



ZION CANYON ARTS & HUMANITIES COUNCIL

FALL 2014 NEWSLETTER

FILM:

WRENCHED



WHEN: THURSDAY, SEPTEMBER 11, 2014

AT 7 PM

WHERE: ZION CANYON GIANT SCREEN
THEATRE

TICKETS: MEMBERS AND STUDENTS

\$5, NON-MEMBERS \$7 IN ADVANCE;

\$10 AT THE DOOR

TICKETS AVAILABLE AT DEEP CREEK COFFEE

OR AT Z-ARTS OFFICE

Director ML Lincoln will be in attendance. A discussion will follow the film.

From Helen Hunt Jackson's novel *Ramona* (1884), and its subsequent filming (1916, 1928, 1936), to Upton Sinclair's *The Jungle* (1906), and Rachel Carson's *Silent Spring* (1962), American literature has been in the activist vanguard. The writer Edward Abbey carried on that tradition with memoirs like *Desert Solitaire* and the comic novel *The Monkey Wrench Gang*, passionately taking up the defense of the American Southwest's wilderness and its defenders.

ML Lincoln's documentary *Wrenched* reveals how Edward Abbey's anarchistic spirit and riotous novels influenced and helped guide the 1970s and '80s nascent environmental movement. Through interviews, archival footage, and re-enactments, Lincoln captures the outrage of Abbey and his friends—the original eco-warriors. In defense of wilderness, these early activists pioneered “monkey-wrenching”—a radical blueprint for “wrenching the system” without causing harm to any human being.

Abbey's message lives on. Young activists carry the monkey-wrenching torch, using his books as inspiration. *Wrenched* captures a new generation as personified in Tim DeChristopher, who single-handedly stopped the sale of more than 100,000 acres of public trust lands in southeastern Utah, though later sentenced to federal prison for his actions. The fight continues to sustain the last bastion of the American frontier—the Wild West. And *Wrenched*, following in Abbey's footsteps, asks the question, how far are we willing to go in defense of wilderness?

Z-Arts is proud to bring Director ML Lincoln and this timely film to the Zion Canyon Community and our neighbors in southwestern Utah. Several notable Utahns appear in this documentary, including Terry Tempest Williams, Robert Redford, Ken Sleight, and Kim Crumbo.

Post-film panelists:

ML Lincoln, *Wrenched* director/producer

Lincoln has been an activist since her late teens on the East Coast. She attended film school in LA, and worked on productions at the American Film Institute. In the late 1990s she worked at the University of Arizona's Center for Creative Photography and founded the acclaimed “More Exposure Project” which taught photography to at-risk children. Her previous award-winning documentary film, *Drowning River* celebrates 1950s starlet, Katie Lee's environmental activism.

In 2014, its premiere year, *Wrenched* has enjoyed festival success and has screened at the Taos Mountain Film Festival (Juror's Honorable Mention), Aspen Shorts Film Festival, Sedona International Film Festival, Flagstaff Mountain Film Festival (Honorable Mention), Topanga Film Festival, Telluride Mountain Film Festival and the Zaki Gordon Institute for Independent Filmmaking Shorts Festival, where it received recognition as Best Picture and Best Director. For more information, visit [the movie's page](#). Get up early and go to Deep Creek Coffee in Springdale by 9 am on Friday, September 12 to hear Hal Cannon interview Lincoln.



ML Lincoln

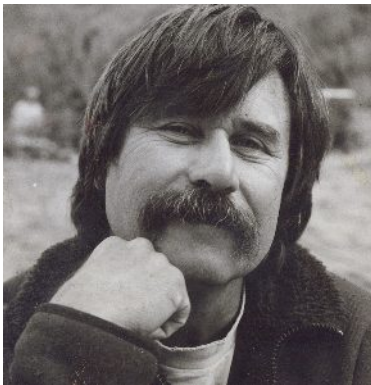
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Kim Crumbo, *Wrenched* character and Abbey-inspired environmental activist

Crumbo is currently Director of Conservation for the Grand Canyon Wildlands Council, a non-profit, Flagstaff-based wildlife conservation organization dedicated to protecting and restoring native wildlife. He served 20 years with the National Park Service in Grand Canyon as river ranger and later, Wilderness Coordinator. Kim worked as a professional river guide, mostly in Grand Canyon, for ten years.

Crumbo spent four years with the Navy's SEAL Team One completing two combat deployments to Vietnam. As a result of his military service, Kim earned several combat decorations including a Bronze Star. He received a B.S. in Environmental Studies from Utah State University, with postgraduate work in outdoor recreation. His publications include *A River Runners Guide to the History of Grand Canyon*. Learn more about the Grand Canyon Wildlands Council at their page [here](#).

Crumbo will be at River Rock Roasting Company in La Verkin at 2pm on Friday, September 12, and later that night in Springdale he will be giving his lecture "Wildways" at 8 pm in the CCC.



Kim Crumbo

Eric Balken, Representing the next generation of environmental activists

Balken is currently Director of the Glen Canyon Institute, a nonprofit organization dedicated to the restoration of Glen Canyon and a free flowing Colorado River. GCI actively works toward protection and full restoration of Glen Canyon and other Colorado River corridors and ecosystems, including Grand Canyon and the Colorado River Delta. Our generation has been given a miraculous second chance to witness Glen Canyon and take part in restoration of one of our nation's greatest natural treasures. GCI is actively working to protect Glen Canyon's revealed landscape and ensure restoration will continue.



Eric Balken

Balken has a degree in Environmental Studies and Geography from the University of Utah, and founded U of U's Students for Water Conservation. For information on the Glen Canyon Institute, visit their page [here](#).

Over one-third of the available 350 tickets have been sold. Save money and assure you'll get a seat by buying in advance.

For more information:

Deep Creek Coffee is located at 932 Zion Park Blvd, Springdale

Zion Canyon Giant Screen Theater is located at 145 Zion Park Blvd, Springdale

Visit the Z-arts [Wrenched](#) page; see the film's trailer and listen to Doug Fabrizio's February 2014 KUER Radiowest interview with Director ML Lincoln and two of Abbey's close friends, Ken Sanders and Jack Loeffler.

