



ZION CANYON ARTS & HUMANITIES COUNCIL

## SPRING 2014 NEWSLETTER

# WELCOME FILM CO-CHAIR: SARAH JEFFREYS

*by Mark Jeffreys*

As a small girl, Sarah Jeffreys saved a hotel room key that her family forgot to turn back in to Flanigan's Inn on their annual trip to Zion. She intended to hang on to it until the next year, when she could return it, but she forgot about it, perhaps because she dreamed of one day living in Springdale. She loved hiking, and every year from the age of six she would pester her mother to let her hike to the top of Angels Landing. Finally, when she was twelve her mother said yes. She triumphantly sped to the top. The key was a keepsake from a dream.

The dream came true last autumn, when Sarah moved to Springdale with her own small daughter, Sequoia, and her husband, Mark. In one of life's strange coincidences, they actually bought the home of Larry McKown, the owner of Flanigan's Inn. While unpacking their things, Sarah discovered that she was still in possession of that twenty-five year old key. She offered it back to Larry, but he told her to keep it. It now sits in a dresser drawer, less than a mile from where it began.

In the interim, life took Sarah along its customary detours. After growing up in Salt Lake, Sarah studied anthropology, archaeology, and human behavioral ecology at the University of Utah. There, she focused on the "Grandmother hypothesis" as an explanation for the evolution of menopause, while working at the Range Creek Fremont site and as a Great Basin survey archaeologist. Later, Sarah trekked with Mark for a year around the southern hemisphere, getting engaged in New Zealand, marrying in the dunes of Namibia, and honeymooning in the Australian Outback.

Photography became a passion, especially during sojourns in rural British Columbia, where Sarah and Mark lived in a small town similar to Springdale and with a remarkable community of artists. Sarah began to volunteer and show her work in a charming little gallery known for its hidden garden and its support for local artists. Her first exhibit there was "Faces of Namibia," a collection of portraits of the Ju'hoansi, Himba, and Oshivambo peoples. Later shows featured themes of trees, abstracts, and silver-mining ghost towns. At the end of 2010, she gave birth to her daughter Sequoia in the midst of a good Canadian winter. The family still



Sarah and Sequoia Jeffreys

summers in BC, where they never miss a gallery opening and where Mark swims daily in the glacier-fed lake.

Winters, they settled down for a few years just outside Moab. They lived in Castle Valley, under the Porcupine Rim, where the drinking water had to be hauled in and the garbage had to be hauled out, thirty miles down the River Road, in the back of one's own truck. While living there, Sarah continued her photography and led a class in mindfulness meditation. The family began a new tradition of visiting Zion National Park in the late autumn, and Sarah introduced her daughter to the Canyon by hiking her up to Angels Landing on her back.

When the opportunity came for Mark, a former Utah Valley University professor, to chair the new department of Interdisciplinary Arts and Sciences at Dixie State, the chance to return to Springdale came with it. Last August found the threesome tent-camped up the Kolob Road, living beside the creek, as they started their house hunting and Mark began his first term at Dixie. In October, around midterms, Mark, Sequoia, and Sarah came home, as did that long-forgotten key.

Along with moving homes, Sarah has found herself moving toward being a mixed-media artist. She experiments with natural objects, collages, photography, and her own sense of wonder and whimsy. Her next project will be more of such mixed media, and she finds herself dabbling in new things, like papier mâché. Although she no longer works in the fields of archaeology or human evolution, she still has an interest in the evolution of art and storytelling.

*Continued next page*

# SARAH JEFFREYS *CONTINUED*

Springdale is a place for being inspired, both by the artwork everywhere in town and by the large and small marvels of the Canyon landscapes and the Virgin River. Small wonder Sarah felt drawn to the eclectic Z-Arts community immediately upon her arrival. After doing a bit of volunteering, she gladly took up her new position as Z-Arts' film co-chair. Her hope is that she can help increase the frequency and diversity of showings, to the point that everyone knows where and when to go for an exceptional free movie night. Meanwhile, she and her family continue to settle in. And she's keeping that key. ◇◇

*Editor's Note: Incidentally, or perhaps, serendipitously, Larry McKown is one of the three founding members of Z-Arts. All roads lead home.*

