

The logo for ARTWORKS features a stylized yellow circular graphic composed of several overlapping, brushstroke-like rings. To the right of this graphic, the word "ARTWORKS" is written in a bold, teal, sans-serif font.

ARTWORKS

CULTUREFEST:
VIEWING
WORLD CULTURE
FROM THE
MOUNTAIN TOP



SPRING 2011

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A MESSAGE FROM THE COMMISSION CHAIR



Art is not a discipline that should be considered in isolation. Art impacts our citizens on many levels . . . the classical music heard in the background of commercials that accompany the televised Super Bowl, the layout of an annual report for a university foundation, and the selection of paint colors for the interior of a new church . . . each bring "art" to a sometimes unsuspecting public. Art is part of everyone's life and hence it has a role in everyone's education. I regret that we are not maximizing the power of this resource. Art contributes to a healthy economy, provides recreation, stimulates creativity, offers shared experiences that can cross ethnic and geographic boundaries, touches both mind and heart, challenges and entertains, soothes and excites. Art should not be considered a frill or an extra-curricular activity in our schools. Arts in education prepares not only artists, but also audiences, arts patrons, arts administrators, creative problem solvers, cultural collaborators, and hosts of people whose jobs in some way utilize artistic sensibilities. Art works.

ARTWORKS:

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COVER IMAGE: Pixie Della Fiamma performing a dance at CultureFest. Photo by Michelle Kelly

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All publications and application forms are available in alternate formats.



Alonzo Ross at roadside studio discussing his sticks. Photo by Jeff Pierson

ALONZO ROSS: CARVING A LEGACY

BY RENEE MARGOCEE

Along South Fayette Street in Beckley, adjacent to the Family Dollar Store, you will likely find West Virginia folk artist, Lonzo Lamarr Ross, whittling knife and stick in hand. Even in blustery weather he works, head down, headphones on, usually by himself. With nothing more than a simple stick, a pocket knife and a comfortable chair, he creates ornate walking sticks that often go on to have rich lives far beyond our West Virginia hills. His work is destined to be passed down from one generation to the next, becoming an important part of family history and legacy. They have been used as a steadying force by formidable men-like the late Senator Robert C. Byrd--and those who simply need something to lean on now and again.

On a fall day, I found myself traveling along South Fayette Street, in search of Lonzo Ross. As promised, he was at his spot hard at work. He is an engaging fellow, with a deep baritone voice that commands attention. As he whittled, he captured my attention with his story, telling me of the path that brought him to this place...

While attending a church service, Ross' minister asked those who were unemployed to come forward to take part in a special prayer for employment opportunities. "He asked everyone who didn't have a job to come forward. I didn't have a job, so I went." He remembers it being very hot that sum-

mer day. After leaving the service, he found himself taking comfort in the shade of a large maple tree, a nice respite from the brutal heat. It was there he noticed a stick from the maple tree lying near the trunk. Intuitively, he started to carve. "I took out my pocket knife and just started whittling on it." As the mail carrier passed, he remarked on Ross' whittling and told the story of his grandfather, who carved walking sticks to sell. "He told me I was pretty good and that I should keep at it." It was in this moment Ross understood the minister's call for employment had been successful. "That was the first stick I'd ever done, and I've been carving ever since." While enjoying the shade of the maple tree he had discovered his new vocation, one he never plans to leave. Though he estimates he has carved about 1,500 walking sticks, he still has that first small stick he carved. "It seems like with each stick, I get better. Now I can carve anything onto a stick. If it can go on a stick, I can put it on there."

After his first day of carving, Ross realized he would need supplies for his new profession and started poking about for more sticks. Fueled by the notion of using what was close at hand, he began circling out from the large maple tree to other trees on vacant lots along South Fayette Street. "The sticks call out to me. I can actually see the cane hanging in the tree." The casual passerby may only

see a mound of vine entombed branches, but Ross sees beyond the obvious. They may be hidden beneath thorny briars and obscured from view, but somehow he knows to look in that uninviting place. "This is my gift from God". His most valued sticks have growing patterns shaped by strangling vines that grow up the tree, cutting into the bark. As the vine slowly circles the tree trunk and limbs, the bark and vine become entwined in a type of symbiosis that foresters call commensalism, which causes the tree bark to take on a new character. "Once I start on a stick, I can't stop until I finish it. Sometimes I'm up till 3 a.m. working on it."

