arts•gram

A DAILY PUBLICATION OF THE NATIONAL VETERANS CREATIVE ARTS FESTIVAL

SATURDAY, OCT. 26, 2002

"VETERAN" VETERANS AT CREATIVE ARTS

Of the four national VA rehabilitation special events, the National Veterans Creative Arts Festival stands alone in that all participants need to ***earn*** an invitation by winning a national gold medal long before the Festival begins. With that in mind, when a veteran receives repeated invitations, it's an even greater honor. This year, there are many repeat participants – the veterans featured in this article are just some of those who have been to multiple past Creative Arts.

Between the five members of the ***Baltimore Blind Faith Dancers*** for example, there are 16 Creative Arts Festivals represented. The group's first Festival was in 1997, and over the last six years they have only missed one. ***George Hicks***, 55, has performed in all of the group's Festivals; ***Robert Jackson***, 57, has been to four; ***Walter Pasciak***, 77, three; ***Rodney Boone,*** 33, two; and choreographer and dancer, ***Lewis Neal***, 48, has made one past appearance with the dance troupe. The group is well known for their well-timed dances, but their reputation may be just as strong for their sense of humor and raucous laughter.

The group won gold this year with their line dancing to "Shackles," and they praised their leader, recreation therapist **Carla Carmichael** from the VA Maryland Healthcare System in Baltimore. Pasciak complimented Carmichael's help as they prepared for the Festival. "She has been wonderful to us," he said. "She made our transportation arrangements – and all the blind guys got window seats!"

Rehearsing is old hat to George Hicks, as this is his sixth Festival.

Returning to the Festival over the years has been a positive experience for Hicks. "All the Festivals have been enjoyable, and each one is better than the last," he said. "For me, the anticipatory part of preparing for and going there is always exciting. The practices are sometimes arduous, but they are always a learning experience."

Jackson loves repeating the Festival experience as well. "I've really enjoyed each year," he said, "and I look forward to 'seeing' the different people who have been here before."

Boone is the only member of the group who is totally without sight. He is also the group's comedian; as Pasciak says, "he keeps everyone in stitches." Boone explains his philosophy, "You need to laugh because there are times when it gets a little tense."

Lewis Neal is the group's choreographer. The sighted gold medal dancer (this is Lewis' second Festival) says, "They want to prove things to themselves, not to anyone else, about what they can do. And they try very hard and they challenge anything; they want no sympathy and you will enjoy them when you see them and how things have come together."

While the group, who consider themselves "family," agree that returning to the Festival over the last several years has some wonderful benefits, including seeing old friends, meeting new ones, listening to the stories of other veterans, and participating in a new show each year.

Jackson points out that he has "always been an entertainer." The same could be said for the other members of the group – dance on, guys!

Kiyoshi Yamamoto, 51, from Fresno, California, is at his fifth Creative Arts Festival this week. He first attended the Festival in 1995 in Coatesville, Penn., and he loved everything about the experience. In addition to meeting fellow veterans and bonding "with a lot of them," he enjoyed a special experience in the Pennsylvania Amish country. A saddle maker by

FROM THE DIRECTOR'S CHAIR

WHAT ARE THEY TALKING ABOUT?

Not sure about the stage terms you were hearing yesterday? Here's a handy list for you:

apron (forestage): area in front of the main drape (curtain).
batten: long iron pipe that stretches across the stage upon which scenery or drops are hung.
curtain line: imaginary line at which the act curtain meets the floor.
cyc (cyclorama): white or blue tautly stretched canvas drop across the back wall of the stage, which is often lit to simulate the sky.
downstage: area on the stage closest to the audience.
fly loft (flies): space above the stage where scenery may be lifted out of sight of the audience.
follow spot: a high intensity light with a flexible beam that can be focused on any area of the stage and moved to follow an actor.
front of house: lobby and auditorium area of the theater.
gelatin (gel): a transparent color medium used to change the color in a stage lighting instrument.
gridiron (grid): steel framework affixed to stage ceiling, used to support rigging necessary for flying scenery.
intelligent light: a computerized lighting instrument that produces an array of moving patterns and colors and a beam that moves about the stage by remote control.
legs (tormentors): curtains or flats on either side of the stage upstage of the curtain line to mask the wings from view of the audience and vary width of the stage area.
lines: steel wires or ropes attached to a batten and running up to the gridiron and back down to the pin rail, used to raise and lower scenery.
main drape (curtain): full drapery that separates the stage area from the audience.
pin rail: fixed steel beam at one side of the stage to which are attached the lines to raise and lower scenery.
stage left: the actor's left, the audience's right.
stage right: the actor's right, the audience's left.
strike: to remove (prop or scenery) from the stage or playing area.
upstage: area on the stage farthest away from the audience.
teaser: curtain hanging above and across the stage upstage of the curtain line and downstage of the tormentors, used to mask the flies and adjust stage opening height.
wings: offstage areas right & left stage.
work lights: lights used solely for illuminating the stage when the audience is not watching it, as during scene shifts.

I hope this helps!

-- Paul Dieke

WEATHER

Cloudy

43°

trade, Yamamoto went to an Amish harness maker's shop. He met the Amish people, and they allowed him to sew on their machine and later invited him to dinner.

Yamamoto is quick to compliment the other artists at the Festival. "Each year, it seems like the talent gets better and better," he said.

While Yamamoto has met many friends at the Festival, he is especially pleased to be at this year's Festival with his boss and friend, ***Del Raney,*** who won in the leather stamping category, and his Festival friend ***John Robison***, who won in the leather carving/tooling category. Yamamoto entered and won with his leather kit, "The Healing Pouch." Prior to the event the three veterans discussed who would enter in which category in order to enhance their chances of coming to the Festival together.

