

# Cultural Gold Mine

The chance to speak with people who have achieved a certain standard of success in their fields is always a stimulating opportunity for a college student. In this respect, as well as many others, Creative Arts Week, which ended yesterday, provided a gold mine for alert SUIowans.

Walking into a music class, one might find Darius Milhaud instead of the usual instructor, and the famous French composer was also present at various presentations of his music. Daily Iowan reporter Diane Grossett, interviewing him, found her training in French very useful as he expressed certain parts of his thought in his native language.

Some of the SUI students had met Milhaud before, as he has taught at the Aspen Music Festival in Colorado. Leonard Klein had studied under him there, so his "Concerto for Piano and Winds" was no surprise during the Thursday afternoon concert. Charles Hoag's "The Lonely Game," premiered at SUI earlier, was also presented Thursday.

Also repeated was David Lloyd's brilliant rendition of "Words of Love," the Bezanson-Engle song cycle, heard first at SUI in March.

W. R. Snodgrass, returning to campus with such symbols of success as his Pulitzer Prize and a published volume of poetry, "Heart's Needle," boosted Writers' Workshop morale — you, too, can succeed, pal, here's one who did. Go ahead, ask him how he did it . . .

Two New York City artists, who refused any other classification than "artist" (great for individuality but bad for headline writers) provided a pleasant interlude Wednesday morning as they discussed an amorphous topic, "The Visual Arts in Transition," in a concrete way. Not always agreeing, the two provided room for thought, although part of their discussion sounded uncomfortably like the usual "Oh-the-hard-life-of-a-dedicated-artist" which seems to come from most seminars. But how could anything be uncomfortable in 75-degree weather on a riverbank, sitting on the grass?

A pleasant surprise for a journalist during the Wednesday morning presentation was photographer Alfred Eisenstaedt of Life Magazine, who commandeered ladders, tree branches and people (notable or students) and arranged them for his pictures. Named Photographer of the Year in 1950, Eisenstaedt noted his 25th anniversary as a photographer in 1954, and is known for his superb portraits and for his sensitive news pictures. The voice of authority was speaking when he ordered Paul Engle and Donald Justice to move their class to another spot on the riverbank for a shot.

Crossing the bridge after the art discussion, we ran into Brooks Atkinson, former drama critic of the New York Times and terror of the New York stage from his fifth-row center seat. Atkinson's visit to SUI was unannounced, but not unnoticed – however, interviews were hard to come by.

“Eisie” covered Creative Arts Week in depth, to put it mildly. Not only did he hit the announced events – lightly – but also the little side affairs which accompany visits to SUI of famous people. Rumor has it that he turned down a visit to Kenney's – and what could be more appropriate – to photograph (and play, perhaps?) a poker game with some prominent players present.

Also in the reporting line, the journalist covering the week's events for Life Magazine, thrilled one SUI fledgling newshound when she asked her name and then said, “Oh, Elsie, this is the girl with the by-lines!”

And mixed with the frantic but rewarding week's productions was the announcement of former SUI orchestra conductor James Dixon's appointment as assistant director of the Minneapolis Symphony Orchestra – at the tender age of 32. It is a tendency of music reporters to think that the people they are covering – though unpredictable – are geniuses in their field. In this case it is especially gratifying to find out that the judgment was correct, and as a pretty safe guess we will venture the same prediction for Paul Olefsky, present SUI Orchestra conductor, who after an already-brilliant career is helping SUI musicians for awhile. After Wednesday night's concert, we feel that this “limb” is fairly safe for crawling.

So from the DI staff, a hearty “congratulations” to the Music Department, the Dramatic Arts Department, the Art Department and the Writers' Workshop for their Successful Creative Arts Week, and our hope that it will continue to be a stimulating part of campus life next year.

– Anne Stearns

**Photographer Leaves Campus—**

# Eisenstaedt: Artist On Film

By **DIANNE GROSSETT** and **JERRY PARKER** Staff Writers

On December 10, 1952, a small, dark man with a camera crowded like others similarly equipped in front of the giant Christmas tree illuminating New York's Rockefeller Plaza. Unlike the others, this man had scarcely an hour earlier photographed President-elect Dwight D. Eisenhower.

While hundreds of cameras flashed around him, the man was asked if he "had permission" to photograph the Christmas tree. He did not, he answered — but what of all the others. Did they have permission?

"They're only amateurs," came the reply. "We have to have written permission for professionals!" A "professional" since 1929, Life photographer Alfred Eisenstaedt smiled wryly in relating the incident. "Not an hour earlier I photographed the highest official in the country — and still could not take a picture of a Christmas tree!"

Eisenstaedt, 63, left the SUI campus Saturday after a two-week stay on assignment with Life reporter Elizabeth Baker. The team was here "to re-create in pictures the life of graduate students in the creative arts at SUI," Miss Baker explained.

Their interest is in more than the conventional classroom situation, she added — in how students relax, where they live, their work, pastimes, parties. They have visited several students' homes, browsed about the Art, Theatre and Music Buildings, and have even been to Kenney's.

