense that you are working in order to accomplish something greater than yourself. That can give you reserves of strength you never dreamed you possessed.

You're going to need to find a source of strength to carry you through the hard and dull times that are in store for you. Just ego is not enough. Just your desire for personal success is not enough. If you can really touch something in you that you can believe in, that will be your source of strength. For some of you that might be a religious belief or a social or political belief or it might be bringing joy and a richer life to the people who encounter your art. The spirit of rendering service is one of the most powerful sources of strength available. And believe me, you have a tough road to hoe in front of you. You're going to need that strength.

Most of you want to be professionals at what you do. Do you know what makes a person a professional? Not that you get paid. A professional is someone who professes an ethic, an ideal, a standard of behavior that they have promised to live up to. A professional is saying I have committed my life, my existence to the quality of the work that I do.

## GUEST ARTISTS *Keep students on their toes*



Patrick Suzeau, modern dancer, New York, New York, offers individual counseling on technique problems to students after a master class with the ballet and modern dance classes.



M. Hansen warms up before a hard day of classes.



Conrad Ludlow, Chairman of Faculty, Ballet Oklahoma, Oklahoma City, brings a Balanchine point of view to the class.



Joy Feldman, Director of School of Ballet Oklahoma, Oklahoma City, instructs the class in characterization and ballet mime.

“ *To me, talent is a very hard word to define. I don't know that talent is as important as the determination and the will to be the best that you can be. To me, that's talent. Everybody has got their own special being, their own special gift they can share with others. And once they find it within themselves and let that person come out — that's talent!* ”

**Beth Bates, Midwest City**



Dance students rehearse at the outdoor amphitheatre.

# Interdisciplinary Happenings



Miguel Terekhov, Chairman, Department of Dance, University of Oklahoma, Norman, demonstrates Pierrot's movements.



Mime student, Gerald Pollock, Oklahoma City, follows the choreography demonstration.



Waynel Mayes, Hobart, portrays the butterfly in the mime presentation of the Pierrot story.

## ACTORS, DANCERS, MIMES PREPARE A VARIATION ON A THEME

A joining of four art forms to create, from one story, four unique viewpoints . . .

Miguel Terekhov came to the Institute with a pantomime from "Carnaval", a ballet choreographed by Michel Fokine for Diaghilev's Ballet Russe. It is the story of Pierrot who has arrived at a party but is too frightened to join the celebration. He peeks timidly around a curtain, but not until all the loving couples have left the room does he come out. He pantomimes: everyone is in love. I, in all the world, am alone. He is shy, lonely and sad.

Suddenly a butterfly flutters past. How beautiful it is. He tiptoes after it and captures it beneath his peaked cap. At last he is not alone. They are two together. But when he slowly lifts his cap to look at his new friend, the butterfly escapes and flies away. Pierrot is bereft. Again, he is in all the world, alone.

After telling the story, the original choreography is given to all the students to practice. Later, each group will perform their own version of Pierrot. The ballet students perform the original choreography, the modern dancers are faithful to the original but change the feeling from classic to modern; the mimes find costumes and create an outlandish party around Pierrot; the actors present the story from the butterfly's point of view . . . the individual's right to freedom.



Modern dancers present their interpretation of the Pierrot tale.



Actress Allison Reed, Del City, eagerly interprets Pierrot catching the butterfly.



Faculty artist, Irene Connors, coaches poets in voice and diction in preparation for their readings.



Photography instructor, Goodwin Harding, shows students how to mat photographs for display.

#### WRITERS AND PHOTOGRAPHERS COLLABORATE ON PRESENTATION

The photographers and writers linked their talents to express an instant of recognition through the camera and written word. A poem could trigger a photograph or a photograph could inspire a poem. Or they could search together to find the subject of their collaboration. The joint efforts were presented as a gallery reading.

Photography student focuses on her choice of subject matter for the project.



Julie Emig, Tulsa, works on another rewrite.



Cassandra Hamilton, writing student, Guthrie, delivers her poem inspired by the photograph.



# ONSTAGE! TIME TO SHINE

## Concerts, Chamber Music, Master Classes

### THE INSTITUTE ORCHESTRA — 1984

Wednesday, June 6  
T.J. Anderson, Conductor

Toccata and Fugue in D Minor	J.S. Bach Arr. Stokowski
Light Cavalry Overture	Franz von Suppe
Classical Symphony	T.J. Anderson
Adagio	
Andante	
Allegretto	
Allegro vivace	

Saturday, June 9  
T.J. Anderson, Conductor

Concerto in E flat for Trumpet and Orchestra	Johann Nepomuk Hummel
Squares Symphony No. 9 in E Minor (from the New World)	Stephen Burns, trumpet soloist T.J. Anderson Antonin Dvorak
Adagio-Allegro molto	
Largo	
Allegro con fuoco	

