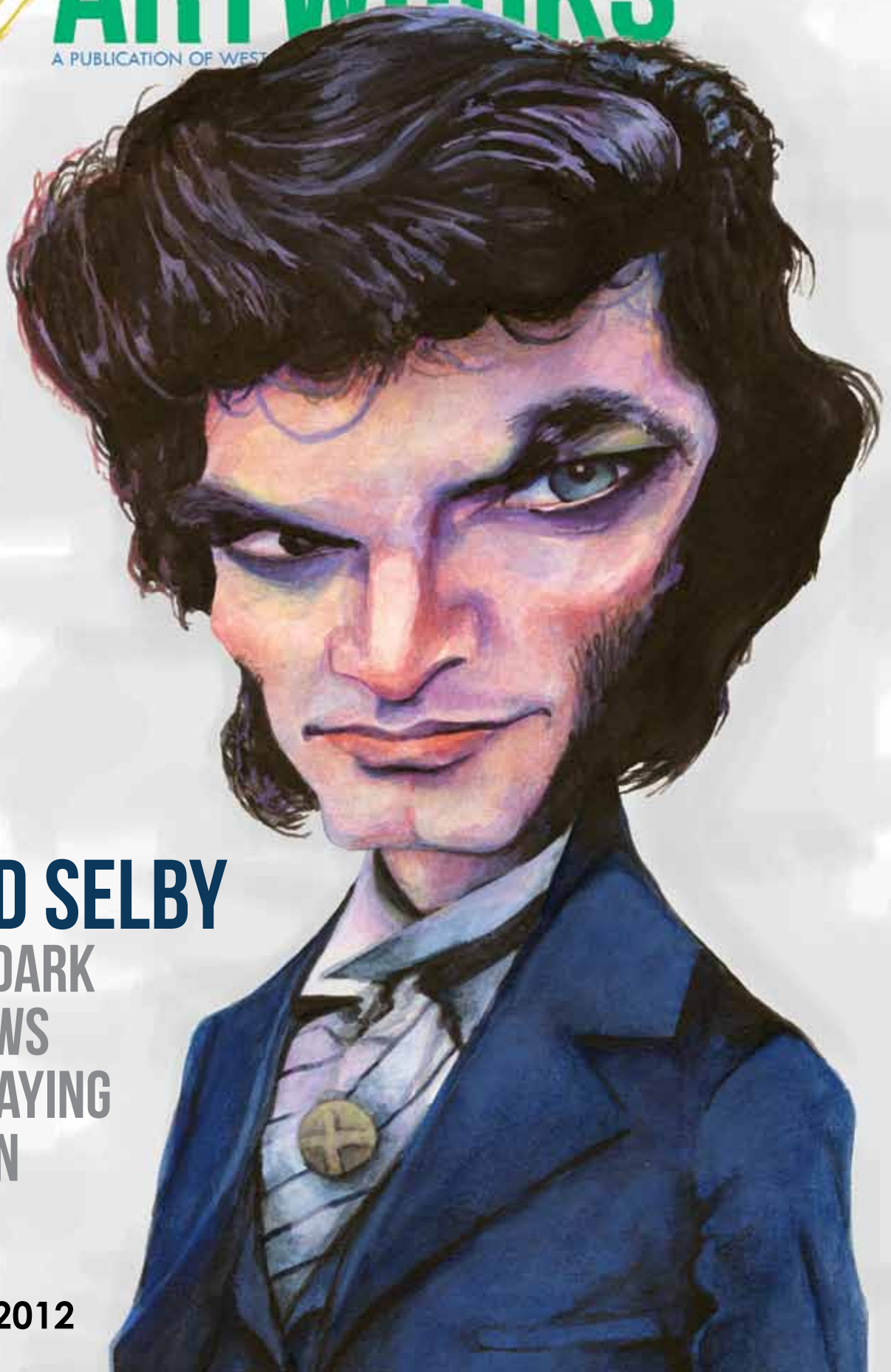




ARTWORKS

A PUBLICATION OF WEST



DAVID SELBY

TALKS DARK
SHADOWS
AND PLAYING
LINCOLN

SUMMER 2012

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SUMMER 2012

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A MESSAGE FROM THE DIRECTOR



What makes the West Virginia artist different? I believe it is that pride we have in ourselves and one another that allows us to celebrate our collective accomplishments. When someone from West Virginia is out there in the world, we lift them up, and support them as our own, as we should. Likewise, artists who leave our borders to discover great things seldom forget their roots. They take that pride with them and wear it as a mark of honor.

"I am from West Virginia!"

Jeff Pierson and David Selby in Washington D.C. in during the production of *Heavens are Hung in Black* at Ford's Theatre in the Winter of 2009.



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COVER IMAGE: David Selby as Quentin Collins from the television show "Dark Shadows".
Illustration by Jeff Pierson, © 2012



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HADDY BRINGS A NEW FACE TO SPECIAL EFFECTS ARTS

BY JEFF PIERSON

Charleston native Robert “RJ” Haddy, special effects artist and Capital High School teacher, was one of 14 contestants in the second season of the Syfy show, *Face Off*.

Haddy earned his spot on *Face Off* by winning the 2011 Comic Con Syfy Viewer’s Choice Contest in San Diego. Using prosthetics, body paint, airbrushing, molding and 3-D design, contestants

transformed a live model into a ghoulish creature.

Haddy’s creativity was evident, even as a child. “When I was in elementary school, I often received report cards that said, ‘Draws too much in class,’” Haddy recalls.

Science fiction and fantasy movies such as *Star Wars* and *E.T.* captured Haddy’s attention.

“Watching these movies and then drawing the characters is pretty much how the bug, so to speak, bit me!” Though Haddy recognized his passion early on, he also understood working in Hollywood was a lofty dream.

As a back-up, Haddy planned to become a dentist, a profession he knew would lead to a secure financial future and keep his parents from worrying too much about their artistic child. “When I was younger, I really wanted to be a dentist and now I use a lot of dental appliances and techniques in my work. It’s funny how things work out.”

As a student at Capital High School, Haddy received support from art teachers Mary Smith and Molly Robinette. “I was very fortunate to have my creativity supported at Capital High. These two teachers fostered the drive I needed to devote my life to my passion.”

Smith and Robinette recognized his talent after he made a set of puppets out of latex. “I read some arts magazines about how to make puppets like in the movies and then I did it.” When *Beetlejuice* and *Batman* were released, Haddy remembers thinking, “That’s some really cool stuff on these people’s faces and I want to know how to make people look like that.” He understood “the latex used on the actor’s faces was the same stuff I’m using to make my puppets.”

Haddy went on to study filmmaking at Santa Monica College and special effects and make-up artistry at the Joe Blasco Make-Up Artist Training Center in Hollywood.

He also worked in Los Angeles at Alterian Studios, a shop focused on making masks, monsters, miniatures, and animatronics. “I



RJ’s Tim Burton challenge during season two of *Face Off*

was lucky enough to work for someone I looked up to and it was an experience I will never forget,” Haddy said.

While at Alterian Studios, Haddy worked on the movie *Batman and Robin*. “After an experience like that, there was no turning back, though I missed the West Virginia hills.”

Eventually Haddy left California and returned home to be with family. He also returned to Capital High, where he worked with students in the theater

“When you grow up in West Virginia, you don’t really feel that that is an option to work in Hollywood,” notes Haddy. “My time on *Face Off* has given me the option of staying at home without being cut off from other opportunities.

department. Eventually he was offered a full-time position teaching television broadcasting courses.

“Capital High offers a total production curriculum, including courses in film, multimedia, design, make-up artistry and puppetry,” Haddy said. “I feel lucky to be able to foster the dreams of future movie-makers and special effects artists.”