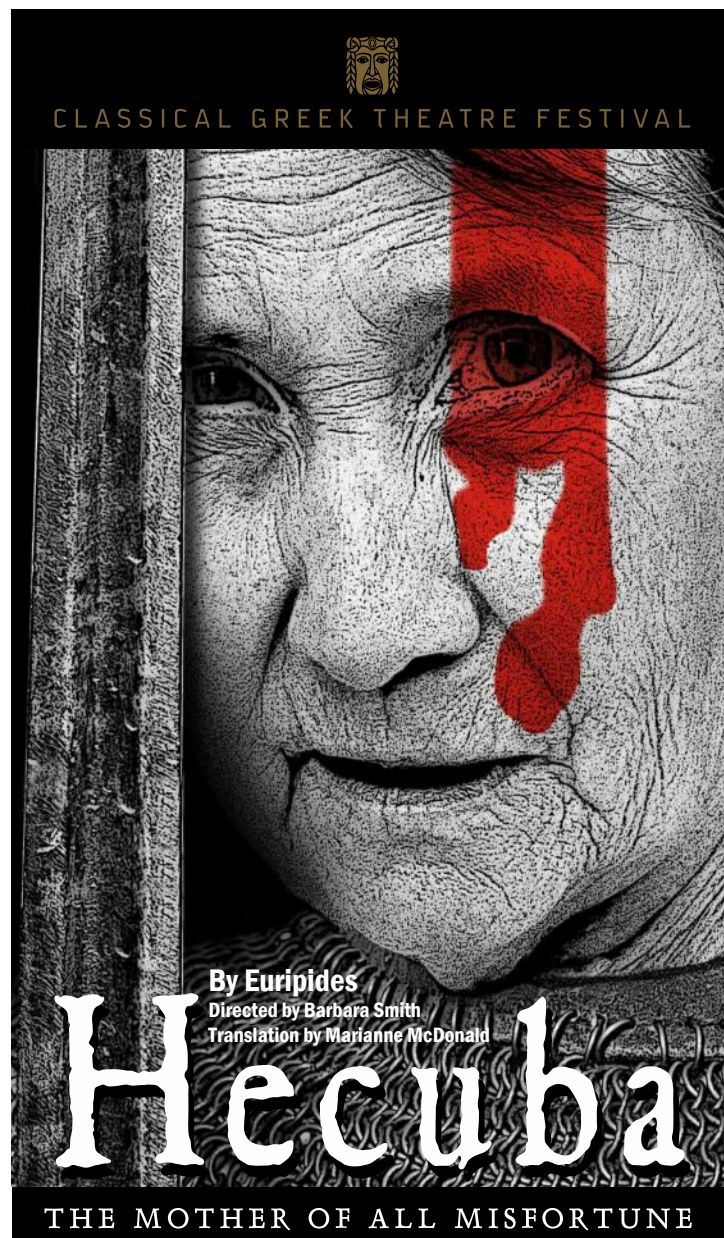
Keep up with wilderness-related Act Wild! events taking place in conjunction with *Wrenched* on [Facebook](#).



**NOTICE: The Z-Arts DVD Collection
is Available for Checkout**

Over several years, Z-Arts has built a sizable collection of DVDs that were donated to Z-Arts by its members and others in the community.

We are grateful to former librarian Rob Snyder and his staff who kindly provided the service of making this collection available for informal checkout at the front desk of the library. This collection is now housed in the Z-Arts office in the Canyon Community Center and is still available to anyone who may wish to borrow items. Please stop by any Monday, Wednesday or Friday from 10 am to 12 noon.



WHEN: SATURDAY, SEPTEMBER 13, 2014 AT 8:30 AM

WHERE: OC TANNER AMPHITHEATER, SPRINGDALE

TICKETS: MEMBERS \$5; NON-MEMBERS \$10,

AND STUDENTS FREE WITH ID

TICKETS AVAILABLE IN ADVANCE AT THE Z-ARTS OFFICE OR AT THE DOOR
(CASH OR CHECKS ONLY)

HECUBA AND THE GREEK THEATRE: SIGHT WITHOUT KNOWLEDGE IS BLIND

By Niles Ritter, Z-Arts Literary Chair

The Color of Tragedy

*My life and fortunes are a monstrosity,
Partly because of Hera, partly because of my beauty
If only I could shed my beauty and assume an uglier aspect
The way you would wipe a color off a statue
—Helen of Troy, Euripides*

Having spent a month or two now reading up on Euripides, the Trojan War, and the Greek Theatre, I now feel like Euripides' mentor Socrates, who claimed he was the wisest man in Greece because he realized that he knew absolutely nothing. Even things that I thought I knew turned out to be wrong.

For example: recent analyses of ancient Greek statues and columns show that they were once painted in bright colors and some even gilded. All that we see now are the sun-bleached bones that once beheld flesh tones and gold and color, yet everybody still pictures that age as variations on a theme of white, which, as Helen of Troy remarks, would have been considered ugly, a blank canvas that has not yet been painted.

Next, take the word "tragedy." What is it? A play that does not end well, most would say, including me.

Originally, tragedies were odes, lyric poems sung by poets that told stories in honor of Dionysus, the god of wine and of epiphany (sudden enlightenment). Usually, epiphanies come from profound and often traumatic events, so it was common for these stories to have a dark edge to them.

The word "tragedy" is from the Greek τραγῳδία, (trag=goat, odia=ode), meaning "goat-song", and was simply a song or ode performed by a poet in tribute to Dionysus. Long before the Golden Age (430 BC), poets would compete to see who sang the best lyric poem. The winner would be awarded a male goat, often associated with Dionysus.

So, a tragedy is a goat song. Nothing more or less.

Eventually, the competitions became week-long and all-day events in huge open-air theaters that held almost twenty thousand people. The tragedies would start in the early morning and go until evening when some satiric and comedic relief was welcome to the audience, now full of food and wine and sadness. All lighting in the open-air theatre was natural, and so plays were presented in the time of day in which the events in the play occurred.

And so the play *Hecuba* that is coming to Springdale will begin in the morning, just as it has been performed for millennia.



Hecuba in The Trojan War

A Long Time Ago, in the dark ages before the Golden Age of Greece, Hecuba and her husband Priam were the rulers of Troy, and together they had over fifty children, nineteen of them by Hecuba. The poets say that the goddess Aphrodite inspired Hecuba's son Paris to steal beautiful Helen from King Menelaus of Sparta, who together with Agamemnon and the other Achaeans (Greeks) declared war against Troy.