In preparation for my visit, Ross brought along his collection of ancestor sticks. "I was down in Atlanta at a family funeral. I went out into the backyard to take a minute to think." The yard contained piles of fallen trees that had been cut in order to make room for a new swimming pool. Again, the tree branches spoke to him, letting him know they were the perfect medium for chronicling his family. These strong, sturdy sticks are encircled by the names of his family members, both past and present. Each stick represents different segments of his ancestral history. "This stick here has all the names of my mother's family on it. This one here has my daddy's father at the head. All these other names are his brothers and my uncles. Chuckling, he points out how the head of a wolf and the great James Brown are also included on the staff. "Sometimes I see a knob sticking out and I carve a face into it." He takes these sticks to family reunions, using them as a vehicle for sharing family history with younger family members. They often inspire stories about the lives of those who have passed. "We have 8x10 photographs of everyone whose name is on the stick. That way, those that are here, and even those that haven't even gotten here yet, will know about their ancestors. As long as these sticks and pictures last, the family will know where they came from."

Ross has always been good with his hands. He grew up in the little town of Tams, where everybody in the community was like family. Ross states, "They say West Virginia is almost heaven, but Tams was heaven." Ross moved from Tams to Beckley in 1965. He lived beside the Raleigh Vocational School and during the summer he would spend time with Russell "Doc" Carter, who taught the body and fender class. "One day Doc got mad at some of his students. They was painting a bus and making a mess out of it." Doc Carter called out to Ross and said, "This boy right here can paint better than any one of ya'll here. I was 12 years old, but he had me get up on the scaffold beside the bus." Doc then said, "Here, show them how to paint." Ross could hardly wait until 11th grade, when he could officially take Doc Carter's class. "You might say I was the teacher's pet. Doc told the other students

to listen up 'cause I could teach them something." Ross went on to work for Chrysler and at various body shops, but he's done with that now. "I think the things I learned working on cars helps me to be a good stick carver."

While his routine is habitual, new adventures have a way of finding Ross. "Just the other day, a couple slowly drove by in a car. The woman rolled down the window to stick her head out for a better look." They circled back and stopped. She told Ross her husband sent her to West Virginia on vacation. He wasn't able to join her, but hired a driver and sent her to investigate the West Virginia hills. Her husband was sorry he couldn't accompany her, but he had to remain behind at the home place in Australia. Quite by accident, she had stumbled across the perfect thank you present-- a hand-carved cane from a West Virginia folk artist. "She took out some paper and wrote down her husband's name and asked me to make him a stick." She returned three days later to pick up her bounty, which is being cherished and admired down under. "She was so happy she gave me a \$100 tip." As Ross succinctly put it, "Overall, it was a pretty good day".



Collection of Ross's hand-carved sticks. Photo by Jeff Pierson

20 YEARS OF CHANGING CHILDREN'S LIVES

ONE SONG AT A TIME

BY GARY MIDKIFF

Appalachian Children's Chorus, 2010



Celebrating their 20th season of performances, The Appalachian Children's Chorus (ACC) has many accolades to add to its list. The chorus has performed for presidents, governors and the treasurers of 40 states, as well as for royalty. The chorus has touched the lives of thousands of children who have entered the program. Due to a rich vocal training regimen, the children are able to perform music beautifully. In addition, the choristers learn discipline, civility, teamwork and problem solving. All of this develops a strong work ethic and an incredible desire to do everything to the best of their ability. Those participating in ACC not only have measurably higher skills in math and science, but a significantly higher likelihood of attending and graduating from college.

The chorus is no stranger to exciting and flattering reviews: with the exception of the high quality of its performance, the group always demonstrates professionalism, courtesy, and is an outstanding representation of the State of West Virginia. Everyone who works with members of the choir will report the same experience. For this reason, in 2001, Governor Bob Wise and Secretary of State Joe Manchin named ACC the Official Children's Chorus of the State of West Virginia. In 2007, Governor Joe Manchin named the state's official Ambassadors of Music saying, "(The children of ACC) are not only ambassadors for West Virginia, but true ambassadors of everything we want our children to be."

This year's goodwill tour to Ireland typifies the choir's impact on the international community. During this tour, it received wonderful responses from the people of Ireland and learned the Irish people affectionately refer to Americans as "their big brothers." During the many performances in Ireland, time after time two songs received standing ovations: "Ireland's Call," the official Irish rugby song, and John Denver's "Country Roads." Whenever they sang "Country Roads", the audience would join the choir, as they were quite familiar with the words. In one case, youngsters from Dublin's St Mary's Parish choir joined ACC in song and choreography, much to the delight of the audience.

ACC warmly welcomes all children who love to sing, regardless of race, religion, ethnic or socioeconomic background. ACC is a tuition-based organization; however, financial aid is available to all who qualify. This is made possible through the our state legislature, generous donations from local businesses, foundations, individuals who understand the incredible impact this program has on future generations.