In fact, it was his Capital High students who first introduced the idea of auditioning for *Face Off*. “They showed me some clips on the Internet and

we ended up watching most of the first season during our lunch breaks. When the season ended and the producers announced that they would begin auditions for a second season, I was very interested,” Haddy said.

During *Face Off*, Haddy participated in 10 challenges. In his favorite challenge, Haddy was asked to create a character that would be at home in a Tim Burton film. His bellhop character was named one of the top three in the challenge, securing Haddy a place in the final competition, which was ultimately won by Rayce Bird of Shelley, Idaho.

Haddy’s experiences on *Face Off* gave him a new outlook on his career. “The show gave me a visibility the likes of which I never could have imagined. It has given me the option of staying here at home without being cut off from other opportunities,” said Haddy.

Since returning from the competition, Haddy has started a series of workshops in make-up and special effects, and continues dreaming of new ways to create ghoulish creatures for the stage and film. “When you grow up in West Virginia, you don’t really feel that that is an option to work in Hollywood,” notes Haddy. “My time on *Face Off* has given me the option of staying at home without being cut off from other opportunities.”

To learn more about Haddy’s experiences on *Face Off* and to learn more about his workshops, visit www.radfxco.com.



RJ in the workshop. Photo courtesy NBC/Universal

HUNTINGTON MUSEUM OF ART DOODLING FOR GOOGLE

BY RENÉE MARGOCEE

The Huntington Museum of Art is exhibiting the Google doodles of 10 young West Virginia artists.

Another young West Virginia artist, Alisa Pugacheva, 13, of Morgantown, is having her Google doodle featured in an exhibit at the New York City Public Library. Pugacheva's doodle, which was inspired by Charles Dickens' classic *Great Expectations*, was the West Virginia winner in this year's "Doodle 4 Google" contest.

For the past five years, the web giant Google has given students in grades K-12 a blank canvas to create their own version of the familiar Google logo by sponsoring the nationwide competition.

This year's winning doodler, second-grader Dylan Hoffman of Wisconsin, took home a \$30,000 college scholarship and a \$50,000 technology grant for his school. For the first time, Google also partnered with Crayola crayons to offer the additional honor of being featured on a special edition of Crayola's 64-pack of crayons.

"Hanging the pieces on display in an actual museum is a big deal," said Margaret Mary Layne, executive director of the Huntington museum. "It takes the competition to a whole new level. It gives these kids the credibility they deserve."

The theme for this year's competition, "If I could travel in time, I'd visit ..." drew more than 114,000 entries nationwide.



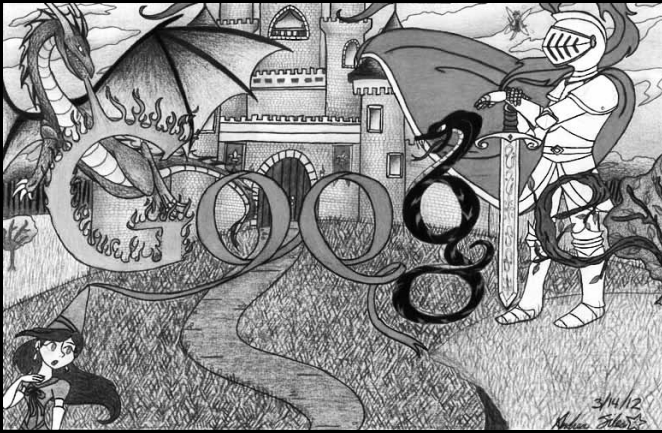
State finalist Devon Elliot, 10, of Charleston poses with her Egyptian themed doodle. Photo by Renée Margocee

Students' doodles were judged by a combination of Google employees and a panel of guest judges that included well-known actors, singers, illustrators and cartoonists. Submissions are divided into five groups: grades K-3, grades 4-5, grades 6-7, grades 8-9, and grades 10-12. The judges narrowed the pool down to 250 state finalists across all grade groups.

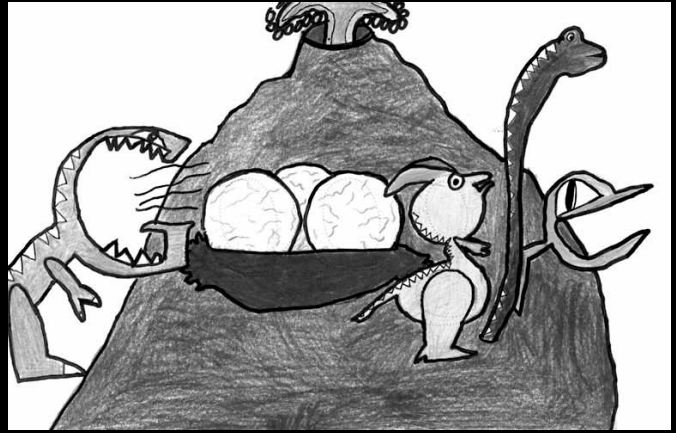
From the state finalists, the panel selected 50 state winners. The public was then invited to vote online for their favorites to help determine the national finalists. Google executives selected the national winner from the top doodles in each age group. The winning doodler was announced May 17, 2012, at an event in New York City.

The Huntington Museum of Art exhibit in the Virginia Van Zandt Great Hall showcases the work of the state finalists and five additional "special doodlers."

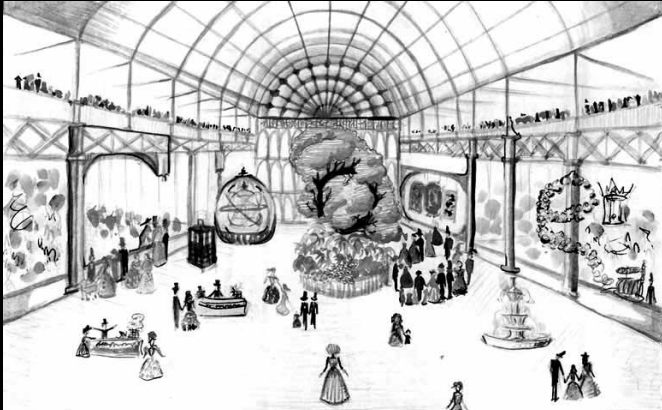
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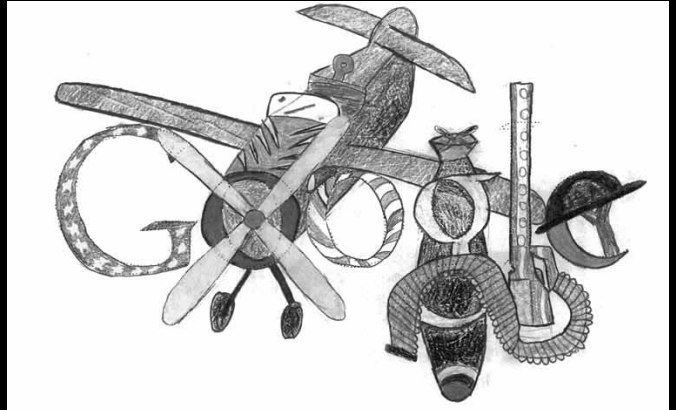
Andrea Siles-Loayza, 17, of Charles Town



Blake Lockhart, 9, of Huntington



Alisa Pugacheva, 17, of Morgantown



Blake Lockhart, 9, of Huntington

State finalist Devin Elliot, 10, of Charleston, couldn't agree more. She proudly posed with her Egyptian-themed doodle during a reception at the museum.

"As soon as I found out about it, I knew I wanted to do it," she said of the contest. "I have always been interested in Egyptology, so I chose the theme of ancient Egypt. When planning my drawing, five images popped to mind immediately."