But before the Greeks could set sail to Troy, the goddess Artemis (who had been offended by the Greeks) calmed the wind from their sails and demanded that Agamemnon sacrifice his own daughter Iphigenia to the goddess. Agamemnon did this and the Greeks set sail, waging war against Troy for over ten years, until through the clever trick of the Trojan Horse, the Trojans fell.

During the war, Hecuba's son Hector was a great soldier and killed (it is said) over 30,000 Greeks, but was then killed by the Greek hero Achilles, who chariot-dragged Hector's carcass through the streets for a week. The gods convinced Achilles to cease dishonoring the dead and throw a feast in the fallen warrior's honor, inviting Hecuba and Priam and their families. During the feast Achilles fell in love with Hecuba's daughter Polyxena who pleaded with Achilles to negotiate peace, but not before Achilles confided to her his only mortal weakness (his heel).

Achilles was true to his word and came to the Temple of Apollo to broker peace, but Polyxena had betrayed Achilles' trust and told her brother Paris of his weakness, who ambushed Achilles and killed him. The war continued.

Hecuba's son Polites was then killed by Achilles' son Neoptolemus in front of his father Priam, and then killed Priam. Paris, Troilus, Antiphus, Pammon and seven more of Hecuba's other sons were killed in the course of the war. Hecuba's son Helenius survived, but only after he betrayed Troy's weaknesses under torture by Odysseus. Hecuba sent her youngest son Polydorus to her friend King Polymestor, along with gold to preserve his life and legacy. Hecuba's prophetic daughter Cassandra fore-

Continued Page 5

told of Troy's downfall but was ignored, and was taken by king Agamemnon during the fall.

As the play *Hecuba* opens, Troy has fallen to the Greeks and the spirit of Achilles is demanding that Polyxena, who betrayed him, be sacrificed by Achilles' son Neoptolemus over his tomb. Meanwhile, Hecuba's "friend" King Polymestor betrays Hecuba's trust and has killed Polydorus for his gold, and thrown his body into the sea.

Hecuba learns of this betrayal and seeks violent, bloody revenge.

About Euripides

Euripides is often called one of the greatest anti-war tragedians in history, and his plays were great anti-war tragedies that decried the folly of man and the lust for revenge.

Euripides wrote the tragedy *Hecuba* in 424 BC, when Athens was just ten years into the Peloponnesian War against the Spartans. It was not going well, and many men and women had already died. In the story he wrote with sympathy about the suffering of mothers at the loss of their children, but he also warned the audience of the dangers of revenge, which could turn even a wronged mother into wild dog, ending her life barking mad.

The voting citizens (men) of Athens did not listen, and just a few years later they voted to conduct a genocidal attack on the peaceful (but Spartan) island nation of Melos, killing every single male (adult or not) capable of holding a sword, and enslaving all of the women and children. In response to this atrocity, Euripides wrote a prequel to *Hecuba* called *The Trojan Women* in 415 BC which even more passionately expressed the suffering of women who had no say or vote in the war. Eventually, Euripides gave up on Greece entirely, and moved to Macedonia until his death in 406 BC.

A Secret Code

When Euripides wrote these plays, he was writing in a poetic code that his fellow Greeks would have understood, for they knew their own history, and the myths and legends in the far distant past. For the Greeks in that "Golden Era," the Trojan Wars were already over eight hundred years in the past, and as shrouded in myth and legends as King Arthur and his knights are to us today. For a poet writing in the democratic but highly militarized Athens, it was very dangerous to criticize the current wars and policies, but relatively safe to write of the foolish tragedies of the ancient heroes and their jealous and vindictive gods. Just as the actors on stage would wear many masks, so too will the words have double meaning, and the important one may be hidden behind nuanced metaphor.

One thing to remember when watching this play is that Euripides' audience was itself Greek, while Hecuba, the heroine of the story, was a Trojan and the arch enemy of the Greeks. So Euripides was asking his Greek countrymen to sympathize with the suffering of an enemy, and to consider the justice and compassion shown by the Greek king Agamemnon in response.

Think of Greek history and mythology as a code book from which important messages may be decoded and received. Without this code book you may be led astray. Imagine reading *Moby Dick* and coming away thinking that it is a story about the whaling industry.

In this little article I have given you some tidbits of the time in which the play has been written, of the back-story of the Trojan war, and of the people who wrote and attended these plays.

There is so much more to learn before the play starts in September. As for mankind, with all of his plays and music and philosophy and transcendent art, and all of his unending senseless wars of revenge, apparently, nothing has been learned at all. ◇◇◇

25th Annual • Zion Canyon

ARTS & CRAFTS FAIR

Thanksgiving Weekend:

Friday, November 28th

& Saturday, November 29th

10 am to 5 pm

Canyon Community Center

126 Lion Boulevard, Springdale

Call for Vendors

To be eligible for the show, all work exhibited and for sale must be original work produced by the artist.

Reproductions are acceptable provided they are clearly labeled as such.

Commercial or cottage home food vendors must submit copies of required county or state licenses or certificates.

Z-Arts members booth fees

4w x 6d Fri and Sat \$50 / 4w x 6d one day only \$45

8w x 6d Fri and Sat \$60 / 8w x 6d one day only \$55

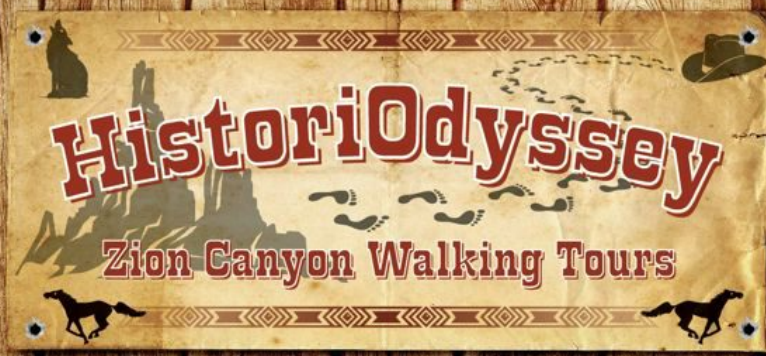
Non-Members

4w x 6d Fri and Sat \$70 /

4w x 6d one day only \$65

8w x 6d Fri and Sat \$80 / 8w x 6d one day only \$75

Applications are due October 1st • go to the [Z-Arts Craft Fair page](#)



by Jean Krause, Humanities Chair

This fall, Z-Arts has embarked on a new endeavor. Instead of lectures, Z-Arts Humanities presents a series of three historical walking tours in the Zion Canyon towns of Virgin, Rockville, and Springdale. These tours are designed for all residents of Zion Canyon, and visitors to the area. Families with children will enjoy this interactive experience of learning the history of all three towns and everyone will find opportunities to create and enforce the bonds among us.