Appalachian Children's Chorus, 1990

In 1990, Selina Cosby Midkiff established the choir, then known as the University of Charleston Children's Chorus, with 12 children. Five years later and 10 times larger, it became the Appalachian

Children's Chorus. The choir has grown from one choir with twelve members to seven choirs, including two satellite programs-one in Logan County and one in Putnam County.

ACC has performed at Disney World, in 14 cathedrals throughout Europe, and the National Cathedral in Washington, DC. The choir has also performed in three concerts at Carnegie Hall in New York City, one under the baton of the famous composer John Rutter. Other exciting opportunities include travels to Hawaii, Austria, the Czech Republic, France, England, Ireland and much of the United States. After a post 9/11 performance in 2002 at Carnegie Hall, the *New York Times* headline read, "We Really Needed That."

CULTUREFEST: VIEWING WORLD CULTURE FROM THE MOUNTAIN TOP

BY KAYLA WARD PHOTOS BY TRACY TOLER



Since the attack on the World Trade Center in 2001, September 11th has become a day of national remembrance. On this day we remember those Americans who lost their lives in the World Trade Center attack; a day America will never forget. While the date is forever associated with this devastating event, deep in a pocket of the heart of our West Virginia hills, September 11 is also a time when artists gather to embrace World Culture: a time to create hope, tolerance, peace, and love.

Trees, some bearing fruit, are wrapped in beautiful colors of fabric and bright stars spin from their branches. Signs painted with poetry and uplifting messages guide you onto the festival grounds. Children dance in costumes, pulling their wagons around to sell their own crafts. Campers decorate their temporary homes for the weekend. World music floats over the mountain tops. Those who experience Culturefest know that coming to the festival means taking part in something positive, and leave know-



ABOVE: Magnolia Sunshine Toler feeling creative and free at Culturefest BELOW LEFT TO RIGHT: Ary'an Graham on the Hilltop stage rocking with the 10 yr. old all girl band Miss Behavin'. Signs of peace and harmony flower the festival grounds. Kaya Dove Toler painting on art boards on the mountain. Huntington's Douglas Imbrogno leads the theatrical art-folk ensemble lo & the lons on the main stage.



ing that our lives have been forever changed in a positive way. An overwhelming sense of freedom in the fresh mountain air allows humanitarians of art a chance to unite, sharing in the hope of creating a more peaceful place to live.

Culturefest is not just an arts and music festival. It is a time for artists to nurture change. At a glance, the land of Pipestem, West Virginia is a quiet place, but as you enter and begin to take part in the festival, you soon discover that this place is steeped in a history full of art, volunteer work, and humanitarian activism. The Appalachian South Folk Life Center, the site of the festival, has been home to this kind of community action for the past 45 years. The center was initially designed as a place to help children and to preserve mountain traditions through educational experiences. Today it remains a place where powerful change can occur. To be a part of this festival celebrates every being that lives and works to create a more peaceful world for our children.

Yoga and the first morning cup of maple coffee awaken the festival goers. Days of drumming, workshops, story-telling, world cultural music, organic food, collective painting, and endless dancing describe the spirit of Culturefest. But, at the very core, volunteerism is what makes this festival come to life. Volunteers unite to communicate, paint, decorate, organize, and build. In fact, most of the volunteers are local artists. Not only do we spend weeks volunteering to help with all the necessary preparation, but we must also make time to rehearse our own music, or to create arts and crafts for bartering and selling. The excitement surrounding the upcoming festival drives us to do innovative things we've never done before. Often, I find myself awestruck, watching others as they tirelessly rewire electrical boxes, set up sound, and load in heavy equipment. In the pre-festival planning of it all, the magic begins to unfold. Strengthening a community in your own backyard works to create a joy that the world can share.

Being a Pipestem native, I've always felt the calling of the land and the music it inspires in me. As a budding artist, I found myself faced with the same question so many West Virginia artists face, "Do I stay or do I go?" Hope for West Virginia's economy and for my future as a mountain state artist was dim. Yet, there was a voice that challenged that dim view. I heard of artists gathering on Mercer Street, just down the road from where I lived. I bravely picked up my guitar and poetry, and headed to "The Riff Raff," located downtown in Princeton, West Virginia. Four years later, I find myself as a strong working link in the arts movement of Mercer County. Daily I work for the betterment of our community. Culturefest provides evidence, through strong grassroots connections and communal giving, any dream can become a reality. Culturefest gives us a way to share the idea of a sustainable way of life with others, inspiring them to share the dream.