## AUTHOR HAL ACKERMAN COMING TO SPRINGDALE

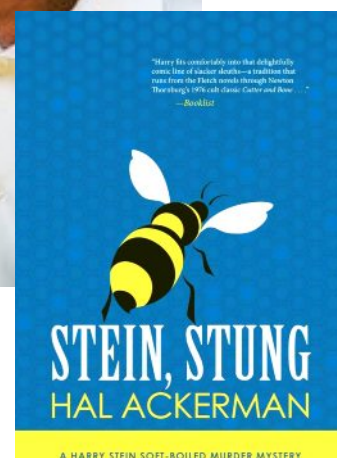
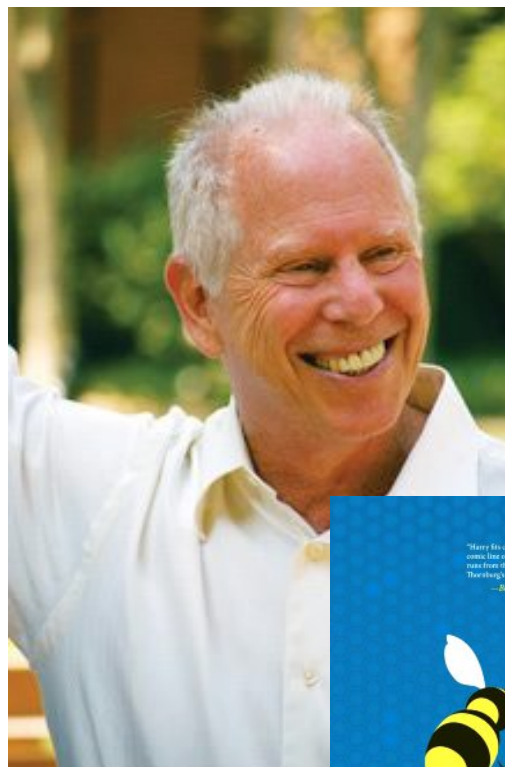
WHEN: FRIDAY, APRIL 11, 2014 AT 7PM  
WHERE: CANYON COMMUNITY CENTER, SPRINGDALE  
— FREE —

*by Niles Ritter, Literary Arts Chair*

I am very excited to announce that on Friday, April 11, author and lecturer Hal Ackerman will be speaking about his work, and reading from his detective novel *Stein Stung*. In this work of fiction, Harry Stein is pulled into a web of intrigue around the world of honey and beekeeping in Southern California and the real-world issues of colony collapse. Meanwhile, there are strange goings-on at the La Brea tar pits...

Hal Ackerman has been a faculty member of the UCLA School of Theater, Film and Television since 1985 and is currently the co-chair of the Screenwriting Program. He is the author of *Write Screenplays that Sell: The Ackerman Way*, which is the seminal work on the subject. Over the last decade, a dozen screenplays written by students in his classes have been sold and many have become films, including *A Walk on the Moon*, *The Big Tease*, and Stephen Spielberg's *The Terminal*.

Hal's autobiographical play, "Testosterone: How Prostate Cancer Made a Man of Me," was based on his personal battle with cancer and is a hilarious, witty and yet poignant monologue that brings to mind the work of Spalding Gray in a good mood. The play was the recipient of the William Saroyan Centennial Prize for drama and is currently on tour as a one-man play. ◇◇



# Z-ARTS 2014 WRITING CONTEST

## “WRITING FIGURATIVELY”

SUBMISSION DEADLINE: FRIDAY, APRIL 18  
AWARDS CEREMONY: FRIDAY, MAY 9, 6PM TO 9PM  
WHERE: CANYON COMMUNITY CENTER, SPRINGDALE

*By Niles Ritter, Z-Arts Literary Chair*

### 2014 Writing Contest Rules & Guidelines

To introduce the theme of this year's Z-Arts Writing Contest, here are two short paragraphs, both describing the exact same fictional event. Read each of them and pay attention to how they make you feel:

1. "She was furious, and sad. She wanted to destroy something. Where was the justice? It was so unfair. Her "friend" was terrible and evil. Their friendship was over!"

2. "She grabbed her friend's wine glass and flung it through the air, exploding above the roaring fireplace. Drops of red snaked down the face of the mantelpiece. The glass was just shards on the floor, reflecting the fire, never to be restored."

If you are like most people, you will find the second paragraph more powerful, even though there isn't a single emotion named, or abstraction specified. The wine becomes tears of sadness, and the shards of glass become the broken friendship.

Writers call this technique "Show, don't tell," where you let real things and actions stand in place of abstractions and you trust the reader to feel out the emotions hidden in the events. This is an example of "figurative writing."

#### Theme:

This year, we are asking writers to create their own theme by using a figure-of-speech such as, "The exploding glass of anger," or "The spilled wine of sadness."

The way in which writers will choose a figure of speech will be through a game where each writer will draw three words out of a jar or hat and assemble them into a phrase. For example, if one chose the words "angry," "porcupine," and "forgiveness," the emerging figure of speech such as "The *angry porcupine of forgiveness*" will become the theme for that writer. Writers may create their own words, or choose from our list. (See contest rules for details.)

**Please Note:** We have moved the ceremony a month earlier this year, so that more students will be able to attend and read their work before heading out with their families on summer vacations and the like. ♦♦♦

#### "Figure-of-Speech"

The title of your piece(s) will be determined by playing the Figure of Speech game, described below. Almost everyone will have something different. Good luck and have fun!