See Zion Canyon's Historical Buildings and Structures

Adventurous and curious travelers may have ventured south of Highway 9 when passing through Virgin, discovering the 14 historical pioneer structures still standing in the original settlement of Virgin.

Established in 1857, Virgin is the first settlement in the Zion Canyon area. Pioneer homes in Virgin had an architecture distinctive from those in Rockville and Springdale, and features specific to the polygamous lifestyle in practice at that time. Come join us on September 6 and learn about these buildings and hear tales and legends of Virgin's past. Lenny Brinkerhoff, the town's historian, has lots to share about Virgin's past, so this tour is expected to take about two hours.

The walking tour of Rockville will take place on October 11, as part of the Rockville Daze annual celebration. The tour begins at 9 am in the town of Rockville-proper to visit the historic buildings remaining there, with a stop at the Rockville bridge to hear about its history. Jack Burns finishes up the tour with a drive out to Grafton. Jack is sure to share the lesser publicized history of this ghost town.

Springdale's walking tour is scheduled for the afternoon of November 8, following the Butch Cassidy Race on the same day. Michael Plyler of the Zion Canyon Field Institute will lead this slightly shorter tour through Springdale. With the least amount of historical buildings remaining out of the three towns, Springdale's tour is expected to be 1.5 hours. You will be amazed at the history that remains tucked away in this busy tourist town.

So, just to get you started — Do you know where this building is located, who owned it, what its history is, and the history of the land on which it is situated? Find out this fall! ◇◇◇

Walking Tours of

Virgin | Rockville | Springdale

Wear comfortable shoes, hat, sunscreen - strollers welcome

Virgin

- Saturday, September 6, 2014
- 9 am - 11 am
- Meet in the parking lot of the LDS Church in Virgin located on the corner of Main and Mill Streets. (South of Hwy 9.)
- Includes break for lemonade and cookies

Rockville

- Saturday, October 11, 2014, same day as Rockville Daze
- 9 am - 11 am
- Meet at the Rockville Community Center at 43 E. Main.
- Tour includes a trip out to Grafton and refreshments.

Springdale

- Saturday, November 8, 2014, same day as Butch Cassidy Race
- 2 pm - 3:30 pm
- Meeting place TBD; look for future announcement
- Includes break for lemonade and cookies.



What's my story?

Z-ARTS & ZION CANYON FIELD INSTITUTE (ZCFI) **FILM PRESENTATION:** *RAMONA*

WHEN: FRIDAY OCTOBER 17, 2014 AT 7 PM

WHERE: CANYON COMMUNITY CENTER GALLERY, SPRINGDALE

ADMISSION: FREE WITH TICKET; LIMITED TICKETS AVAILABLE IN SEPTEMBER

Ramona Lost and Found

By Greer Chesher

Z-Arts and Zion Canyon Field Institute are partnering to show the silent film *Ramona* as silent films were meant to be shown – with live musical accompaniment.

Ramona is unrated, but may be unsuited for young children due to violence.

Presenters

Rodney Sauer, pianist and film-score compiler for the Mont Alta Orchestra specializing in the pre-talkie era, will perform live musical accompaniment.

Jeff Crouse, cinema historian and Nevada State College professor will speak after the showing on *Ramona*, which he calls “a holy grail of late Hollywood silent film.”

When I first arrived from Michigan as a young ranger in 1981, not only was I awed by Zion’s amazements, but I listened to old-timer tales of the 1928 filming of *Ramona*. It was still fresh in many memories and only once-removed in others: the movie crews; the famous and beautiful; the lovely, but fake hacienda constructed at the Temple of Sinawava; and the building and subsequent burning of a Scouts Lookout cabin on the Angels Landing/West Rim Trail. All the hustle and bustle—the full lodges, the busy businesses, the daily hiking up-and-down Angels Landing that the lovely star Dolores Del Rio was forbidden to walk, so was carried back and forth in a rustic Sedan Chair, a modified Zion Lodge dining-room chair that made it look safer to walk—and all of it in service to a silent film no one in southern Utah would ever see—until now.

On Friday, October 17, 2014, 87 years after filming, *Ramona*, is coming home to Zion. The Springdale screening is only one of a handful of showings scheduled for 2014; the premiere of the newly restored film having been as recent as March to a sold-out 285-seat theater at UCLA. James



D’Arc, curator of the BYU Motion Picture Archive, former Z-Arts presenter, and author of *When Hollywood Came to Town: A History of Moviemaking in Utah*, said in a recent interview, “Until four years ago, *Ramona*, starring Dolores Del Rio and Warner Baxter, was considered a lost film, a victim of nitrate film decomposition that destroyed nearly 80% of motion pictures made during the silent film era. However, in 2010, a complete print of *Ramona* was discovered in the Czech Film Archive and was subsequently restored by the Library of Congress. The significance of this film is that it is the oldest surviving feature film made in Zion National Park and an important milestone of Hollywood moviemaking in Utah.”

Loss and Rediscovery of the 1928 Film

Somewhat amazingly to us today, early theaters discarded movies after a film run. If a favorite film was saved, the unstable nitrate stock quickly disintegrated. Just as with big productions today, silent films were heavily promoted and distributed overseas, and “translated” into numerous languages.

According to Leon Worden at SCVHistory.com, “Odd as it might seem, whenever an old film survives, it’s often thanks to the Czech National Film Archive (Národní filmový archiv, or NFA) in Prague. The NFA was founded in 1943 to protect films from World War II’s ravages.

In 1939 “the Nazis confiscated a copy of *Ramona* in the former Czechoslovakia and took it (and countless other films) to Berlin. Next, [in 1945] when the Soviet Union liberated Berlin, *Ramona* was taken to the Soviet film archive, Gosfilmofond, outside Moscow. Then, [in 1991] after the Soviet Union’s fall, Czech archivist Myřtil Frida found it in Gosfilmo-

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fond and carried it back to Prague. In 2010, Hugh Munro Neely, then curator of California's Mary Pickford Institute of Film Education, learned *Ramona* had survived in the NFA. Neely traveled to Prague and helped arrange *Ramona*'s return to the U.S. for restoration.