Eisenstaedt pointed out that they do not know the publication date of the story — or even that it will be published. SUI was chosen for the possible feature, Miss Baker said, "because of its varied and active creative arts program which has national reputation." She mentioned outstanding persons such as Mauricio Lasansky and Paul Engle.

Asked whether this was an apology for Life's earlier issue calling SUI "not for the sophisticated," both Eisenstaedt and Miss Baker said they couldn't recall

seeing the article, and couldn't understand why the statement might have been made.

Named Photographer of the Year in 1954, Eisenstaedt has attained international reputation for his unique candid and sensitive portrait photography. Coming to the United States from his native Germany in 1935, he joined the pre-publication staff of Life a year later. An exhibition celebrating his 25th year with the magazine opens today in the new Time-Life Building in New York City.

Eisenstaedt has photographed 1,563 assignments for Life, and has taken more than a million negatives for the magazine. He has the greatest number of covers to his credit of any staff photographer.

"Eisie," as his colleagues call him, is perhaps best known for his studies of famous people, and has photographed most of the world's celebrated faces. The photographer prefers to call them "personalities," because the conventional portrait is usually an artificial head and shoulders shot.

His love for this type of work is the result of a love for people, Eisenstaedt said. "I get assignments — I don't know why I should get them — where mostly people are involved. And I get along very well with people."

Explaining the nature of his job as a Life photographer, Eisenstaedt said: "There used to be a joke that in covering a news event, if there was a bunch of photographers there, (indicating a point several yards away) the Life photographer would be off by himself here."

Part of the reason for this, Miss Baker explained, is Life's continual search for a different angle — "because we are a weekly magazine, and essentially a picture magazine, with a goal of interpretative news."

Miss Baker is a graduate of Barnard College of Columbia University. Before joining Life's staff she spent several years in India as a writer for "The American Reporter," a weekly newspaper published in 12 different languages by

the United States Information Agency.

Speaking of the whole field of news photography, Eisenstaedt said simply — "If you don't have pictures, there's no story!" In his efforts after an "angle," Eisenstaedt said "I have literally taken pictures from the gutter. Once, while at SUI, I shot while jumping up and down on a ladder. Miss Baker was afraid I would fall off and be killed."

"I just wanted to be sure nothing happened to kill the story," Miss Baker countered.

Eisenstaedt is a great lover of music and has photographed countless famous conductors and musicians. Among his personalities done during his stay at SUI is distinguished French composer Darius Milhaud, and Mauricio Lasansky.

The photographer was "amazed at how wonderful this orchestra is," praising the University Symphony. "They aren't like bricklayers," Eisenstaedt smiled. "They rehearse as long as they have to to get what they want. With my work it is the same — for love, not money."

Not true to the common stereotype of the photographer, Eisenstaedt said "I never carry a camera when I am not working." Miss Baker, somewhat surprised, asked "What would you do if Ingrid Bergman fainted on the subway in front of you?"

"I would let her faint," the photographer quipped.

Recalling a young South African who joined Life's staff a short time ago, Eisenstaedt illustrated that "you don't need a camera to be a good photographer." The boy didn't own a camera, and continually had to borrow one to work. "But it's the same as any artist," Eisenstaedt said. "If Rembrandt did not have hands, he would have painted with his feet."

Though the pace is grueling on assignments — from "dawn to midnight," Miss Baker said — the photographer may have days, even weeks, when he is able to relax. Quite often, however, he will return from one assignment to find another waiting. "Already, while I am here," he said, "Life is asking me when I can do a portrait."

Mrs. Eisenstaedt's attitude toward her husband's work is one many husbands might envy. "First comes work, then comes family," she told him. Quipping that he might have been a clerk in a dime store coming home each night at 5:30, Eisenstaedt explained that his work knows no hours.

The adage of the 50-50 affair in marriage takes a new turn for the photographer. "Elsie" weighs his time 51 per cent Life — 49 per cent wife. Mrs. Eisenstaedt, an Englishwoman from Capetown, South Africa, remains at their Long Island home while her husband is on assignment.

The photographer has been

through Iowa before — the first time to cover a football game at ISU, and once, nearly 20 years ago, to photograph corn magnate Roswell Garst. The Life reporter working with him on that trip was a young man new to the staff — John Dos Passos.

Perhaps the most prized moments Eisenstaedt has of the famous faces he has photographed is a collection of autograph books. Eisenstaedt displays the imposing signatures with obvious pride, pointing out messages from Irving Berlin, Nelson Rockefeller, Gypsy Rose Lee, John and Jacqueline Kennedy, Bernard Baruch, Van Cliburn, Stokowski, and hundreds of others. Two of the new hands in his book is Darius Milhaud, who penned "a souvenir of Iowa."

The autograph book overflows with messages of praise for the photographer. Special sentiments include hand-drawn sketches, fragments of music, an illustrated tale of Peter Rabbit, and a hand-written poem by Robert Frost.

Eisenstaedt recently spent several weeks in Washington photographing the President and his new administrators. Life's official color portrait of Kennedy which appeared about six weeks ago bore Eisenstaedt's credits. During his stay in Washington, the photographer added a second message from Kennedy to his book.

"To Alfred Eisenstaedt, who has caught us all on the edge of the New Frontier. What will the passage of the next four years show on his revealing plate?"