#### Divisions and Categories

Professional, freelance and all other writers are invited to submit entries of no more than 1200 words total in the following divisions:

Adult Division (ages 19 and above)

Junior Division (ages 13-18)

Elementary Division (ages 5-12)

#### Categories for Adult and Junior Divisions:

1. Non-fiction Category: Essay, observation, journal excerpt, editorial, memoir or excerpt from a longer piece
2. Fiction Category: Short story or excerpt from a longer novel
3. Poetry Category: Poetic prose, free verse or traditional (1-5 poems totaling no more than 1200 words)

#### Categories for Elementary Division:

1. Short story, poetry or non-fiction (1-5 poems totaling no more than 1200 words)

#### Submission Guidelines

All submissions must be sent by email in either Word or RTF format, including a cover page. The documents must contain text that can be edited; scanned PDF images of printed documents are not acceptable. Each poem submitted must include a separate and individual cover page.

All cover pages must include the following information: name, phone number, e-mail address (if available) and mailing address. Cover pages will be removed for judging in order for submissions to be read anonymously. Should the name of the author appear on any part of the actual text, the submission will be excluded from the contest. All submissions will be judged on theme, composition, originality, and lyricism.

Send your submission as attachments to the following email address: [contest@zarts.org](mailto:contest@zarts.org), with the subject line "Writing Contest 2014." You should receive an acknowledgment that your submission was received. For questions regarding this contest, send an email to: [literary@zarts.org](mailto:literary@zarts.org).

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## The Figure of Speech Game

1. To play the game you will need 3 jars (or hats) and some paper and scissors.
2. For the first jar, write on a sheet of paper at least twenty **adjectives** such as “angry,” “red,” “howling,” “white,” etc. and then cut each word out into separate strips. You can use the list printed below for starters, or better yet, get an old magazine or newspaper and clip out words. Put all the words into the first jar.
3. For the second jar, write down at least twenty **nouns**; in other words, things you can see, such as “rabbit,” “pencil,” “lightning bolt,” etc. Cut them up into strips and put them into the second jar. Again, you can use the list provided here, write your own, or cut them out of a magazine or newspaper.
4. For the third jar, write down at least twenty **abstractions**, such as “truth,” “winter,” “revenge,” “friendship,” and so on. Put these strips into the third jar.
5. To play the game, pull one strip at random out of each jar and write them down on a sheet of paper, along with the words **THE** and **OF**, to make a figure-of-speech that looks like this:  
the [Adjective] [Noun] of [Abstraction]  
So for example, if you drew “angry,” “porcupine,” and “forgiveness,” then you would write:  
the angry porcupine of forgiveness
6. You must use the phrase you draw as the title of your piece. You do not have to use the phrase in the body of your piece, but the theme expressed by the title must somehow appear in the piece. The object (e.g. the porcupine) may appear in the piece, or it may just be referred to. It can either be the main subject, or said by somebody in passing as part of your story or essay. The adjective (e.g. “angry”) at the beginning is *optional*, you don't have to use it if you don't want to, or if it sounds better without it. Do NOT use “the angry porcupine of forgiveness.” That was just an example, and it is very unlikely that you would draw it at random.
7. If you are submitting poems, you may use a different figure-of-speech for each poem, or you can use the same title for all of them.

If the very first phrase you draw seems strange or silly, don't reject it immediately, but give it some thought. Consider our example “the angry porcupine of forgiveness.” It sounds strange, but ask yourself, how is forgiveness like a porcupine? Why would it be angry? Does forgiveness sometimes sting the person being forgiven? Does forgiveness have its quills? Porcupines are also shy, and forgiveness often takes courage. If the phrase sounds strange, then that may be a good thing, because it is interesting, and people like to read interesting things. The phrases that you should reject are the ones that are too obvious. “The White Horse of Justice” for example, is not very interesting because everybody would expect Justice to be a White Horse.

### Example Word List

Adjectives	Nouns	Abstractions
angry	snow	truth
red	pencil	beauty
howling	stone	curiosity
sharp	house	nature
shy	spoon	happiness
proud	tree	despair
cowardly	onion	friendship
sad	hand	justice
dangerous	cat	America
mysterious	circus	education
blue	mountain	freedom
ancient	rain	hatred
silent	kangaroo	faith

For Full Contest Rules & Guidelines, visit  
<http://zarts.org/wp/category/all-events/literary-arts/>





# RADICAL FOOD: MORMON FOODWAYS AND THE AMERICAN MAINSTREAM

LECTURE BY  
**KATE HOLBROOK**

WHEN: SATURDAY, MARCH 8, 2014 AT 7PM

WHERE: CANYON COMMUNITY CENTER, SPRINGDALE  
— FREE —

Kate Holbrook is currently working on her Ph.D. in religious studies from Boston University. Holbrook's research project titled "Radical Food: Mormon Foodways and the American Mainstream" will examine LDS food culture throughout the mid-twentieth century and how this culture affected the relationship between Mormons and broader society.