Wednesday, June 13  
David Efron, Conductor

Russian Easter Overture	Nicolai Rimsky- Korsakov
Symphony in B Minor No. 8	Franz Schubert
Allegro moderato	
Andante con moto	
New England Triptych	William Schuman
When Jesus Wept	
Chester	

Saturday, June 16  
David Efron, Conductor

William Tell Overture	Giaocchino Rossini
Lincoln Portrait	Aaron Copeland
Senator James Howell, Narrator	
Finale from Symphony No. 5	Peter Illytch Tchaikovsky



Conductor David Efron discusses "Lincoln Portrait" cues with guest narrator, Senator James Howell, Midwest City.



Wayne Crouse, Guest Instructor, violinist, University of Oklahoma, and master class student, Janet Wagner Norman.



Guest artist, Stephen Burns, trumpet soloist, New York, New York, in rehearsal.

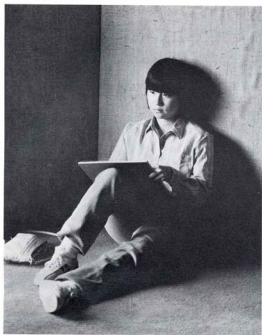


Conductor/Composer T.J. Anderson rehearses the Institute orchestra in one of his own compositions.

Chamber music by faculty musicians is an important component of the orchestral program.



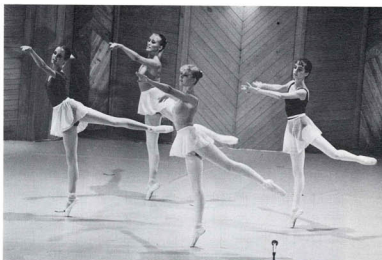
## Exhibitions, Performances, Readings



Marie Bednarz, Altus, puts finishing touches on her sketch before framing it for display.



Mime student works with masks in preparation for the production, "Mechanizations".



Paige Harrison, Bartlesville; M. Hansen, Oklahoma City; Shelley Stanley, Oklahoma City and Erin Carroll, Edmond, perform a variation from "Sleeping Beauty" at Onstage Weekend.



Vander Olden, McAlester; Brennan Brown, Tulsa; Scott Wilson, Okmulgee and Tobe Sexton, Oklahoma City, present an acting scene entitled, "The 25% Who Never Got the Word".

### FRIDAY, JUNE 15 WORKS IN PROGRESS

"Improvisations":  
by the Acting Class  
Christmas Eve  
The Reunion  
Somebody's Child  
The 25% Who Never Got  
the Word

"Excerpts from Sleeping Beauty":  
by the Ballet Class  
Grace

Joy  
Beaute  
Finale

"The Sea Don't Have No Permanent  
Waves":  
readings by the Writing Class

"Mechanization":  
by the Mime Class

"Star Shower":  
danced by the Modern  
Dance Class  
choreography by Ko Yukihiro



# OFFSTAGE, WITH ALL THE WORK...

RUNNERS: Bruce Heim and Eric Ginsberg train for the Moonrise Classic.



A behind the scene look at PR photography!



Wind? There's no wind at Quartz Mountain.

The Quartz Mountain Bag Band.



## OFF HEARD... OFF THE WALL

Carter Ellison: "Down with SCORPION POWER!"

Joe Nicastrì: "I'll be brief..."

Music Students: "O.K. Everyone, let's sing along with Squares - it's easy!"

Jake Larson's credo: "Everyone needs a little tool now and then."

John Williams: "Mirror, mirror, on the wall. Who's the phantom in the hall?"

Hickeyisms: "Remember, nature is not your friend."  
"College is just a country club with books."  
"All the world's a stage and nobody gets a mike check."

Max: "I wish somebody would give me something to do...."

Everyone: "Art who? Let's dance!"

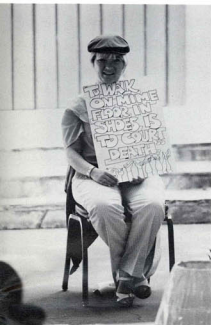
Thought for the day: You too can take a hike!



Haute Cuisine a la Quartz -

← THIS IS NOT ART!!

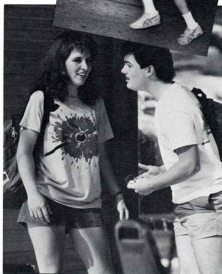
.....THERE'S STILL TIME FOR FUN.



The Counselor Coordinator is known for her subtlety.



OSAI wants you



"What do you mean you've got another date for the sunrise hike?"



Mr. Beautiful  
1984. (Sorry Joel  
Sorry Stephen)

THIS IS ART! →



Mountain Macho Woman threatens:  
"When the press shows up, don't  
you dare wig out on me!"