THE ART OF PEACE

STORY AND PHOTOS BY CHRIS WILLIAMS



Studio Art students Chelsea Ball and Greta Phillips are all smiles as they manipulate the arms of puppet depicting Jesus during their afternoon

Reading, Writing, Math, Social Studies, Science, and English: these six subjects are traditional offerings for elementary and junior high school students. Social justice, anti-landmine and cluster bomb activism, international peace and solidarity movements are not routinely covered topics. However, at St. Francis de Sales Catholic Central School in Morgantown, West Virginia, art educator, Nora Sheets makes sure her students get exposure to much more than the traditional subjects usually offered in schools. She employs her passion for social justice, international peace, empowerment and art to fuel her classroom teaching.

This fall, I have had the pleasure of collaborating with Sheets on an artist in residency project for my Masters in Art Education thesis at West Virginia University. My job was to bring puppetry into the classroom to facilitate learning experiences for Sheets' students. When beginning this project I didn't

realize how much I would be learning from these Morgantown students, experiencing how their use of art creates an important impact on a global scale.

Our first collaborative project was a huge celebration for the United Nation's International Day of Peace on September 21st, a mere three weeks into school. This day has received international attention thanks to Jeremy Gilley, founder of Peace One Day, along with countless activists. The International Day of Peace calls for a 24-hour global cease-fire. This 24-hour period is used to bring in immunizations, food, water, supplies, and health care to war torn cities and villages throughout the world. People worldwide are asked to observe the day and make a pledge to spread peace throughout their own community.

The students at St. Francis de Sales were given this challenge to take a stand for peace and create awareness in their own community. The students had to make the celebration their own. One Advanced

Studio Art class and two General Art classes received the task of creating giant peacemaker puppets. Inspired by the Vermont-based Bread and Puppet Theater, students used these giant puppets as tools for community awareness. They were asked to think about who they thought were significant peacemakers throughout history. Nine puppets were produced. The students selected these peacemakers who were represented as 12-foot tall puppets: Aung San Suu Kyi from Burma, Jeremy Gilley of Peace One Day, Jesus, Mahatma Gandhi from India, Mother Teresa from Calcutta, Nelson Mandela from South Africa, St. Francis of Assisi, St. Francis de Sales, and Sadako Sasaki from Japan. In three weeks time, these students constructed the puppets out of Styrofoam building insulation, PVC pipe, fabric tubes, bed sheets, fabric samples, and other donated scraps.

On September 21st the students paraded the puppets outside the school during the morning arrival and afternoon departure. Parents, grandparents and other family members witnessed the celebration as they came to the school. Those visiting the school on the 21st saw the impressive puppets and learned something about each peacemaker from the students.

Students from all the other classes created smaller scale peace inspired projects. Every piece of artwork was displayed both outside and throughout the school to create a peace day art installation. Included in the installation were three-dimensional peace mandalas, peace doves made of recycled materials, peace banners, peace dove stick puppets, pinwheels for peace, peace doves with multi-colored fanned wing spans, and colorful peace animal pictures. Every student at St. Francis de Sales could tell you what the day's celebration was about and how he or she contributed to the cause of peace through their art.

The promotion of peace did not stop at St. Francis School on the 21st. The students took two of the puppets, Jeremy Gilley and Mahatma Gandhi, downtown for Morgantown's Art Walk. The students used the giant puppets to attract a crowd, educating them on their cause. Many college students and Art Walk goers used the evening for a photo-op with the student's giant Gandhi as he hugged them. We hope that the one-of-a-kind picture was not the only thing they took away from the experience. These students have inspired and taught me how to be an artistic peacemaker. I believe they have also touched many people in Morgantown too.

Studio Art student Emily Oliverio peaks out from behind giant Gandhi. Emily drafted two other St. Francis students Ben Merzouk (left) and Logan Cushing (right) to help her perform with Gandhi on Peace Day.



CERTIFIED ARTS COMMUNITY LIST KEEPS GROWING

BY DEBBIE HAUGHT

For several years the WV Division of Culture and History(WVDCH)/West Virginia Commission on the Arts (WVCA) has offered an honorary designation to statewide communities that exemplify successful arts organizations, collaborations and demonstrate high levels of interaction with local government, business and education. The Certified Arts Community (CAC) designation currently offer a seal of approval for those communities in which the arts play a leadership role in the health and livability of their community.

To date the following designations have been approved by the WVCA; Berkeley Springs, WV; Lewisburg, WV, Wood County, WV; Mercer County, WV; Wheeling, WV; Elkins, WV and most recently Jefferson County WV. Currently this designation can be demonstrated by the use of a special logo for Certified Arts Community displayed on printed materials, letterhead or banners.