Consider the two most stereotypical Mormon dishes: Jell-O and so-called "funeral potatoes" (a potato and cheese casserole). Consuming a lot of Jell-O means Mormons like food "that is sweet, that appeals to a large number of people including children, is easy to prepare and inexpensive, and travels well either to large family dinners or church social occasions," Holbrook says. "It also shows Mormons value celebrations. Jell-O is festive – it's colorful, and it wiggles." Funeral potatoes reveal how Mormonism diminishes class differences, she says. "The people who bring funeral potatoes to a gathering have put aside their egos. Instead of putting on airs, they are trying to please the general palate."

But Holbrook's research goes well beyond those two dishes. She will look at what Mormons in the mid-20th century thought was good or bad to eat, the importance of Welfare Square and family gardens, fasting, table manners and hospitality.



Food represents parental care, self-control, environmental custody or degradation, and the way an economy is constructed, Holbrook says. "Food affects community – who belongs, who is excluded, who is equal, who is better. In my work, I study how Latter-day Saints negotiate these tensions. Very little has been written about Mormon foodways in general," says Holbrook, "even less about twentieth century Mormon foodways... Mormon studies to-date have largely passed over the period of 1930 to 1970. My project fills major gaps." Holbrook will also compare Mormon food culture with those of Islam and Catholicism during the same time period.

# FILM PRESENTATION: STORIES WE TELL

WHEN: FRIDAY, MAY 2, 2014 AT 7PM

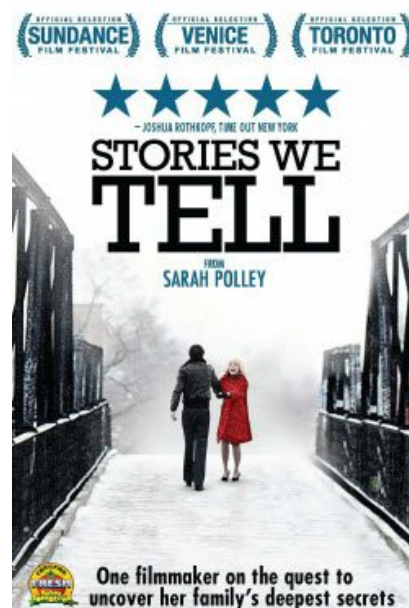
WHERE: CANYON COMMUNITY CENTER, SPRINGDALE

— FREE —

by Sarah Jeffreys, Film Co-Chair

In this inspired, genre-twisting new film, Oscar®-nominated writer/director Sarah Polley discovers that the truth depends on who's telling it. Polley is both filmmaker and detective as she investigates the secrets kept by a family of storytellers. She playfully interviews and interrogates a cast of characters of varying reliability, eliciting refreshingly candid, yet mostly contradictory, answers to the same questions.

The presentation includes a post-film discussion by Mark Jeffreys centering around the question: "Are Stories Good For Us?" Mark has a Ph.D in both English and anthropology, and is currently the Chair of Interdisciplinary Arts and Sciences, as well the Director of Honors at Dixie University. ◇◇



## NATIVE AMERICAN FLUTE PERFORMANCES

WHEN: WEDNESDAY, MARCH 26, 2014 AT 7:30PM TO 9:30PM

& FRIDAY, MARCH 28, 2014 AT 7PM TO 9PM

WHERE: CANYON COMMUNITY CENTER, SPRINGDALE

— FREE —

Zion Canyon Native Flute School will present its 5-day intensive instruction in native flute from March 25 through March 29. Part of the experience each year are two public performances, the first of which will be on Wednesday evening with the instructors performing their various styles, and then on Friday, the students from the school will perform.

This year's instructors will include Rona Yellow Robe, Joe Young, Clint Goss, Vera Shanov, Scott August, Cornell Kindernecht, and John Sarantos.

If you enjoy Native American flute music, you will not want to miss this opportunity.

For more information about the Zion Canyon Native Flute School please visit: <http://www.zioncanyonnativefluteschool.com> ◇◇



Rona Yellow Robe



Joe Young

# ON EXHIBIT: UTAH ARTS & MUSEUMS: “UNTITLED”

WHEN: FEBRUARY 28 THROUGH APRIL 11, 2014

WHERE: CANYON COMMUNITY CENTER GALLERY, SPRINGDALE

What's in a name? When you approach artwork in a museum or gallery is reading the title one of the first things you do? Does that affect your perception of the piece? How necessary is a title when it comes to art? The artist Louise Bourgeois once said, “One must accept the fact that others don't see what you do. That you don't see what I see.” Current art theory tells us artworks can have multiple meanings created by the viewer, rather than one set meaning created or suggested by the artist. The title of an artwork can often inform our reading or interpretation of a work of art, before we begin to think about it ourselves. We are profoundly affected by the images around us, sometimes unconsciously. We all come to a new work of art with a suitcase full of cultural baggage that influences how we look, perceive and remember. Artists do the same when they create work. Themes, references, meanings, and personal contexts are embedded into the creation and viewing process. Many artists use the default “Untitled” when it comes time to label their work. Perhaps because they want the work to speak for itself and let the viewer decide what it means to them. This is precisely what this exhibit is about. Instead of a title, the artwork you see comes with an invitation to examine the piece and decide what you think it should be called. This exhibit forces us to think about it, put it on paper and share it with everyone else.