Front Row: Timothy Trujillo, Los Angeles, CA; Mireille Taft, Oklahoma City; Janet Lester, Norman; Alicia Macy, Norman; David Martin, Norman; Pamela Rowland, Norman; Mia McEldowney, Seattle, WA. Row Two: Michelle Goodwin, Counselor Coordinator; Rosalind Reeder, Edmond; Betty Bowen, Carboro, NC; Dana Craig, Altus; Beth Ring, security, Norman; Theresa Smiley, nurse, Oklahoma City. Row Three: Rex Perry, Norman; Saundra Patterson, Sperry; Patrick Havens, Edmond; Lenise Mahike, Los Angeles, CA; Ric Baser, Chickasha; Judy Baker, Tulsa. Back Row: Michael Dyer, Colorado Springs, CO; Kurt Frates, New York City; Carter Ellison, Boulder, CO; Lauren Fitzgerald, New York City; Mike Kemper, Kansas City, MO; Rick Lippert, Edmond; James Soward, Chickasha; Ken Walter, Guthrie; Max Hibshman, Oklahoma City.

## A FAREWELL FROM STAFF AND COUNSELORS



It's hard to leave friends made at Quartz Mountain.



One last goodbye...

FAREWELL



Mary Gordon Taft, Director, Oklahoma Summer Arts Institute.

## DIRECTORS' MEMORIES

Two weeks passed so quickly.

So little time to learn so much.

Yet when the time had passed, each student carried home, not only new knowledge and new techniques, but a sense of real pride in him or herself. They all had faced new problems and searched for solutions to meet them, explored new concepts and theories and tucked them away to test again during the winter; they knew frustration and fear but dared to move through them toward understanding.

At the end they took home the memories — funny, poignant, silly, exultant. But most of all they took home the knowledge that the challenge had been met, goals reached and new goals set.

Farewells are always sad. But the memories of Quartz Mountain last forever.



Mary Y. Frates, Executive Director, Oklahoma Summer Arts Institute.

# PLAN NOW FOR JUNE 1985

**AUDITIONS:** All applicants are required to audition or submit examples of their work to be admitted to the Oklahoma Summer Arts Institute. Judges are professionals in each of the arts disciplines and make the final decisions concerning applicants.

**Interested students should request an application form immediately from:** Oklahoma Summer Arts Institute, P.O. Box 18154, Oklahoma City, Oklahoma 73154.

### ACTING & MIME:

Oklahoma City, February 23  
Oklahoma City Arts Council  
400 W. California  
Acting: 10:00 a.m. — 1:00 p.m.  
Mime: 2:00 p.m. — 4:00 p.m.

Tulsa, March 2  
Arts & Humanities Council of Tulsa  
(Harwelden House)  
2210 S. Main  
Acting: 10:00 a.m. — 1:00 p.m.  
Mime: 2:00 p.m. — 4:00 p.m.

### ORCHESTRA: STRINGS, WINDS, BRASS, PERCUSSION

Tulsa, March 1  
Arts & Humanities Council of Tulsa  
(Harwelden House)  
2210 S. Main  
4:00 — 6:00 p.m.

Oklahoma City, March 3  
Stage Center  
400 W. Sheridan  
2:00 p.m.

Ponca City, March 4  
Ponca City High School  
Fine Arts Center  
5th & Overbrook  
8:00 p.m.

### WRITING:

#### February 15 DEADLINE FOR PORTFOLIOS

Seven Examples of poetry,  
short stories or songs.

Send or deliver to:  
Oklahoma Summer Arts  
Institute  
4020 N. Lincoln, Suite 204  
P.O. Box 18154  
Oklahoma City, Oklahoma  
73154

### BALLET & MODERN DANCE:

Oklahoma City, February 24  
Ballet Oklahoma  
7421 N. Classen  
Ballet: 1:00 p.m.  
Modern Dance: 2:30 p.m.

Tulsa, March 3  
Tulsa School of Ballet  
3315 E. 33rd St.  
Ballet: 1:00 p.m.  
Modern Dance: 2:30 p.m.

### VISUAL ARTS: DRAWING, PHOTOGRAPHY

#### January 28 — February 1 DEADLINE FOR PORTFOLIOS

Six works, drawing or  
photography; no slides.

Send or deliver (with  
Application form) to:  
Oklahoma Summer Arts  
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4020 N. Lincoln, Suite 204  
P.O. Box 18154  
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**YOUNG TALENT IN  
OKLAHOMA** entrants who  
wish to apply to the  
Oklahoma Summer Arts  
Institute must identify their  
portfolios with an Oklahoma  
Summer Arts Institute  
sticker. Application form  
must be received by the  
Oklahoma Summer Arts  
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Parents and high school  
teachers:

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

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