"For a unique print that survived not only the test of time but also the ravages of two Central European armies, it's in remarkably good shape. The Library of Congress didn't need to enhance the images; it merely needed to insert new title cards for English-speaking audiences."

The Film's Origins

Although separated by almost a century, the silent film *Ramona*, based on Helen Hunt Jackson's novel of the same name has much in common with another fall Z-Arts feature film, *Wrenched*, a documentary on the life and legacy of writer and environmental activist Edward Abbey. Parts of both take place in Utah's spectacular redrock canyons, but more importantly, both Jackson and Abbey, writers first, used their art to inspire change.

Like myself, both Jackson and Abbey were born "back East" (Massachusetts and Pennsylvania, respectively), and I often wonder if this sudden exposure to a unique place gives newcomers a perspective to which long-time residents have grown habituated. Both Jackson and Abbey found wonder in the West and expressed it in their writings; but as their familiarity grew, their awe increasingly communicated an outrage with the way the land (Abbey) and Native Americans (Jackson) were treated.

Both Abbey and Helen Hunt Jackson also worked for the Department of the Interior: Abbey for the National Park Service as a fire lookout, writing his novel *Black Sun* in a fire tower on Grand Canyon's North Rim; and Helen Hunt Jackson as an Indian Agent in southern California where she visited Mission Indian bands, determining their condition and what lands, if any, should be purchased for their use. Jackson, one of the foremost human rights activists of her day, began with non-fiction, calling attention to the U.S. Government's mistreatment of Native Americans in her 1881 work, *A Century of Dishonor*. When that received little attention she became inspired by her friend Harriet Beecher Stowe's earlier novel, *Uncle Tom's Cabin* (1852), and wrote to her friend Antonio Francisco Coronel:

"I am going to write a novel, in which will be set forth some Indian experiences in a way to move people's hearts. People will read a novel when they will not read serious books. If I could write a story that would do for the Indian one-hundredth part what *Uncle Tom's Cabin* did for the Negro, I would be thankful the rest of my life."

Commercially popular when published in 1884, it's estimated the novel *Ramona*, has been reprinted 300 times. According to Leon Worden (SCVHistory.com), the "490-page book is a harsh portrayal of an unquestionably sad story, and tells the tale of a mixed-race girl who's raised by a landed Mexican-Californio family who dares fall in love with a Temecula Indian. There are no sympathetic white characters in the film. A gang of white cattle rustlers raid an Indian encampment filmed at what is now Hollywood's Forest Lawn's Cemetery—who are particularly brutal as they mercilessly gun down every last Indian—men, women and babes in arms. All, that is, except *Ramona* and Alessandro, who flee in time to watch from a distance as the marauders burn their home."

The novel's wild popularity sparked the first bout of Literary Tourist as Americans flooded southern California in the 1890s on the newly arrived

railroad searching then for *Ramona*'s romantic landscape as they do now for New Zealand's Hobbiton and Middle Earth. Fortunately or unfortunately, Edward Abbey's books would have the same effect on starry-eyed Easterners, propelling various and sundry Michiganders "out West" to find their fates and overpopulate southern Utah's delicate landscape. Worden credits *Ramona* with creating the second largest westward migration of Americans after the 1849 Gold Rush. *Ramona* also initiated the longest-running outdoor play in America, the *Ramona Pageant*, staged annually every April and May in Hemet, California since 1923.

Like Abbey, who wrote his first truly popular book, *Desert Solitaire*, back East (New Jersey), Jackson wrote *Ramona* in NYC, dying a year after publication, and like Abbey, in her early 60s. That same year the *North American Review* described *Ramona* as "unquestionably the best novel yet produced by an American woman," and named it and *Uncle Tom's Cabin*, "the two most ethical novels of the 19th century." However, a 1916 New York Times journalist called *Ramona*: "the long and lugubrious romance over which America wept unnumbered gallons in the [eighteen] eighties and nineties."

That review was written after the first film debut of *Ramona*, in 1916, starring Mary Pickford. In the 1928 version, filmed in Zion National Park, Dolores Del Rio, considered the most beautiful woman on the screen, played *Ramona*. Del Rio's film career had flourished until "talkies" arrived in 1929. Mary Beltrán, assistant professor of Communication Arts at the University of Wisconsin says although Del Rio was wildly popular as a leading lady, once people heard the Mexico-born beauty speak on screen, she was "pigeonholed as a supporting actress due to her accent, and eventually left Hollywood..." Del Rio, it seems suffered the same fate as the novel's intent and the 1928 film's physical loss.

Someone who benefited from the transition to talking films was Del Rio's co-star Warner Baxter. Amazingly, the first outdoor talkie made anywhere in the world was filmed in Zion and Grafton, and starred Warner Baxter as the Cisco Kid. *In Old Arizona* would win Baxter an Oscar for Best Actor in 1929, and he would return to Zion a third time in 1930 to film *The Arizona Kid*.

It's amazing to me how these films, books, and people loop and re-wind through Zion, forming eroding, reforming, preserving, evolving, bits and parts recombining and intersecting with a larger world, destroying and creating an unending story. ◇◇◇



Dolores Del Rio was carried daily to and from Scouts Lookout seated on a modified Zion Lodge dining-room chair during the filming of *Ramona* (1928). Here, she poses with the film's director, Edwin Carewe.

ON EXHIBIT: “FLOW” ANNUAL JURIED SHOW

WHEN: AUGUST 27 THROUGH OCTOBER 3, 2014

WHERE: CANYON COMMUNITY CENTER GALLERY, SPRINGDALE

OPENING RECEPTION CATERED BY WILDCAT WILLIES: FRIDAY, SEPT. 4, 2014, 5-6:30 PM.

AWARDS WILL BE ANNOUNCED.

by Chip Chapman, Past President & Visual Arts Co-Chair

“What FLOW is trying to accomplish is to find out what really gets the artist going,” explains Carol Bold, Z-Arts Visual Arts Chair. “In art there is a thing that makes you click as an artist. It’s why some people go into illustration, others go into glass making. There is a reason they’re drawn to these very specific things. If they weren’t drawn to them they wouldn’t do them for so long. FLOW is about creating things that make you feel like you: alive, complete, total. The only person you’re trying to impress is yourself. That’s a very rare thing in art.”