## *Editor's Note:*

*Here is one strategy for getting the most out of this exhibit. First, make a quick scan of each of the paintings. Naturally, some will interest you more than others. Now go back to the one (or two) that had the greatest impact on you and sit with it for a while. Listen to what it says to you. What is the significance of the visual elements of color, texture, and form? You may be struck solely by emotion. Why? As you contemplate these things, you may be surprised by what you discover about yourself, and the conversations that arise. When you feel you have a title, please add it to the notebook near the entrance, and your perception will be altered further as you read offerings of titles by others.*

*Go solo, or with a group – this is an exhibit that is both meditative and worthy of intense discussion. Don't be surprised if you find yourself visualizing a painting long after you've left, only to rush back the next day to add a new title. If you feel like it – leave a story or a poem.*

## About Utah Arts & Museums and the Traveling Exhibit Program

Utah Arts & Museums' Traveling Exhibit Program is a statewide outreach program that provides schools, museums, libraries, and community galleries with the opportunity to bring curated exhibitions to their community. This program is supported in part by a grant from the National Endowment for the Arts.



*“Untitled” by Laura Sharp Wilson*



*“Untitled” by Ron Russon*

Utah Arts & Museums is a division of the Utah Department of Heritage and Arts (DHA). To enrich the quality of life for the people of Utah, DHA creates, preserves, and promotes Heritage and Arts. The Division provides funding, education, and technical services to individuals and organizations statewide so that all Utahns, regardless of race, gender, ethnicity or economic status, can access, understand, and receive the benefits of arts and culture. ◇◇◇



# UPCOMING EXHIBIT:

## “THE COLOR OF LIGHT”

WHEN: APRIL 12 THROUGH MAY 12, 2014

WHERE: CANYON COMMUNITY CENTER GALLERY, SPRINGDALE

by Lucia Brantley, Editor

Local Springdale artists, Gregg and Mailloux interpret “The Color of Light” through the medium of glass and photography.

### Douglas Gregg: Glass

Douglas Gregg has been interpreting and expressing “light” for most of his life, in one form or another. Gregg first learned the art of making stained glass art from his mother, “She was an artist, experimenting with every medium until settling on stained glass. Stained glass is the only art medium that allows light to pass through the piece directly to the eye, rather than having the light reflected off the surface of the piece, as in most forms of art.”

When Gregg lived in Los Angeles, he reused broken, throw-away pieces of glass from stained glass art studios, but the studios caught on to the value of that broken glass and began to bag it up and sell it at the Getty Museum. At this point, Gregg began to use Dalle De Verre glass



*“Whirling Dervish” by Douglas Gregg*

“bricks”—roughly “slabs of glass.” The glass is thick at about .75-inches, and comes in 12 by 8-inch pieces weighing about three-pounds. He breaks the slab with a specialized pick rather than sawing it because he likes more faceted pieces. The pieces are then soldered together using a



*“Mini Pools” by Douglas Gregg*

copper-foil technique that is patinaed to black (or other color) to create freestanding sculptures.

Gregg is a retired ordained Presbyterian minister and has lived in Springdale for eight years. “Glass is a hobby,” he says, used as a “stress-reliever.” He describes himself “as an artist, but still an amateur and not a professional.” In the last ten years, he has “sculpted” over 250 pieces that were either commissioned, or gifted.

About fifty-percent of Gregg’s pieces are abstract, and the other half are taken from nature. “I sometimes combine glass with driftwood or something from the natural world.” His inspiration comes from “meditating in nature...or, I will ask the glass what it would like to be.” For example, one sculpture is titled “Whirling Dervish,” taken from the Sufi reform movement within Islam begun by the poet Rumi—a kind of contemplative whirling dance that connects the dancer with the unseen Presence of the Divine. Gregg and his wife observed the dance of the whirling dervishes while they were in Turkey last spring. “I had a piece of orange glass that looked like the ‘skirt’ of the dancers and so I made a stained glass of a whirling dervish and gave it to my wife for her birthday. It will be in the show.”

Gregg’s work has been selected for previous Annual Juried Shows, and some of his pieces are represented in gift shops with whom he has a personal relationship. For more information about Douglas Gregg or commission work, call him directly at 435-632-3467 or email him at [dgregg@cfdm.org](mailto:dgregg@cfdm.org).

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# UPCOMING EXHIBIT:

## “THE COLOR OF LIGHT”

### Paul Mailloux: Photography

Being outdoors and building things has been in Paul's blood since he can remember. "When I was five-years-old, mom let me out of the house with a hammer in my hands. I went out in the woods of New England to build a treehouse and I didn't stop building it until I went to college."