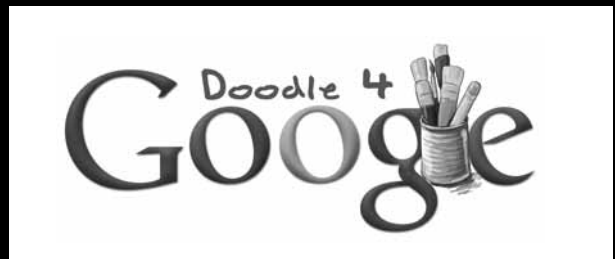
Other West Virginia finalists whose work is on exhibit include Blake Lockhart, 9, of Huntington, Gaetano Fuscardo, 13, of Weirton, and Andrea Siles-Loayza, 17, of Charles Town. Lacking parental permission to release the last names of children whose works fall under the "special doodlers" category, Google only released limited information about them. They are Mickey R., 16, of Kenna; Avery L., 14, of Morgantown; Hunter B., 14, of Salt Rock; Natalia B., 15, of Morgantown; and Isabella N., 13, of New Cumberland.

Each state winner won a trip to New York, a Wacom design tablet, and a T-shirt printed with their doodles on it. All regional finalists' doodles are on display at the New York Public Library.

Each of the other state finalists received an official winner's certificate and are featured on the "Doodle 4 Google" contest website.

"We've been promoting the positive impact of creativity in children for 60 years. Having Google illustrate the importance of the arts in education and being asked to take part in the celebration feels really good," Layne said.

The Huntington museum is open from 10 a.m. to 9 p.m. Tuesday, 10 a.m. to 5 p.m. Wednesday through Saturday, and noon to 5 p.m. on Sunday. For more information, visit www.hmoa.org.





A SIGN OF THE TIMES



BY RENÉE MARGOCEE

Over the past 30 years, accessibility issues have been brought to the forefront of everyday living. Successful strategies have helped to remove barriers faced by those with accessibility issues. Today, we have handicapped parking, access ramps into public buildings and larger fonts in exhibitions, all necessary components for creating an accessible world for all citizens.

As we continue to search for ways to have a universally designed society, we are more aware of the unaddressed obstacles we still face today. For example, can you imagine attending a foreign film that lacked subtitles? While the viewer may be able to follow the story, many of the nuances would be lost because of the language barrier. For members of the deaf and hearing impaired community, attending live performances can be a source of both entertainment and frustration.

The National Theatre of the Deaf (NTD) has been working since 1967 to dissuade the myth that individuals who are deaf cannot appreciate the arts and to educate and enlighten society about deaf culture.

NTD reminds us that acting is creating art with your body and soul. Music, visual and performing arts are all capable of conveying deep messages without the spoken word. Sign language is the unique language that uses body gestures and facial expressions to communicate with others. These characteristics are also essential in successful stage performances, as acting relies heavily on movement and facial expression. While most dramatic productions rely on human speech to reach the audience, the instrument of the human body and its innate communication capacity is what captivates and truly hooks the audience. Today, many theatrical productions offer American Sign Language interpretation during performances.

This summer Theatre de Jeunesse, a Mid-Ohio young adult theatre arts organization, invited sign language interpreters to attend a workshop titled "Sign Language Interpretation For The Stage," which explored the differences between interpretation for the stage versus signing for other types of events. American Sign Language Theatre certification information was also covered during the workshop. Those in attendance were invited to the musical comedy *Once Upon A Mattress* in the Hermann

Fine Arts Center on the campus of Marietta College. While attending the special performance which included stage interpretation, participants were able to experience firsthand the powerful difference stage interpretation can make for the hearing impaired.

Presenters Janelle St. Martin and Brianna Butler together have more than 30 years of experience in interpreting for stage productions and offer ongoing support to those interested in learning more about American Sign Language.

Contact Linda Buchanan at (304) 354-7506 or email lindabn2art@yahoo.com for information on upcoming events



Sign Interpreter Jasmine Campbell

Legislative Leaders

REFLECT ON THE INFLUENCE OF THE ARTS

Delegate Charlene Marshall-Monogalia County



Having lived in Monongalia County my entire life, I have witnessed how the rapidly growing arts programs in this area have benefitted residents, especially our students. We have so many artists and performers in our midst and West Virginia University's art series brings to us a steady stream of great traveling shows and exhibits.

When I served as mayor of Morgantown, I was privileged to be on the forefront of the effort to preserve our historic Metropolitan Theatre and sat on the board of the Morgantown Theatre Company because I see great value in their contributions. I believe the Legislature also must be vigilant about working to preserve and encourage arts programs throughout West Virginia.

Delegate Mary Poling - Barbour County



As an educator, I can't stress enough the importance of arts in a student's intellectual development. Aside from the general appreciation of both the visual and performing arts that a child gains through such exposure, a student has an opportunity to acquire and perfect skills that can be carried over into other careers and avenues of life. There is a certain confidence and awareness that an arts education instills, and that is invaluable.

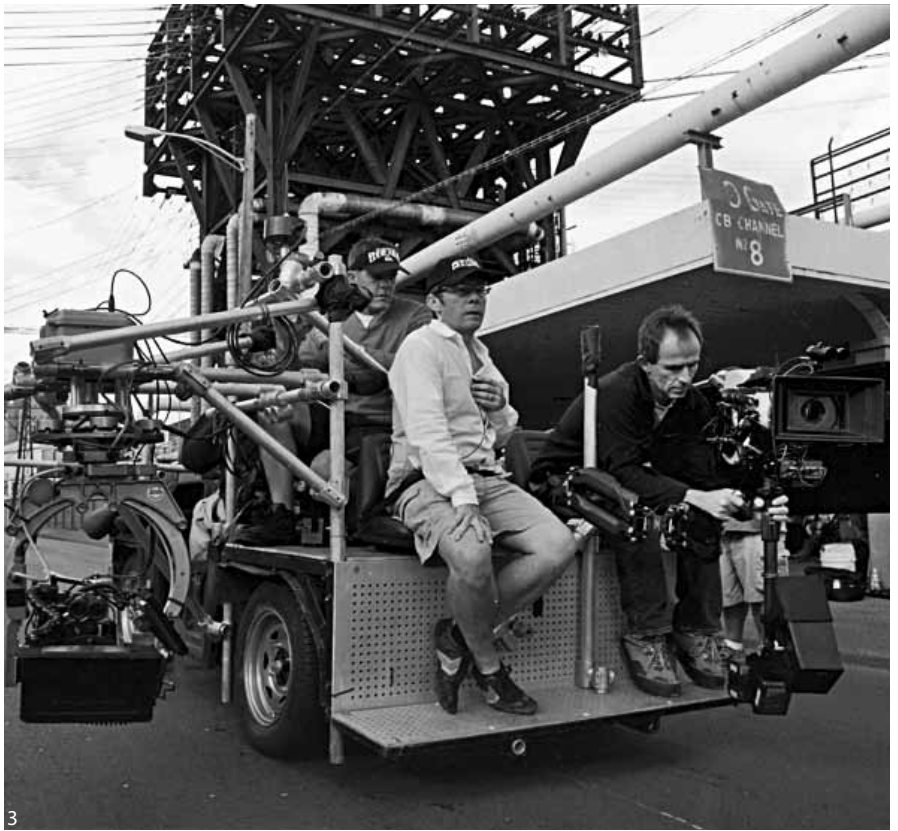
From my perspective as a legislator and active member of my community, I also believe that a key element of a thriving economy is a lively and diverse arts culture. Each region of the state contributes a unique cultural experience that adds to the quality of life for our residents and encourages tourism and economic development. It is important that we as legislators are cognizant of that fact.