As of this writing, the new juried show entitled “FLOW” is going up at the CCC gallery. It promises to be an exciting showcase for area artists to share examples of their work in a wide variety of mediums. This year, judging will be performed by J. Brad Holt, regional landscape painter from Cedar City and K. Deb Worrell, jewelry artist and Manager, Juniper Sky Gallery in Kayenta. Visitors to the CCC gallery will have the opportunity to vote for one work that they like best for the People’s Choice award. The Mayor of Springdale, Stan Smith, will make his selection for the Mayor’s Choice award.

From Wikipedia: “Historical sources hint that Michelangelo may have painted the ceiling of the Vatican’s Sistine Chapel while in a flow state. It is reported that he painted for days at a time, and he was so absorbed in his work that he did not even stop for food or sleep until he reached the point of passing out. After this, he would wake up refreshed and, upon starting to paint again, re-enter a state of complete absorption.”

The word “flow” has many meanings, creating many possible literal visual interpretations. Add to that the artist’s eye, and endless possibilities await. I needed to know which meaning captured the spirit of this show. I started with a web search and came across an unexpected psychology article on Wikipedia, excerpts of which I’ll share with you now and I encourage you to read the whole article online.

“Flow is the mental state of operation in which a person performing an activity is fully immersed in a feeling of energized focus, full involvement, and enjoyment in the process of the activity. In essence, flow is characterized by complete absorption in what one does [...] flow is completely focused motivation. It is a single-minded immersion and represents perhaps the ultimate experience in harnessing the emotions in the service of performing and learning. In flow, the emotions are not just contained and channeled, but positive, energized, and aligned with the task at hand. The hallmark of flow is a feeling of spontaneous joy, even rapture, while performing a task although flow is also described as a deep focus on nothing but the activity – not even oneself or one’s emotions.”



The Commuter Coaster by Carol Bold

I asked Carol if she could give a personal example of her experience with flow. Her answer was straight from her experience as an artist, straight from the heart:

“When I found my thing in art, in a really weird way it was through the road. I loved drawing the road. The road is like drawing the river.

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UPCOMING EXHIBIT: “WOODCUT PRINT” BLACK AND WHITE PRINTS OF ZION PRESENTED BY ROYDEN CARD

WHEN: OCTOBER 7 THROUGH NOVEMBER 14, 2014

WHERE: CANYON COMMUNITY CENTER GALLERY, SPRINGDALE

ARTIST’S RECEPTION: THURSDAY, OCTOBER 9, 2014, 5-6 PM

A Conversation with Royden

by Chip Chapman, Past President & Visual Arts Co-Chair

“I’ll see you at my hanging!”

These words were sent to me by artist Royden Card, referring to his upcoming exhibit of woodcut prints at the CCC gallery. Maybe it’s all the *Wrenched* excitement in the air, but I couldn’t help but imagine Edward Abbey’s character Hayduke yelling this across a canyon to a sheriff that he has just given the slip to. Unlike Abbey’s colorful character, Royden Card is a real, gentle soul who is a master of color, shape and artistic expression.

His story unexpectedly begins in Canada, where he was born and from which his parents emigrated when he was just four. Their family discovered southern Utah two years later.

“From 1960 on, half of our vacations were taken in the desert, mostly Arches and Canyonlands with forays into Zion and Capitol Reef. My father opened a real estate office in Moab in the mid 1960s, to which he commuted weekly from Orem, and many summer trips were taken - a couple of days improving properties, and a couple of days exploring the desert.”

I asked about his family’s influence on him as a young artist. “My father was a weekend painter until we moved to Utah and life with seven kids, and a new life infringing upon his time. Mother was always creative. They were encouraging, but worried a bit too, which helped prompt me to go on for a master’s degree and teach at BYU for 16 years. There were others in my family who kept after me to get a “real job.”

About his training as an artist, Royden revealed that he benefited from having supportive teachers along the way. “I had encouraging junior high and high school art teachers who allowed me to experiment in many mediums beyond the regular curriculum because of my enthusiasm for art. From there, I earned my BFA in painting, and then an MFA in painting and sculpture with a minor in design (printmaking) from Brigham Young University. I had good mentors in college who broadened by experience and opened me to new artistic ideas.”



Royden Card

And what about the final step? What got him to move to southern Utah? “I met my love, Sandee, at the St. George Art Museum on October 27, 2000. I was down for the opening of the St. George Regional Exhibit. We were married 14 weeks later. Of course, I had to move to St. George.”

Z-Arts has long enjoyed a creative relationship with Royden as he has exhibited in the CCC gallery and taught highly popular workshops on printmaking. We talked about his upcoming exhibit of woodcut prints at the CCC gallery. He began by explaining the history of the art form, dating back to about 800 C.E. in China. Printmaking came to Europe a century and a half later and was mainly used for book illustration, game boards and playing cards. Images of saints were sold as collectable souvenirs. He explained that a wooden block is carved with chisels or knives and inked with a roller, which produces a print when the block is pressed into paper. The carved areas appear as white in the printed image. Prints are made as limited editions and then the block is canceled by defacing the block, assuring the limited number of prints. “The end result of woodcut is

Continued Page 11

ROYDEN

not just to have a recognizable, well designed image, but to have something iconic, which not only 'holds' time (shadows and light) but speaks from 'place', the wood, paper and my interpretation and feel for the landscape."

I asked him about "Sentinel," one of the prints that will be seen at the show. "The feel of a woodcut print is unique. Reducing a majestic view of Zion Canyon to basic black and white while retaining a sense of place and grandeur is a bit difficult. Inspiration in the canyon among the rocks and



The Sentinel by Royden Card

shapes of shadows results in sketches and reference photos. I created a series of brush and ink drawings, working from one to the next to refine and reduce the image to essentials. This can take up to 20 different

drawings. The image was then transferred to the block, carved, proofed and edited."

What would he like viewers to experience at his show? "I would hope one would take away another perspective of how to look at Zion and begin to notice the stark contrasts and ruggedness of the canyon. An appreciation for woodcut printmaking would also be a plus."