Paul Mailloux has enjoyed photography since his first year at the University of Colorado's School of Architecture. The university changed the program, leaving him a few credits short of a degree in architecture. Having had enough of college, he began building the custom homes he designed and has continued to do so for 40 years in five states.

Mailloux lived in New England; Colorado; Malibu and Los Angeles, California before his move to Springdale 18 years ago where he designed and built his current residence. That home is now famous, as it was trampled by boulders, mud, and debris during the flood of September 11, 1998. As a testament to the structural integrity of his home, the only damage was cosmetic; however, as the flood water gushed through the home, the contents were lost, including his beloved camera. Undeterred, he repaired the damages and bought a new Nikon. To justify that purchase he began to sell his photographs, many of which are taken around Springdale.

Mailloux's photo subjects are predominantly landscapes, but he has done architectural photography including ghost towns and Colorado mining structures, portraits, rock climbing and hang-gliding photography, a few weddings, and even historical celebrations like the wagon train that came to Rockville. He also has loads of photos of Bernie, the dog.

Of his photography, Mailloux says, "I don't have a paparazzi camera; my latest camera, the Nikon D800, requires you to set it up and think. I enjoy the act of capturing an image that requires finding a subject, getting to understand it enough to reduce it to a composition and then waiting for the light. Then it is magic. Then it's a wonderful excuse for an old man to be out in nature as merely a witness to its beauty."

Mailloux will soon be starting a printing service to artists, photographers, or any individual who wants to preserve their work in high resolution, archival quality prints and canvas gallery wraps.

Paul's images are currently being sold at very affordable prices at Canyon Offerings and the Majestic View Lodge in Springdale.

For more information about Paul Mailloux, visit his website at [www.pmphotoscapes.com](http://www.pmphotoscapes.com). Paul may also be reached directly at [pmdesign@infowest.com](mailto:pmdesign@infowest.com). ◇◇



*Photograph by Paul Mailloux*

# UPCOMING EXHIBIT: SPRINGDALE ELEMENTARY

WHEN: MAY 13 THROUGH JUNE 2, 2014

WHERE: CANYON COMMUNITY CENTER GALLERY, SPRINGDALE

Expect to see lots of watercolor this year! Aviva O'Neil, parent volunteer and exhibit facilitator explains that most of the art instruction has been with Springdale watercolorist, Gail Alger. Joy Baker has also been involved in various art projects with the students.

Aviva plans an end-of-year evaluation in which students will pick their best work. Of those chosen, a select representation will be on display for the duration of the exhibit.

The community favorite, "Trees Are Terrific!" poster contest submissions will be exhibited, as well. The posters are mostly done in colored pencils and markers.

Please come out to support the creativity and education of the youth in our community. For more information, or to get involved with Springdale Elementary Arts, please contact Aviva O'Neil at [oneil.aviva@gmail.com](mailto:oneil.aviva@gmail.com). ◇◇◇

## SAVE THE DATE: COMMUNITY POTLUCK

WHEN: SATURDAY, APRIL 12, 11AM TO 3PM

WHERE: CANYON COMMUNITY CENTER GAZEBO

The Community Potluck will be held outdoors at the Gazebo behind the Springdale Canyon Community Center. The potluck is the culminating event of the Humanities Lecture Series, "Let Us Break Bread Together." The idea is to share wholesome, simple, locally grown foods or preserved & canned goods that were discussed in each of the presentations. All are welcome.

Watch for details in the weekly Z-Arts emails!





# PERFORMING ARTS REVIEW: WINTER AND THE CLASSICS

by Nancy Guardabascio, President-Elect

In the depths of this winter, while Zion Canyon was quiet and local residents took a breather from their busy summer and fall seasons, Z-Arts offered the rare and rich opportunity to hear live classical music in the Canyon Community Center.

On January 31, Brad Richter lit up the Community Center with his unique classical guitar performance. The program included traditional works such as "Recuerdos De La Alhambra" by the Spanish composer Francisco Tarrega, as well as Brad's own compositions. Mr. Richter's compositions, in many cases inspired by natural environments and occasionally evoking Native American rhythms, included works such as exuberantly uplifting "Elation" and "Four Native Tales." His performance reflected not only his enormous talent and accomplishment, but a deep warmth and generosity of character. In addition to mesmerizing the audience with his virtuosity, Mr. Richter informed his listeners with stories about the origins of each piece, evoking a meaningful sense of context.

The performing arts season continued on February 7 when the Utah Opera Resident Artists performed Gaetano Donizetti's *Elixir of Love*. Performed in English and set in the American West, the hour-long opera was light enough to be accessible to children and clever enough to satisfy sophisticated opera-loving adults. The cast was young, talented, and nimble, performing both the music and the book with equal skill. The audience responded with a standing ovation, and clamored for a return performance next year.