Senator Jack Yost - Brooke County



The arts are a vast subdivision of culture, composed of many creative endeavors and disciplines. The arts have been an important part of my life since childhood and have enhanced the quality of my life.

Participation in the arts and arts learning has long been believed to support the development of human potential. Landmark studies have associated arts participation and arts education with cognitive, social, and behavioral advantages in individuals across the lifespan: in early childhood, in adolescence and young adulthood, and in later years. As a state senator, I have enjoyed and remain committed to ensuring that sufficient resources are provided to arts organizations.



FILMING IN WEST VIRGINIA

BY JEFF PIERSON



1. *Doughboy*, a FlyOver Films and Route 40 Pictures feature starring Terry Kiser, shot for several weeks in Wheeling in 2011. Photo courtesy of FlyOver Films and Route 40 Pictures.
 2. *Out of the Furnace*, a feature film by Relativity Media directed by Scott Cooper starring Christian Bale, Woody Harrelson, and Casey Affleck, spent time filming at the former West Virginia Penitentiary in Moundsville in April 2012. Photo by Tricia Goode of Goode's Lifetime Memories. 3. Directed and written by J.J. Abrams and produced by Steven Spielberg, *Super 8* shot in Weirton for several weeks in fall 2010. Photo courtesy of Paramount Pictures. *Super 8* is now available on DVD and Blu-ray. 4. *Unstoppable*, a 20th Century Fox feature starring Denzel Washington, shot for a week in West Virginia in 2009, including one day on the Market Street Bridge near Follansbee. Photo courtesy of the West Virginia Film Office. Science + Fiction shot for a week in WV in the New River Gorge area in 2010 for a Degree Deodorant campaign, *Degree Men's Chain of Adventure*, featuring Bear Grylls and Mark Messier. Photo courtesy of the West Virginia Film Office



West Virginia has played host to countless film crews and production companies over the years. Films like *The Deer Hunter*, *Primal Fear*, *Stage Struck*, *We Are Marshall* and *Super 8* have all been filmed right here in our backyard.

However, attracting filmmakers to West Virginia is not an easy task. Months of planning go into securing locations and making connections with local resources such as networking with West Virginia crew members and extras, identifying local technical support options plus arranging travel and lodging accommodation. The list of objectives is daunting, but more and more film crews look beyond the obstacles and are finding ways to work in the mountain state.

Once a production company commits to filming here, an army of people make a temporary home in our West Virginia hills. These experiences work to provide learning opportunities for local folks who work in film, but the learning experience is not one sided. Working on location provides a platform for crew members who are new to the state to experience our rich Appalachian heritage while witnessing our excellent work ethic and unbeatable hospitality, a win-win situation.

FROM THE WEST VIRGINIA OFFICE

What attracts filmmakers to West Virginia?

JAMIE COPE, film office location services

coordinator: The focus used to be on location, location, location. Now, nine times out of ten, decisions are made based on cost. Of course, the look still has to be right but other considerations like tax credits come into play. As with any business searching for a good location, a state's financial incentives can be the most important element for filmmakers. For instance, a script set in the desert will have limited options when searching for locations.

What are the contributing factors for West Virginia's growth in the film industry?

PAM HAYNES, film office director: Having a competitive tax incentive program like the West Virginia Film Industry Investment Act has been a key factor in attracting attention to West Virginia as a possible film location. Before the tax incentives were established, West Virginia was not included in the conversation. Now we sit at the same table as other states when courting the decision makers.

Our film office effectively targets marketing and advertising dollars while choosing trade shows wisely. For instance, the American Film Market, one of the premiere trade shows in the world, limits the number of film commissions that may participate and we are lucky to be included. The attention we receive during this event is high profile and brisk. We also advocate for West Virginia with the Directors Guild of America and the Producers Guild of America, among other places. We take full advantage of our limited trips to Los Angeles

by scheduling meetings with key decision makers at studios, television companies, and independent film studios where we pitch all of the great attributes our state has to offer.

What does the state of West Virginia offer filmmakers to bring shoots here?

PAM HAYNES: In addition to our competitive tax incentive program, West Virginia has a skilled workforce with a good work ethic. We also enjoy ample diversity among locations ranging from the extreme rural to urban metro environments. We can offer everything from low lying hills to rugged mountains. Both panhandles are particularly marketed because of their close proximity to international airports.

What is the role of the film office in bringing production companies to West Virginia and how do you assist filmmakers while they are here?

PAM HAYNES: We subscribe to a number of production lead resources and make connections with decision makers to obtain early leads, allowing us to aggressively compete in a tight market. During our annual trips to Los Angeles, we meet one-on-one with producers, production designers, location managers, and other studio heads to pitch the state's positive attributes.

When a prospect has been hooked, our work varies based on the client's needs. They may require location scouts, logistical and technical support, introductions to business and governmental leaders, assistance coordinating road closures, and much more.

JAMIE COPE: In addition to scouting locations for a specific client's request, we maintain an ever-growing online locations library, which currently contains more than 40,000 images relating to more than 3,700 locations across the state. The library is searchable by anyone 24/7 and is one of the film office's best resources in promoting the state's diverse locations.

How have West Virginia's nationally known stars helped make filming in West Virginia an attractive venture?

PAM HAYNES: We are working with a number of high profile West Virginians to recruit more film business to the state. It is too early to speak about these efforts, but we anticipate some news in the not too distant future.

FROM THE FILM DIRECTOR

Can you tell me about your experience of shooting West Virginia?

SCOTT COOPER, Director, Out Of The Furnace: Shooting in West Virginia was a wonderful experience. The community was very supportive and encouraging to us. I wrote specifically with the Moundsville Prison in mind and it was very exciting to shoot in such a unique and special place. Unfortunately, due to time constraints, I wasn't able to spend as much time as I'd like in West Virginia, but plan on returning.

FROM THE LOCAL CREW

What was your first experience working on a production here in West Virginia?

STEPHEN SCHMIDT: My first gig in the state was a commercial for the West Virginia Lottery. Like a lot of first-timers, I was trying to get some movie projects started and quickly realized it was going to take a lot more money and personnel than I had. I hadn't considered being brought in to work on television ads, but once it became an option I was eager to do so. I met some of the best people West Virginia has to offer, guys like Larry Dowling and Chip Hitchcock from PBS in Morgantown and Lance Schrader and Kenny Thomas in Charleston.

What are some of the most memorable shoots you have worked on?

STEPHEN SCHMIDT: There were some network things that came into this area and were a real blast to work on, like *Insomniac with Dave Atell* (2002). Dave was so personable and was always chatting us up. We spent three nights working with him. He really is a funny character, like the guy in your gang who is always busting jokes. He took the time to know our names and is a really great guy.

In 2011, I got a job working for *Animal Planet*. There was a fella up in Jackson County who lives in a trailer with about 30 rattlesnakes. I filmed him and his snakes for *Animal Hoarders*. An EMT had to

be present before I could go into the trailer. At the other end was a room where he'd been breeding rats to feed the snakes. I'd been shooting back and forth between the room with the snakes and the room with the rats for about five days before being informed by the animal rescue guys that I had a rat scent, which actually encouraged the snakes to hit me with a feeding strike because I smelled like one great, big rat.

In this field you met some amazing people. I have had the pleasure of working with people like Charles Barkley, Jane Seymour, Raquel Welch, John Corbett, Todd Rundgren, Bobby Womack, and Billy Cox. I've also enjoyed working with a lot of my friends who may yet become renowned, like Jennifer Swanson, Anna Sale, and Bob Wilkinson.

What do the local production crews typically do?