His work has won numerous awards including the 2014 Purchase Award at the Sears Invitational at Dixie State University. He was selected as "One of the Most Honored Utah Artists" by the Utah Winter Olympics Art Committee. His work appears in several books and in collections including the Smithsonian Institution Library, Utah Museum of Fine Arts, the Museum of Art at BYU, and the St. George Art Museum, to name a few.

What is the most gratifying aspect to his success, I wondered. "When collectors come back to me after living with my work and tell me that they find more color, more beauty in the desert; see greater detail and contrast in the landscape and say it is because my work has influenced their awareness or opened their eyes to a richer world. Awards are nice but people with eyes opened to beauty is truly gratifying."

Royden Card took to the wild country of Utah at a tender age. With hard work, encouragement and guidance, he grew in his ability to interpret and express its essence. Which, in the end, gives him something in common with the late Ed Abbey: their boots have covered much of the same badlands in their individual quests to explore the beauty revealed to those with the temperament and vision to seek it out. ◇◇◇

"FLOW"

It's a ripple, it just flows. It's the way we get from A to B, it's our way of life and it's common to all of us."

"I grew up on the west coast and on the coast there is constant friction. It's that constant turmoil with the road. The road wants to ride the coast, and the coast just wants to eat it away. The coast wants to kill it and the road wants to exist. I grew up right by this, in Pacifica, thirty miles from San Francisco. The space in-between the two is constantly crumbling, the coast just slowly deteriorates on itself. Time goes by and they rebuild, but they keep building the same road on this little stretch of coast just so they can be right on the edge. There is a thrill factor to natural disasters and crumbling cliff sides and trees falling and indeterminate amounts of nature getting on you and that excited me. I just started thinking about the road, the myriad of ways the road can go, up and down and round and round. I don't know what my purpose in life is, but I know what I like to examine and I know what I like to focus on when it comes to art. Flow for me came with the road."

I'm looking forward to the many exuberant expressions of FLOW that will be on exhibit. For Carol, the road is the starting point. For others, the

beauty of wildflowers or vertical sandstone cliffs may be what makes them click. Artists of many passions sharing their works with the Canyon Community makes the annual juried show so compelling.

AUTHOR UPDATE: Thunder, lightning and hard driving rain couldn't keep artists from delivering their work right up to the submission deadline. The final tally is 65 works of art! I'm willing to wager a tube of raw umber that is a record number of submissions for the juried show! The 35 artists range from 8 to 88-years-old; they come from Bloomington and Kanab, to Cedar City and all points in between. There are drawings, paintings, sculpture and ceramics. Materials including canvas, silk, wood, steel, glass, and gourds are used creatively. Subjects range from soulful portraits, clouds and sky, rocks and canyons, flowers and trees, and birds and bees. Most of the work is for sale from the individual artists, but please note: all works must remain part of the show until its conclusion, October 3. In keeping with the gallery rules, there will be a price list with artist contact info available in the gallery so that you can purchase directly from the artist. ◇◇◇

ZION CANYON MUSIC FESTIVAL

WHEN: FRIDAY & SATURDAY, SEPTEMBER 26 & 27, 2014; GATES OPEN AT 3 PM

WHERE: SPRINGDALE TOWN PARK, LION BOULEVARD

ADMISSION: \$5 PER ADULT PER DAY; UNDER 21 FREE

By Nancy Guardabascio, President-Elect

With spectacular Zion National Park as its backdrop, the Zion Canyon Music Festival will celebrate its 6th annual festival this month with music and activities for all to enjoy. Z-Arts is proud to be a lead sponsor of this year's festival and invites you to experience great performances on the Z-Arts stage!

In addition to a superb line-up of musicians, the festival will offer food from local restaurants, handcrafted beer provided by Wasatch/Squatters Brewers, booths featuring arts and crafts for sale, and children's activities. There will also be a silent auction of items donated by vendors and local businesses. The silent auction will run both days and end before the final act on Saturday night (about 8:30 pm). All proceeds from the auction benefit the festival and keep the music going in Springdale.

This year's schedule is as follows:

Friday, September 26:

4:00 pm – Jason Tyler Burton and Friends
5:00 pm – Many Miles
6:30 pm – The Record Company
8:00 pm – Bastard Sons of Johnny Cash

Saturday, September 27:

3:00 pm – Drum Circle, led by Andy Jones
4:00 pm – Lyonhead
5:00 pm – Juniper City
6:30 pm – Coral Thief
8:00 pm – Coco Montoya

Admission to the 2014 Festival is \$5 per person per day 21 years and older, and free to persons under 21. Admission must be paid in CASH ONLY the day of the event.

Bring a blanket or lawn chairs for your comfort during the performances. No coolers, outside food or alcohol may be brought into the festival. Please bring a reusable water bottle; water refill stations will be available throughout the day. Due to safety concerns, no dogs will be allowed on the festival grounds.

The Zion Canyon Music Festival promotes and encourages the use of renewable energy and the development of renewable energy facilities in Southern Utah.

For more information about this year's festival, please visit the [Music Festival page](#). ◇◇◇



Three Hats Trio on Z-Arts Stage-2013 from Facebook

SAVE THE DATE OF DECEMBER 12, 2014!!

—THE GIFT THAT KEEPS ON GIVING—



Z-ARTS ANNUAL FUNDRAISING GALA

Join us once again for our Annual Gala Fundraiser as we celebrate the arts and humanities in our canyon corridor.

Cocktails and Hors d'oeuvres (6 pm), Dinner (7 pm) and Dancing (8 pm) to the musical sounds of R&B and funk band *Soul What!?*.

Join your friends and neighbors or meet new ones during this special event. Proceeds help us provide the quality programming you have come to expect and enjoy from Utah's longest running rural arts organization.

Members \$50 (after Dec 1, \$55)
Non-Members \$55 (after Dec 1, \$60)
6-10 pm

Switchback Grille
1149 Zion Park Blvd, Springdale

For more information closer to the event (including ticket sales) please visit our website:

www.zarts.org

“Did you know?”

Deadline Extended!

Attention Artists! You have until October 1 to submit an application to exhibit in the Canyon Community Center Gallery.

Past exhibitions have included solo shows of emerging and established local and regional artists, as well as group shows on a theme or in a specific medium.

Each show runs for six weeks, and works can be sold for delivery after the show by arrangement with the artist or through a representing art gallery.