Finally, on February 21, virtuoso pianist Thomas Pandolfi elevated his audience to levels of appreciation most had difficulty fully expressing, although their attempts included: "awed," "blown away," "one of the finest," "what an amazing gift," "like Chopin would have meant for it to be played," "sensitive," "masterful," and "exquisite." The program included a half-evening of Chopin and a half-evening of Gershwin; both were played with extraordinary energy and clarity, while at the same time interpreting the score with great sensitivity and subtlety.

Audiences at all three events expressed a sentiment of extreme gratitude for the opportunity to see and hear such wonderful talents here in Zion Canyon. I say "Hear, Hear" and would like to say a personal "thank you" to Joe Pitti and Mark Chambers for their efforts and expertise in locating performers of this quality, for writing the grants to secure funding, for bringing these performers to our elementary school and for coordinating all of the details inherent in hosting performances like these. Zion Canyon rocks the classics! ◇◇◇



Brad Richter



"Elixir of Love"



Thomas Pandolfi



# **NEW COLUMN: “Did you know?”**

Z-Arts regularly brings performing artists to the Springdale Elementary School. This includes recent visits by classical pianist Thomas Pandolfi and acoustic guitarist Brad Richter. In the fall, the director of Westminster College's theatre department makes a pre-show visit to Hurricane High School English and theatre students to enhance their understanding of the Greek Theatre. Exposure of our local youth to the performing arts is arranged as part of Z-Arts' commitment to Utah's arts granting organizations.



*Brad Richter at Springdale Elementary School*

## **CALENDAR OF EVENTS**

**Feb 28 - Apr 11:** CCC Gallery Exhibit “Untitled” presented by Utah Arts & Museums.

**Mar 8 (Saturday):** Humanities Event - “20th Century Mormon Foodways” with Kate Holbrook. 7 pm at the CCC. Free.

**Mar 26 & Mar 28:** Zion Canyon Native Flute School Performances in the CCC. Instructors perform on Wednesday from 7:30 pm - 9:30 pm; students perform on Friday from 7 pm - 9 pm. Free.

**Apr 11 (Friday):** Author & screenwriter, Hal Ackerman presents his latest novel, Stein Stung. 7 pm at the CCC. Free.

**Apr 12 (Saturday):** Community Potluck at the Springdale Gazebo. 11 am - 3 pm.

**Apr 12 - May 12:** CCC Gallery Exhibit “The Color of Light” presented by Douglas Gregg (glass) and Paul Mailloux (photography).

**Apr 18 (Friday):** Deadline for writing contest submissions.

**May 2 (Friday):** Film Presentation “Stories We Tell” with post-film discussion. 7 pm at the CCC. Free.

**May 9 (Friday):** Writing Contest Awards Ceremony. 6 pm - 9 pm at the CCC.

**May 13 - Jun 2:** CCC Gallery Exhibit presented by Springdale Elementary.

# LETTER FROM THE PRESIDENT NANCY GOODELL



## Casting a Shadow Greater than Oneself

Seeking creative inspiration for writing this article I first selected a photo. What is the meaning of the oversized shadow in this picture? My thoughts focused on what casting a shadow means to the new president of a largely volunteer arts organization. My conclusion: it's about casting a shadow greater than oneself. Said another way, I have an opportunity to get even more out of this year than I can give.

By this, I mean getting out more in my community and getting more exposure to creative expression through the Z-Arts events I support and attend. It also means an opportunity to nurture an existing relationship between Z-Arts and the Town of Springdale as its official arts organization. And it means getting to meet more of the Zion Canyon individuals and business leaders who serve as Z-Arts volunteers and those who help to fund us. I'll also be networking with Utah Arts granting organizations such as the Utah Division of Arts & Museums and exploring collaborations with Zion National Park associations and local universities.

Let's all participate more this year in what our community and Z-Arts has to offer - and see how big of a shadow we can cast on this magnificent landscape.

## Events of note

Since our December (winter) newsletter, Z-Arts members and our community at large have celebrated together and danced to the beat of Soul What?! at our annual December gala. Adults and children have enjoyed music and film programming described elsewhere in this issue. Much of what Z-Arts offers would otherwise be unavailable to Zion Canyon residents.

## Survey Results

In December 2013, Z-Arts received 93 responses to our first internet-based survey. Revealed within were opportunities for expanding our reach through recruitment of both new and former members. The results also confirmed that transparency supports our image as "your" organization and that we should continue to test effective ways to advertise and host our events broadly in the Virgin, Rockville and Springdale communities.

Survey results will be used to drive the Z-Arts goals for 2014 and beyond. The Z-Arts board is thankful to all who took a few minutes to respond. Ideas and input are welcome throughout the year. So, feel free to have that conversation on the street with a board member or visit [www.zarts.org](http://www.zarts.org) for additional contact information. ◇◇◇



# LETTER FROM THE EDITOR



*By Lucia Brantley*

In this issue, you will find the first letter from our new president, Nancy Goodell. After reading her draft (which I did not edit at all) and working with her in her new role, I realize how fortunate I have been during my time with Z-Arts in that every president has had vigor, honesty, vision, humility, a desire to serve, and the competence to lead. Yet, each one of them is unique; working to ensure sustainability in their own way, but with an added punch to make Z-Arts truly dynamic.