STEPHEN SCHMIDT: We are mostly geared to work with television production crews in positions like camera, audio, jib cranes, and lighting. Film workers in West Virginia have to be flexible. For example, I invested eight thousand dollars in sound gear because networks will send in a producer and camera guy, but want someone local to do sound. *America's Most Wanted* and *House Hunters* are two of the shows I've done sound for in our area.

RECENT PRODUCTIONS MADE IN THE MOUNTAIN STATE

Stephen David Entertainment filmed in the eastern and northern panhandles during October, November and December 2011 for its tentatively titled miniseries *The Builders*, expected to air on a cable network later this year.

Recently, Flyover Films and Route 40 Pictures, the filmmakers behind last year's *Doughboy*, shot *Random Acts of Christmas* in Wheeling during March 2012. A Christmas release is planned.

Out of the Furnace, a feature film by Relativity Media starring Christian Bale, Woody Harrelson, and Casey Affleck, spent time filming at the former West Virginia Penitentiary in Moundsville in April 2012.

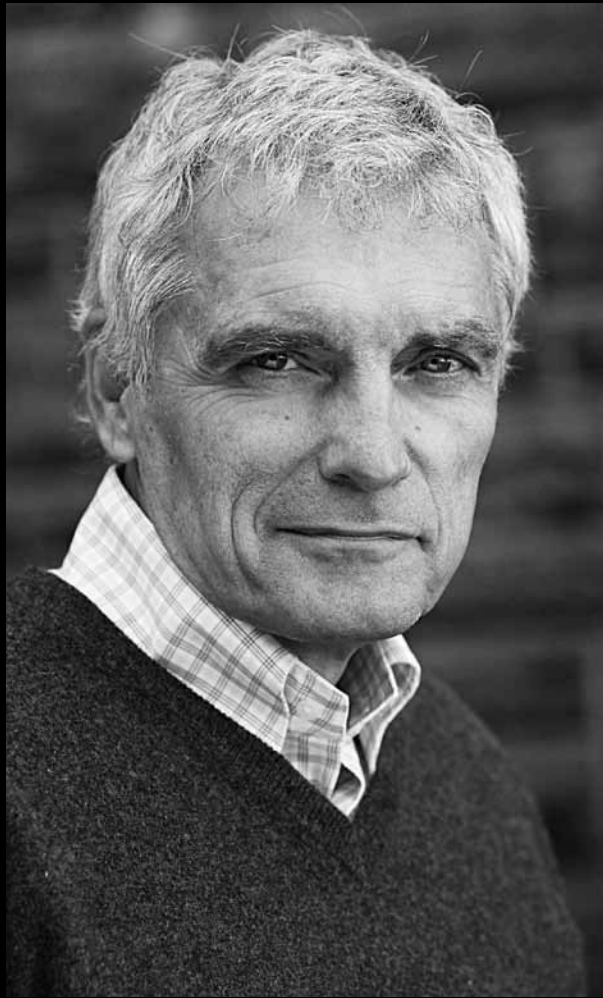
In the fall of 2010, *Super 8*, the J.J. Abrams, Steven Spielberg blockbuster, filmed for several weeks in the steel city of Weirton. It was released on DVD last November.

Stark, a Swedish company, shot commercials for Volvo Trucks on the New River Gorge Bridge and on I-64 in Charleston.

The History Channel series *American Pickers* and *How the States Got Their Shapes* both shot in the Mingo County region, nicely dovetailing with the record-breaking miniseries *Hatfields & McCoys*.

The History Channel tapped a Huntington production company to film a companion documentary to its miniseries *Hatfields & McCoys*. Trifecta Productions shot *America's Greatest Feud: The Hatfields & McCoys* in Matewan, Williamson, Huntington and other areas last year.

**FOR MORE INFORMATION ABOUT FILMS
MADE IN WEST VIRGINIA GO TO WVFILM.COM**



A CONVERSATION WITH DAVID SELBY

BY JEFF PIERSON

*One of the most popular characters on the original gothic daytime drama *Dark Shadows* was named Quentin Collins. The character debuted in 1968 as a terrifying ghost from the Collins family past. The villainous character, who led *Dark Shadows* to the height of its popularity during the show's later years, was masterfully portrayed by West Virginia native David Selby.*

Selby was born in Morgantown, West Virginia. He earned both a Bachelor's Degree in Science and a Master's Degree in theater from West Virginia University. Later, he attended Southern Illinois University at Carbondale, where he received a Ph.D. from Southern Illinois University.

*In 1963, while performing in a summer stock production of *Honey in the Rock* in Beckley, Selby fell in love with and married Claudius Newman. Newman supported his dream of becoming an actor and the couple moved to New York City. Selby credits being in the right place at the right time for much of his success.*

*David looks back on his memories of *Dark Shadows* very fondly. He is one of four original cast members to make a cameo in the Tim Burton reimagining of *Dark Shadows* starring Johnny Depp as Barnabas Collins. He was joined by Kathryn Leigh Scott (Josette duPres), Lara Parker (Angelique) and the late great Jonathan Frid, who portrayed Barnabas Collins on the series.*

Recently Selby shared his thoughts on acting and his West Virginia heritage with Director of the Arts, Jeff Pierson.

Jeff Pierson: What was that moment in your life that you knew you wanted to be an artist?

David Selby: The embryo of that notion began in high school. It took the form of daydreams about what I could do with my life. I pretended to be (in my imagined world) a singer, an actor, the president, etc. After my first year of college at WVU, I met a man, Charles Neel, who taught an acting class. He told me to take it. I did. That made all the difference. From then on, I never thought of doing anything else.

JP: How does being a West Virginian impact your approach to acting?

DS: Being from West Virginia stamped me with a sense of being. The wonderful writer Wallace Stegner said that once you have reached the age of eight, your personality is formed, the country around you has left an indelible imprint for life. West Virginians plant their feet on the ground with a hard bottom common sense attitude about life. My approach to acting is somewhat the same. Find the petticoat and then the dress as the director, Jose Quintero once told me. Don't complicate things. Keep it simple.

JP: When you were getting your start, what actors/artists inspired you?

DS: There were so many I liked and like today ... Johnny Depp for instance ... wonderful. Older ones: Dick Powell, Spencer Tracy, Gary Cooper, John Garfield, Errol Flynn (I wanted to be a swash-buckler), Paul Muni, Marlon Brando, ... others: Peter O'Toole, Laurence Olivier, Alec Guinness, Humphrey Bogart, Sean Connery, women ... Barbara Stanwick, Katherine Hepburn, Betty Davis, Uta Hagan, Irene Dunn ... there are just too many. You borrow from everyone. I like to go see paintings, stand on the corner in NYC ... You never know what will inspire, give you an idea.

JP: Can you talk about the challenge of leaving the state you love in order to be successful as an actor?

DS: You have to go where the coal is, someone once told me. Acting lightening, at that time, wasn't going to hit me in Morgantown. What I got was a tremendous window of opportunity at WVU. My wife-we met in Beckley when I was in *Honey In The Rock*-gave me the courage to leave the state for good. There were not the possibilities that exist in

the state today. The Internet has opened the door to doing creative work wherever. You don't have to be in New York or Chicago or Los Angeles. You can live in Charleston or Kingwood.

JP: You have played a diverse array of characters over the years. Do you have a favorite?

DS: No favorite. I liked characters like Quentin and Richard Channing because they had a bit of the rogue in them ... independent souls.

Channing was more fun ... could be lighter at times than say Quentin could be but then Quentin had a curse.

JP: Which character has been the most like David Selby?

DS: I have never played a character from West Virginia. They all have had some of me in them simply because I played them. I always like my characters, but it is fun to wear the black hat at times.