Visited by thousands of people every year, the CCC art gallery is a perfect place to introduce your work to the Zion canyon community of artists and collectors. For more information, please visit [the Z-Arts Visual Arts page.](#)

CALENDAR OF EVENTS

Aug 27-Oct 3: Annual Juried Show “FLOW” at the CCC.

Sep 4 (Thursday): Opening reception for “FLOW,” 5-6:30 pm at the CCC Gallery

Sep 6 (Saturday): Historical Walking Tour of Virgin. 9-11 am. Free.

Sep 11 (Thursday): Film *Wrenched* at Zion Canyon Giant Screen Theatre. Members/Students \$5, Non-Members \$7 in advance; \$10 at the door. Panel discussion follows screening.

Sep 13 (Saturday): Greek Theater presents *Hecuba* at OC Tanner Amphitheater, 8:30 am. Members \$5, Non-members \$10, Students Free with ID.

Sep 26 & 27 (Friday & Saturday): Zion Canyon Music Festival at the Springdale ball field. Gates open at 3 pm. Admission \$5 per adult per day. Under 21 Free.

Oct 1 (Wednesday): **Deadline Dates Extended!** For CCC Art Gallery Exhibitions for 2015-16 and for Arts and Crafts Fair Vendor Applications.

Oct 7-Nov 14: Gallery Exhibit “Woodcut Print” featuring Royden Card at the CCC Gallery.

Oct 9 (Thursday): Opening reception for “Woodcut Print” 5-6 pm at the CCC Gallery.

Oct 11 (Saturday): Historical Walking Tour of Rockville. 9-11 am. Free.

Oct 17 (Friday): Film *Ramona* at the CCC. 7 pm. Free with ticket.

Nov 8 (Saturday): Historical Walking Tour of Springdale. 2-3:30 pm. Free.

Nov 18-Dec 29: Gallery Exhibit “Southern Utah Printmaking” featuring regional printmakers at the CCC Gallery.

Nov 28 & 29 (Friday & Saturday): 25th Annual Zion Canyon Arts and Crafts Fair at the CCC. 10 am - 5 pm. Free.

Dec 12 (Friday): Z-Arts Annual Fundraising Gala at the Switchback Grille with music by *Soul What!?* 6-10 pm.

Dec 30-Feb 2: Gallery Exhibit “Lola’s Masks” featuring Lola Padilla at the CCC Gallery.

SAVE-THE-DATE:

Jan 15 (Thursday): Cuatro Caminos Arts & Flamenco

Feb 6 (Friday): Piano Conversations with Julian G.

MESSAGE FROM THE PRESIDENT – IT'S ANNUAL APPEAL TIME

Z-Arts mailed our annual donor appeal letter this week. To readers who have already replied with a generous donation to help us meet our dollar-for-dollar grant monies match, a heartfelt thank you. If our appeal letter is still sitting on your desk or kitchen counter, please act now and send along your tax-deductible check. Or click the PayPal button on www.zarts.org to donate online.

Why Donate? Membership fees are kept low in order to engage as many community members as possible in Z-Arts. (Members benefit from event discounts and regular communications.) We know from past experience that our unique programming inspires many individuals and businesses to give beyond their membership amount in supporting Z-Arts.

Z-Arts has had a highly successful grant-writing year. For example, we have received our highest support amount ever from Utah Arts and Museums. That means we can do even more programming next year when grant monies are boosted by the required matching funds our members and donors provide.

Think about events like *HistoriOdyssey*, *Ramona* and the Community Art Show you have read about in this issue, and send along your support to keep us going. Our future looks bright thanks to you!

~ Nancy Goodell, Z-Arts President



LETTER FROM THE EDITOR

By Lucia Brantley

This issue contains invitations and tidbits of information about events and gatherings that are the culmination of months of planning and collaborating.

Fall 2014 is the biggest, most exciting line-up I have seen during my editorship, and we are headed into the season fully funded.

Personally, I am looking forward to seeing *Wrenched* and hearing the panel discussion that follows. The backstory to this story is how our community built other wilderness-related events all around the screening to build upon Abbey's legacy, keeping it relevant and alive among us. Deep Creek Coffee helped out everyone by selling tickets – I'm always impressed with Scott and Heidi's "can-do" attitude. I hope the success of the screening and its surrounding lectures and talks will inspire us to continue to Act Wild!

In partnership with Zion Canyon Field Institute (ZCFI), the film presentation of *Ramona* will be a fully sensorial experience and the significance of its literary history, both for Native Americans and Zion is pretty amazing, as Greer Chesher points out in her article.

HistoriOdyssey walking tours feature the historical knowledge of long-time residents who will guide us along familiar streets to enrich our appreciation for the secrets they hold.

The annual juried show has wildly diverse interpretations of "FLOW," and the number and quality of entries make it a fun challenge to select just one for the Peoples' Choice award.

This year marks the 25th anniversary of the Zion Canyon Arts & Crafts Fair! Many of the same vendors you've come to know and love will return, and we will have some new ones for you to experience.

As I think about it, these events are about relationships because without them, the events would simply not happen. In the last month, our communities have had cause for people to unite – to seek a solution, to be heard on an issue, to build support, to say goodbye. On a smaller scale Z-Arts serves to unite us joyfully and meaningfully.





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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	President-Elect
Chip Chapman	Outgoing President & Visual Arts Co-Chair
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Sarah Jeffreys	Film Co-Chair

COORDINATORS

Vicki Bell	Staff
Lucia Brantley	Newsletter Editor
Susan Chapman	Graphic Design
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 includes 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 and literary co-chairs; film chair; and 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.

October 13 • November 10



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
Oscars Café
Sol Foods Market
Switchback Grille and Restaurant

Enthusiasts

Mike & Marilyn Alltucker
Linda Bair
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Blue Gate Studio
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Lisa Bresselsmith
Café Soleil
Canyon Offerings
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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
Brion Sabbatino, Realtor
Spotted Dog Café
Thai Sapa
The Independent
Tribal Arts LLC
Austin Triplet
Tom Wheeler
Wildcat Willies Ranch Grill
Shaunna Young
Zion Adventure Company
Zion Canyon Brewing Co.
Zion Canyon Native Flute School
Zion Outdoor

We Welcome New Members!

Twila Volpa	Individual
Rick Franks	Individual
Gene and Zelda Gerstner	Family
Kristine Eberhard	Family

Other Donations

Chip Chapman
Michael Plyer and Sandy Bell