I hope you took time to read the front page feature on our newest board member, Sarah Jeffreys. Her version of “Sarah’s Key” has a happy ending. If you are looking for stimulating conversation on any topic, introduce yourself to Sarah and her husband Mark.

And thinking about the calibre of people on our board, it is not surprising that each chair has achieved at least one hugely popular – epic, even – performance or event every year. If you saw Thomas Pandolfi, you know what I mean. The annual writing contest is another favorite among writers of all ages. This year’s theme allows for the ultimate creativity! See the story inside for more details.

Also in this issue, we are beginning a new column titled: “Did You Know?” These tidbits are designed to help you understand Z-Arts better, and enable you to get the most out of it.

We still want to know about you, too. If you have ideas or suggestions of any kind, send us an email, or even better – talk to any board member (or Vicki) in person. Also, if you go to an event and have images you would like to share, or if you’d like to write a review, please email me. ◇◇◇





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www.zarts.org

zarts@springdaletown.com

435-772-3434 x313

Office Hours:

M-W-F 9AM-Noon

#### 2014 BOARD MEMBERS

Nancy Goodell	President
Nancy Guardabascio	Incoming Pres.-Elect
Chip Chapman	Past President
Lucia Brantley	Treasurer
Jean Krause	Humanities Chair
Niles Ritter	Literary Chair
Carol Bold	Visual Arts Chair
Jason Butler	Film Chair
Sarah Jeffreys	Film Co-Chair

#### COORDINATORS

Vicki Bell	Staff
Lucia Brantley	Newsletter Editor
Susan Chapman	Newsletter Designer
Nancy Goodell	Web Design

#### MEMBERSHIP

We truly appreciate those of you who are already members of Z-Arts. We hope that those who have not yet joined will consider doing so for your own personal enjoyment as well as supporting the arts in our community. Contact Vicki Bell at 435-772-3434 x 313 or email: zarts@springdaletown.com. All membership fees include the Z-Arts Newsletter as well as discounts to events and activities which have door fees. To become a member, send your mailing address, email address and selected membership fee to: Z-Arts, P O Box 115, Springdale, UT 84767

#### ANNUAL MEMBERSHIP

includes quarterly newsletter, discounts on ticketed events, and member announcements

Student \$10

Individual \$20

Family \$40

\*Business \$100

\*This level of contribution include membership fees and link to your website through www.zarts.org. Your membership and support helps us provide quality programming within the Zion Canyon Corridor serving the communities of Springdale, Rockville and Virgin.

#### Z-Arts BOARD OPENINGS

Z-Arts is searching for humanities, visual arts, and literary co-chairs; performing arts chair and co-chair, to join the rest of this talented group in providing arts for our community. Simply attend a board meeting or call Vicki Bell at 435-772-3434 x313 for more information.

#### Z-Arts OPEN MEETINGS 7PM @ Springdale Town Boardroom

Please join us if you are interested in one of the open Board positions, providing feedback, volunteering or curious about who we are and what we do. Confirm meeting dates, time and location with Vicki Bell at 435-772-3434 x 313.

April 14 • May 12 • June 9

#### CUMULATIVE GIFT GIVING

##### Patrons

Best Western Zion Park Inn  
Form Tomorrow  
Town of Springdale  
Under the Eaves Inn

##### Benefactors

Gail Alger  
J. Brad Holt  
David Pettit Photography  
Sol Foods Market  
Switchback Grille and Restaurant  
Zion Canyon Native Flute School

##### Enthusiasts

Mike & Marilyn Alltucker  
Bit and Spur Restaurant  
Blue Gate Studio  
Café Soleil  
Canyon Offerings  
Chip and Susan Chapman  
Pat Cluff  
David J. West Photography  
DeZion Gallery  
Ferber Management Co.  
Flanigan's Inn, Spa, and Café  
Shirlee George  
Gary and Nancy Guardabascio  
Hampton Inn and Suites  
LaFave Gallery  
Michael and Diane McBride  
MeMe's Café  
Oscars Café  
Adrian Player and Delores Padilla  
Brion Sabbatino, Realtor  
Spotted Dog Café  
Thai Sapa  
The Independent  
Tribal Arts LLC  
Wildcat Willies Ranch Grill  
Shaunna Young  
Zion Adventure Company  
Zion Canyon Brewing Co.  
Zion Outdoors

##### We Welcome New Members!

Bonnie Kelso Graham – Family  
Renate Thibault – Individual  
Kathleen KaVarra Corr – Student  
Aviva O'Neil – Individual  
Karol Kumpfer – Individual