JP: Everybody wants to know whether the Quentin Collins sideburns were real?

DS: Not at first but after awhile I grew my own. Then had to cut them for another role.

JP: You come home to West Virginia to perform and continue to be involved here in the state. Can you talk about the importance of coming home?

DS: My brother, Craig, and sister-in-law, Sue, live there. Many of my dear friends live in West Virginia. Contrary to Thomas Wolfe's "You can't go home again," I have never had that problem. We love coming back. My wife, as I mentioned, is from Beckley and she has a niece and her family there along with many friends. At one time, years ago, we put an offer on a place in West Virginia but it fell through and our children loved California, so this is home but West Virginia is in our hearts.

JP: You are an accomplished actor, voice artist, poet, playwright, and author. Do you approach each discipline the same? How do they differ for you?

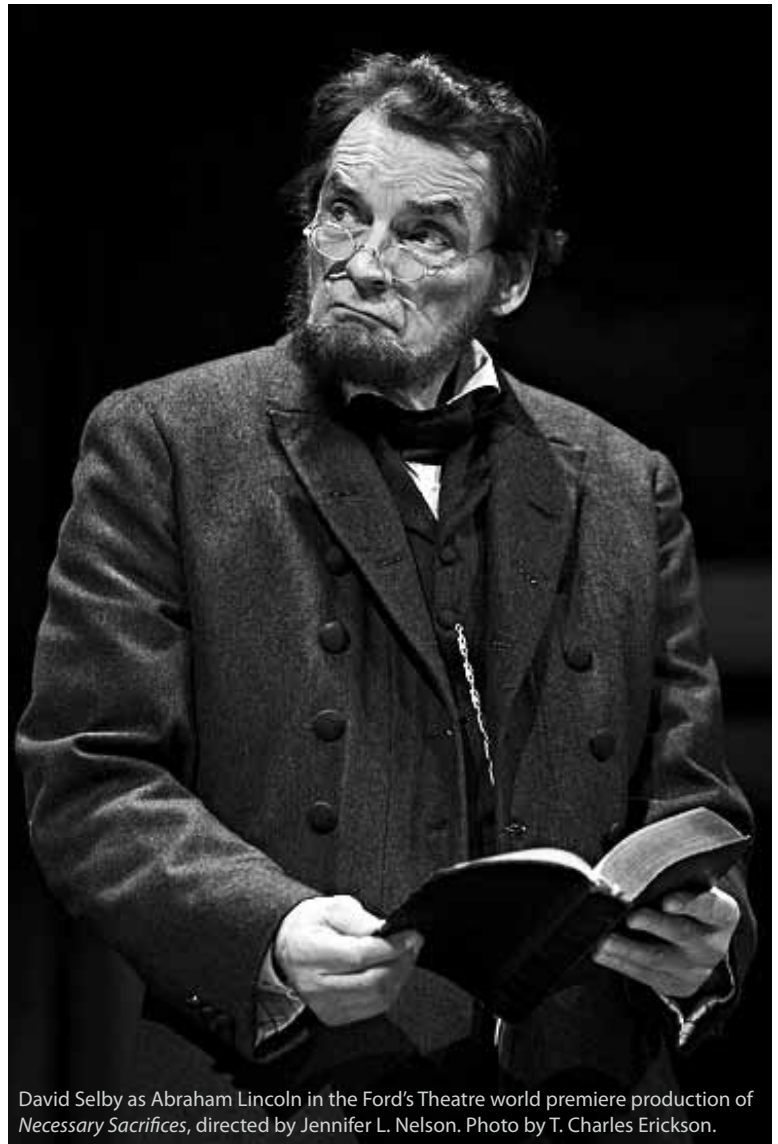
DS: They all have their own personalities. The stage has the audience, and the immediate reaction. You have to reach the back row. Of course today many theaters use mics so actors don't have to project their voices as the actors of old. The approach to acting is the same no matter whether film, stage, television, etc. Each thing requires persistence, staying the course, having a good work ethic. Writing is sitting alone in a room and living in a world that you control unlike the real world. That is quite nice.

JP: Your portrayal of Lincoln on stage only skims the surface of your knowledge and admiration for this man. How do you approach playing such a complex person?

DS: No different than other characters. There is a vast history of Lincoln, over 17,000 books, new ones every year. Someone always has an opinion, a "new" take. One does feel a responsibility to get Lincoln right, but you can't be intimidated by the man or what others say about him. You have to break away from the myth. He was a husband and father. He was ambitious, and a very astute politician. He was a great leader with a sense of empathy even greater.

JP: You have played Lincoln in Ford's Theater. Can you talk about the experience of playing him in that space?

DS: Playing Lincoln at Ford's is a privilege and honor. My two plays there have been highlights for me as an actor. I feel President Lincoln is watching over me from his box.



David Selby as Abraham Lincoln in the Ford's Theatre world premiere production of *Necessary Sacrifices*, directed by Jennifer L. Nelson. Photo by T. Charles Erickson.

JP: How do you feel about the new *Dark Shadows* film?

DS: Tim Burton does not shy away from the big things, the largeness of our lives. When we do not edit ourselves, when our dreams and inner beings take us to that other world where the shadows can be stark and dark. Barnabas awakes to a world he did not choose — rather he erupts with the defensive, frightened fierceness of a Tasmanian devil, finding himself on the frontier of the new age of technology, trying to make sense of it all. He is determined to restore the mansion to its former glory. The passions of *Dark Shadows* are played out on a big canvas with the mystery of life in all its strangeness, its weirdness. The vivid colors of our imaginations, pounding, pulsing ... where love, the hunger for it and what it is like to not have love, to

Tim looked at fate, at destiny, at reincarnation, at morality and the vengeance of a mother protecting her cub. He gives us mortality and the price for those who want everlasting life.

Tim and Johnny have used their huge talents to let us view a world that has meant so much to so many. ... a world that is still in orbit.

JP: You have an *Dark Shadows* action figure coming out this Fall. What is it like to have an action figure out there?

DS: It's like having a baseball card ... "Quentin" did have a series of cards back when or having a theme song ... *Quentin's Theme*. So an action figure is nice ... suppose it means that the character lives on not just in memory but as an action figure ... right



David Selby (Quentin Collins), Lara Parker (Angelique Bouchard), Johnny Depp (Barnabas Collins), Johnathan Frid (Barnabas Collins), Director Tim Burton, and Kathryn Leigh Scott (Maggie Evans). Photo courtesy of Warner Brothers

not feel love, is played out raw. When Barnabas gives Roger the choice to stay or go, Roger makes the easy choice and goes. The revenge of bitter love, of unanswered love, the dirty reptile that arises in revenge is there careening off the walls. The act of going from one horror to another and how we survive as children by going home to another world, to escape if you will to a world of our making ... to a place where love is not only promised but given fully. Oh, how much we will sacrifice for love.

up there with all those other action heros. Well, not quite ... but it is nice.

JP: What is next for David Selby?

DS: I will do a new play, *Divine Rivalry*, at the Old Globe Theater in San Diego directed by Michael Wilson whose *The Best Man*, a play by Gore Vidal, is a hit on Broadway at the moment. I will mix in a couple of smaller roles in two films also this summer.

FOR MORE INFORMATION GO TO DAVIDSELBY.COM



LETTERS ABOUT LITERATURE

BY MEGAN TARBETT

Darius Atefat-Peckham reads his award winning letter

Do you believe that a book can change your life? Is there one book that inspired you to change your view of the world or your view of yourself? Have you ever been so moved by a book that you sat down and wrote a letter to the author? That is exactly what hundreds of West Virginia students and students all across the country do every year through the “Letters About Literature” contest.