"Art is a way of expressing myself and it's my life," said Yamamoto. "It is my joy. I'm not good at words. It gives me a good feeling because I can share what I'm feeling and people see it and they appreciate it. The feedback I get confirms that, 'Hey, you know what? I ain't bad!'"

Yamamoto is finding mixed media another avenue for his art. He said he doesn't know what he'll enter next year, but he says with a laugh, "I'd better do it by March!"

Welcome back to this wonderful event, to all of our past performers and artists!

"Art is way of expressing myself," says Festival Veteran Kiyoshi Yamamoto.

Preserving Your Work

Your paintings, sketches, and photographs are extremely vulnerable to physical damage. They are easily torn, folded and smudged. They are also very susceptible to chemical damage by components contained in the paperboard and adhesives used to mat and frame artwork. Choosing appropriate mat board, hinges, glazing, and backboard will help to protect and preserve your art. The use of chemically unstable products can result in damage to the art or documents that they are intended to protect.

Matting: Many mat boards available for framing purposes are of poor quality. Their acidic content can cause paper to become brittle and darken. The core of these boards can darken as it ages. To prevent "matt-burn," ask for mat boards that are alkaline and made fully from cotton rag or 100% chemically purified wood pulp. Some photography, however, can have serious reactions to "archival" mat boards. Ask your framer for other options in these cases.

Backing Boards: The backing board is a rigid sheet of chemically stable board placed behind the back mat in the frame. It prevents the contents of the frame from bowing when displayed. These boards can be made from chemically stable papers and/or plastics and adhesives. To minimize the effects of pollutants and changes in relative humidity, some conservators recommend the placement of a layer of impermeable material, such as polyester film, between the back mat and the backing board, or outside the backing board.

Glazing Materials: "Glazing" is the clear material on top of the artwork in the frame to prevent dust and scratches. The two most common glazing materials are glass and acrylic sheets. Plastics other than acrylic should be avoided. Acrylic weighs less than glass and is shatterproof. Because acrylic has a static charge, use glass when glazing powdery materials such as pastel, chalk, and charcoal. Whether you choose glass or acrylic, always be sure the glazing material does not come into direct contact with the surface of the artifact. Prolonged contact can result in adhesion to the glazing, or can cause surface changes in the work. Glazing that filters ultraviolet radiation can help reduce the fading of colors or darkening of paper. Works glazed with ultraviolet filtering can still be damaged by high light levels and long periods of exposure.

SCENES FROM A FESTIVAL

Our absolutely wonderful Host Site Coordinator, Katy Ryan taking care of business! When you pass her in the halls, be sure to let her know what a great job she is doing!

The popular caricature sessions in the evenings are given by the very telented Kathleen Midlo (left) and Adnan Shati (right). Kathleen and Adnan, thank you so much for sharing your talents with us!

ON THE Menu

Breakfast
Orange Juice & Cranberry Juice
Scrambled Eggs
Sliced Fresh Fruit
Bagels & Cream Cheese
Fruited Coffee Cakes
Butter, Jellies & Marmalades
Coffee, Herbal Teas, Milk

Lunch
Tossed Salad & Dressings
Potato Salad
Honey Dipped Fried Chicken
Fresh Seasonal Vegetables
Parmesan Roasted Potatoes
Ciabatta Bread & Butter
Mini Turtle Bundt Cake

Dinner
Tossed Salad & Dressings
Potato Salad
Honey Dipped Fried Chicken
Fresh Seasonal Vegetables
Parmesan Roasted Potatoes
Ciabatta Bread & Butter

TODAY'S SCHEDULE

ARTISTS		PERFORMERS
Breakfast at Hotel *University Ballroom* *7-8:30 am*	7am	Breakfast at Hotel *University Ballroom* *7-8:30 am*
	7:30	
	8	
	8:30	Team Leadersmeet with Performers *H. H. Humphry Rm. 8:30am*
Team Leaders meet with Artists University Ballroom A 8:30 am	9	
	9:30	Rehearsals *Hubert H. Humphry Room* *9-11:30 am*
Chair Massages for All Participants *President's Room* *9 am-12 pm*	10	Chair Massages for All Participants *President's Room* *9 am-12 pm*
	10:30	
	11	
Lunch *University Ballroom* *11:15 am-12:30 pm*	11:30	
	Noon	Lunch *University Ballroom* *11:15 am-12:30 pm*
	12:30	Depart Hotel for Ted Mann Concert Hall *12:30 pm*
	1	Performers into Costume and Make-Up *Ted Mann Concert Hall* *1-2 pm*
	1:30	
	2	
Depart Hotel for Ted Mann Concert Hall *2:15 pm*	2:30	
	3	Final Dress Rehearsal with Orchestra *Ted Mann Concert Hall* *1:30-5:30 pm*
	3:30	
Final Dress Rehearsal with Orchestra *Ted Mann Concert Hall* *1:30-5:30 pm*	4	
	4:30	
	5	
Sponsors Reception *Hubert H. Humphry Room* *5-6:30 pm*	5:30	Sponsors Reception *Hubert H. Humphry Room* *5-6:30 pm*
	6	
	6:30	
	7	
Veterans Appreciation Buffet Dinner *University Ballroom* *7-9 pm*	7:30	Veterans Appreciation Buffet Dinner *University Ballroom* *7-9 pm*
	8	
	8:30	
	9	
Entertainment by Re-Creation, USA *University Ballroom* *9-11 pm*	9:30	Entertainment by Re-Creation, USA *University Ballroom* *9-11 pm*
	10	
	10:30	
	11	

A sincere **Thank You** to our **Visual Arts Committee**, the **Hospitality Room**, **Event Operations Center staff** and **Volunteers**!