And that’s exactly what West Virginia’s Darius Atefat-Peckham did. Darius was a national winner this year in the national reading and writing promotion program that encourages students to express to an author, through a personal letter, how books changed their lives.

“Dear Mark Doty,

That day in the bookstore, I was just looking for a good story about a dog like mine. The only one who sings along whenever I practice the recorder. The one who always greets me at the door with a playful growl. I don’t know what I’ll do the day when he won’t be there waiting. But I know I’ll have your book to guide me through it. In many ways, it already has, and I thank you.”

– Darius Atefat-Peckham

Darius selected *Doty’s Dog Years* because of the golden retriever on the cover. Little did he know how much the book would come to mean to him. Darius has experienced much loss in his young life, losing his mother and older brother. Darius’ father surprised him with Jack-Jack, a fuzzy and chubby golden retriever, like the one on Doty’s memoir about Doty’s partner’s final illness and Beau, the dog that came into their lives as a “golden ray of light.”

The letters can be about anything: an inspiration to travel to a new place, study a new subject in school, or make new friends. The letters can even be a way to talk about difficult situations: peer pressure, bullying, prejudice, or how the book helped them cope with disappointment and loss.

“Letters About Literature” is a program of the Center for the Book in the Library of Congress, presented in partnership with Target stores and supported locally by the West Virginia Center for the Book. This project is supported, in part, by the U.S. Museum and Library Services under the provisions of the Library Services and Technology Act, and administered in West Virginia by the state librarian and the West Virginia Humanities Council.

The contest has three levels: grades 4-6, grades 7-8, and grades 9-12. Prizes are offered at the state and national levels. The top essayist in each state competition receives a cash award and a \$50 Target gift card. The first-place winners in each state then advance for national judging. All state winners and honorable mentions are compiled in a booklet for the students, families, and teachers to keep.

Judges select six national winners (two per level) and twelve honorable mention winners (four per level). National winners receive a \$500 Target gift card and a \$10,000 Letters About Literature Reading Promotion Grant for their community or school library so that others can experience personal relationships with authors and the stories they tell. National honorable mention winners receive a \$100 Target gift card and a \$1,000 Letters About Literature Reading Promotion Grant for the community or school library of their choice.

Darius selected the Meadows Elementary Library in Huntington, and the librarian, Miss Kitty, to receive the \$10,000 LAL Reading Promotion Grant.

To learn more about “Letters about Literature”, review teacher’s guides and read Darius’ letter in its entirety visit <http://www.lettersaboutliterature.org>.

For future competitions and news regarding the programs and events sponsored by the West Virginia Center for the Book, please visit the West Virginia Center for the Book page on the West Virginia Library Commission website, www.librarycommission.wv.gov.

my FIRST INSTRUMENT



James R. King

Director of Design and Planning

West Virginia Higher Education Policy Commission-Charleston, WV

On the weekend, my Dad played at Charleston clubs such as The Press Club and the Athletic Club. He had some pretty interesting friends and was always whistling. These early memories captured my imagination. Because of his influence, it was no surprise when I later entered the world of music.

I started taking clarinet lessons at Galperin Music on Capitol Street. Through dedicated practice, I managed to get a bit beyond mediocre. I dreamed of a day when I would play the saxophone.

Thank goodness for school-owned instruments. Through them I was given the freedom to try new things. I found a whole family of clarinets. The contra-bass was about the coolest thing next to the baritone sax that I had ever seen. That boost was all I needed to get me through seventh grade. I was still playing clarinet, but now I was my own man!

Finally, for Christmas that year, I was surprised beyond words when I discovered a brand new alto sax under the tree! Both my musical and social life made a quantum leap into the world of cool.

My musical experience has served me well into adulthood. I have been fortunate to play both clarinet and sax for The Ringling Brothers, Tony Bennett, The Esquires and the Charleston Light Opera Guild.

Though my musical experience started with an instrument that was not even close to what I would have chosen for myself, I can look back now and realize that the path my Dad put me on as a fledgling clarinet player paid off more than I ever imagined.



CEDAR LAKES CRAFT CENTER: A LEGACY OF CRAFT

BY COLLEEN ANDERSON

On a recent Thursday evening at Cedar Lakes, near Ripley, the circular road around the campus was filled with almost a hundred people from all over the United States and Canada. They had spent the previous few days learning—or, in some cases, honing—a traditional handcraft. Strolling and chatting with new friends, they left the dining hall after a celebratory banquet of prime rib and turkey with all the trimmings.

Now they were making their way toward another sort of celebration, a group tour through craft studios filled with newly created quilts, baskets, watercolor paintings, woodcarvings, baked goods, origami containers, and stained glass panels and boxes. In each studio, people exclaimed over the beautiful objects their friends had made, or accepted compliments on their own handiworks. Cameras clicked. From time to time, someone said, “I’m taking this class next year.”

More than a thousand people attend workshops at Cedar Lakes Crafts Center every year. The peaceful campus, which encircles one of several small lakes

on the property, comes alive for weeklong and weekend workshops in all seasons. The Crafts Center, which operates under the auspices of the West Virginia Department of Education, offers both regular and Road Scholar (formerly Elderhostel) programs. The Road Scholar curriculum differs only slightly from the regular workshop routine. In both, students spend all day at their craft, but Road Scholar students may attend evening entertainments or relax instead of going back to the studio after supper.

Workshop offerings at Cedar Lakes Crafts Center range widely and include instruction in traditional music, a number of woodworking crafts, twig furniture building, quilting and embroidery, Damascus steel knife making, beading, painting in several media, creative writing, blacksmithing, calligraphy, basketry, fly fishing and fly-tying, spinning, tinsmithing and more.

A typical day at Cedar Lakes begins with a hearty breakfast. Meals are served cafeteria-style in a spacious dining hall, and no one goes hungry. The

kitchen crew is renowned for generous portions, a colorful salad bar and homemade dinner rolls, biscuits and donuts.

Class sizes usually range from five to 15 students and, typically, some of the students are new to the craft while others are returning to advance their skills. According to Gloria Gregorich, who coordinates all craft programming at Cedar Lakes, a high percentage of the students are repeat participants. Their reasons for coming back include the quality of instruction, the value they receive for a relatively low-priced program, the attractive campus, the comfortable lodgings, the food and the positive atmosphere. Some return to the same medium (and, often, the same instructor) again and again, while others enjoy sampling different workshops. When people introduce themselves at the opening orientation session, it's not unusual to learn that they are coming back for a third, fourth or tenth time. "It sometimes feels like a big family reunion when we meet for orientation—lots of hugs and smiles," says Gregorich.

The mix of beginners and more experienced crafters seems to work beautifully at Cedar Lakes. Gregorich and her staff promote a supportive, familial atmosphere, and all of the instructors are sensitive to the insecurities of beginners.

Dave Houser, a veteran stained glass instructor at Cedar Lakes, explains, "For a beginner, working with glass can cause real anxiety. You see splinters and shards. The soldering iron can heat up to a thousand degrees. And it's a human trait to worry about embarrassing yourself. In my classes, I try to

deal with that right away, on the first day."

A relatively new Road Scholar program at Cedar Lakes Craft Center has proved to be among the most popular. "The Shamrock Shore: Irish Culture and History at Home and Abroad" is an introduction to Irish heritage featuring the celebrated musician and scholar Mick Moloney. This year, the week of folklore, history and music from the Emerald Isle is augmented by classes in Celtic-inspired

calligraphy, stained glass, enameled jewelry and quilts. In November, Moloney and an assistant will lead a second class, "The Story of the Celts." Both of these popular weeks end with a concert featuring Moloney and other musicians.

But, for some students, the end of the week won't really be an end. It will be the time to start planning their next visit to Cedar Lakes Crafts Center.



Participant Betty Nicol enjoys her watercolor. Photo by Colleen Anderson

For more information about classes at Cedar Lakes Crafts Center, visit www.cedarlakes.com or call 304-372-7860. The full catalog of classes is available on the website, or you may request a printed catalog by calling Cedar Lakes.

SEVEN QUESTIONS

WITH ARTIST ROB CLELAND

ARTWORKS: Why are you an artist?

RC: It's a compulsion. I like to look at stuff, I'm still pretty curious. I'll see a sky, or person and think how I would paint that. I like to draw and take pictures, too. I enjoy the challenges and solving the problems that making art creates. When I see junk on the sidewalk, I will take it home to use it in some assemblage sometime. I have a lot of junk waiting to be used. I like most everything about art and being an artist. I'm an art fan, too and love to check out other people's stuff when I'm out and about.

AW: Why do you think public art is important?

RC: Well it's not a cure for cancer but does have value to people. It's free. You don't have to go into a gallery to appreciate a painting or sculpture. It's like buying art for your house. Bare walls in your home can be a little dreary, but add a large painting. Wow! This place looks lavish! I think the same is true for outside, treat everyone to some art. The lights on the Elk River Bridge make me smile every time I see them at night. Art can have a variety of effects on people and I would say most of the time it's good.

AW: How do you start a piece?

RC: It depends on what medium I am using, but starting is the key word. I like to sketch ideas and rework them on a light table. Sometimes I take pictures and work up a composition in Photoshop and transfer. Assemblages can be time consuming but they are fun because they present opportunities for head scratching and solution finding. I'm no electrician, but I like to make stuff that lights up.

AW: What is your favorite color?

RC: Green is probably at the top. I like orange and purple too, in that order, after green. I guess primary colors seem too simple. I lean toward using greens and blues together, very soothing. Red is such a strong color. I don't avoid using it, but I'm careful when I do.

AW: Name two artists you like and why?

RC: Henri Koerner and Stan Sporney. Henri did these unbelievable watercolors using a 1/4 inch flat brush laying down little cubes of transparent color. Up close it was an abstraction of geometric strokes and when you stepped back it transformed into jaw dropping realism. He was a Holocaust survivor and the people in his work were mostly nude. Lots of psychological stuff going on in his paintings. Stan had a similar style in oils. If you're up on his paintings you'd see thick impasto strokes of buttery oils and when you took a few paces back it became a realistic painting. I think he called it Abstract Realism. They both had unique styles and an immense understanding of color and were interesting people aside from their work. I will miss them both.

AW: What makes a good image to you?

RC: Composition is important - it must flow. Unity within variety and contrast are probably my two favorite design principles. Other than that, I'd say I like unexpected subject matter. I also appreciate simplicity in work. I



Cleland working under the interstate on Pier to Peer mural project in 2011. Photo by Jeff Pierson

think because my stuff tends to be busy.

AW: What is next for you?

RC: I am currently in Marshall University teacher's certification program with a focus on art instruction. The idea is to teach art in high school or middle school. I'm taking educational psychology right now and plan on finishing up classes and begin student teaching in the fall of '13. Of course, since I've decided to go back to school, multiple art opportunities have presented themselves. I'm working with the Fayetteville Arts Coalition on a mural that will be completed by the end of the summer. I'm excited about doing some urban style murals in an alternative school. The timeline is tight but it should be cool. I can relate to kids who can't help but get into trouble, I was one. Everyone should get a extra chance or two, especially kids, and I think they need to know that people care. I was getting a little bent out of shape trying to schedule all my art projects and coach swim team doing all the usual oddball art jobs plus be a dad. It then occurred to me, I should love this chaos. I can look at it as existing or a pain in the butt, it's my choice. It's funny how all things can be the same, but when my attitude changes, it all seems different. It's the old 10 percent what happens and 90 percent what we make of it.



Charleston Icons #1. Watercolor on paper.

WEST VIRGINIA IS MOVING FULL STEAM AHEAD!

WITH PROJECTS THAT INTEGRATE SCIENCE, TECHNOLOGY, ENGINEERING, AND MATH WITH THE ARTS!

BY CICELY BOSLEY

WHAT IS STEAM?

The STEAM education movement takes what educators already know about the immense power of the arts integrated into other curricula and fuses it with the lucrative and essential STEM disciplines making an innovative approach to 21st century learning. STEAM education is a cutting edge approach to teaching and learning that fosters innovation, creative problem solving, flexible thinking, and risk taking – necessary skills of leaders in our rapidly changing global economy.



SPECIAL FUNDING OPPORTUNITY:

To forward West Virginia in STEAM education, the West Virginia Division of Culture and History Arts Section staff will partner with the Beckley Area Foundation (BAF) for their initiative Full STEAM Ahead. BAF was awarded a grant from the Claude Worthington Benedum Foundation specifically for re-granting to schools and nonprofit organizations to create STEAM projects. BAF has enlisted the assistance of the Arts Section in administering this exciting opportunity by helping applicants and awardees with planning and programming.

Full STEAM Ahead Grant Information:

Schools and nonprofit 501(c)3 organizations can apply for up to \$5,000 for projects that occur between November 2012 and August 2013. Deadline for application is October 1, 2012. Applications will only be accepted from the BAF service area including Raleigh, Webster, Wyoming, McDowell and southern Fayette Counties. Contact the BAF for the complete guidelines and application: (304)253-3806 or info@bafwv.org

Want to know more about STEAM projects and how you can get one started in your community? Is your community or organization doing something exciting in STEAM? Contact us! Write to Cicely.J.Bosley@wv.gov.

STEAM PROJECTS HAPPENING IN WEST VIRGINIA THIS YEAR:

Moving Towards Arts Integration:

Stanford Elementary in Raleigh County, teachers are working with a dance artist to teach math concepts kinesthetically.

Community Robotics, Education and Technology Empowerment (CREATE) Lab satellite at Marshall University's June Harless Center:

Arts & Bots: Combines craft materials, robotic components, and a custom visual-programming tool to build and animate robotic creations.

GigaPan: Using a small robotic device, point and shoot camera, stitching software, interactive online platforms and large-scale prints, GigaPan is enabling people to explore, experience, and share each other's world.

Hear Me: Amplifies kids' voices using media and technology to create a world where they are heard, acknowledged and understood, giving them the power to inspire social change.

West Liberty's Center for Arts and Education offered summer professional development in STEAM:

-Integrating dance and science in the classroom

-Digital media design and digital media arts teacher institute

ONLINE RESOURCES FOR MORE INFORMATION

West Liberty's Center for Arts and Education <http://westliberty.edu/center-for-arts-and-education/>

June Harless Center for Rural Education CREATE Lab Satellite <http://www.marshall.edu/harless/projects/Satellite/>

Take a 'digital' field expedition through some of Pittsburgh's innovation ecosystem and see how STEAM has helped shape the city:

The National Robotics Engineering Center Robotics Academy <http://www.education.rec.ri.cmu.edu/>

Carnegie Mellon University's Human-Computer Interaction Institute <http://www.hcii.cmu.edu/>

The Entertainment Technology Center (ETC) <http://www.etc.cmu.edu/site/>

The Children's Museum of Pittsburgh MAKESHOP <https://pittsburghkids.org/>.

Pittsburgh School for the Creative and Performing Arts www.pps.k12.pa.us/capa/site/

Learning Research & Development Center <http://www.lrdc.pitt.edu/>



Nat Reese performing at the 2012 Vandalia Gathering at the State Capitol grounds.



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