The process of becoming designated as a CAC is one of the biggest reasons for applying. Participating communities have identified the process as one of the most valuable tools for assessing and convening arts partners for support of arts experiences for the public and local schools, better visibility for local artists and creative community problem solving.

Recent participants in the application process from Jefferson County offered these comments.

Preparing for the county-wide application is rewarding in and of itself. To review the artistic and

cultural assets of a community is also to begin the process of understanding the role of arts in the local economy. I cannot stress how important it is for every county – every community – to seriously audit its resources and understand the impact. The arts have enormous impact in the economic development of West Virginia and the CAC process will help every community understand and promote those resources.

Stephen Skinner, Attorney at Law, Charles Town

“The CAC application process helps to focus the overall community on the importance of the arts and its impact on the social, economic and political fabric of the area. It encourages a culture of collaboration by integrating the aspirations of the stakeholders and offers a vehicle to work together for the promotion of the quality of life that all citizens of the region can celebrate.” Lois Turco, Two Rivers Heritage Partnership

“I think it has to do with people who enjoy give and take, the whole collaborative process. We actually get more done when we help one another. And, it’s fun - as we sort out the problems and roadblocks and figure out the best way to cooperate.” Pam Parziale, Sycamore Pottery and former Chair of the WVCA.

The impact of this program grows in importance as our elected representatives discuss potential legislation that would make available additional monies and tax incentives for

communities that are doing the good collaborative work celebrated through the CAC program.

Congratulations to all of our Certified Arts Communities and to the newest member of their ranks, Jefferson County.





FROM LEFT TO RIGHT: Casey Castillo, Henry Berry, and Nathan Ford.

WHAT IS MUSIC THERAPY?

BY KARLA HOLSCLAW

When you ask the question, what is music therapy? you are bound to get a number of answers. Many of those answers vary depending on the experience of the person that you are asking. From patients to consultants, each answer might be different, but all of them divulge the power of music care to help others.

Music Therapy is the prescribed use of music, and the relationship that develops through shared musical experiences, to assist or motivate a person towards specific, non-musical goals. Music therapists use their training as musicians, clinicians, and researchers to effect changes in cognitive, physical, communication, social, and emotional skills. Music therapists work in a variety of settings, including educational, medical, psychiatric, wellness, and gerontology facilities.

History of Music Therapy

The profession of music therapy in the United States began to develop during W.W.I and W.W. II, when music was used in Veterans Administration Hospitals as an intervention to address traumatic war injuries. Veterans actively and passively engaged in music activities that focused on relieving pain perception.

The effect music had on veterans' psychological, physiological, cognitive, and emotional state was evident. In 1950 a professional organization was formed by a collaboration of music therapists that worked with veterans, mentally challenged, hearing/visually impaired, and psychiatric populations. This was the birth of the National Association for Music Therapy (NAMT). In 1998, NAMT joined forces with another music therapy organization to become what is now known as the American Music Therapy Association (AMTA).

Personal Reflections of a Music Therapist

As a music therapist at Professional Therapy Services in Charleston, West Virginia, I have the pleasure of working with parents and individuals who

experience a variety of disabilities. Music provides a non-threatening way of working on targeted skills these individuals may lack. For example, individuals with autism may not have fully developed social skills. The simple act of making direct eye contact with another person can be a huge challenge. Music therapy can help alleviate some of the stress individuals with autism feel when faced with social interactions. In my work with these individuals, I am able to work on eye contact while playing a music game. Clients often don't realize they are taking an active part in therapy.

Individuals with cerebral palsy often have difficulty with grasping objects and maintaining their grasp. A drum stick is the perfect tool to assist in mastering fine motor skills, while simultaneously giving the pleasure of communicating by creating different tones and tempos.

Music therapy is multidimensional and adapts well for classroom use. When working with pre-k children, I utilize music in a variety of ways, for example during transition times. Singing a song about coming to circle or lining up to go outside creates a positive atmosphere in the classroom. Music helps things go more smoothly.

My work as a music therapist gives me great personal satisfaction. I enjoy sharing how music provides not only personal enjoyment, but acts as a vehicle for skill development for those with special physical challenges. Training people to use music to enrich the lives of others is my passion. I offer special training for those working with special need individuals including: *Using Music in Early Childhood Development, Use of Music with Special Needs Individuals and Using Music with Your Child..*

Karla Holsclaw works with the West Virginia pre-K program at The Growing Place Pre-school, located at the Christ Church United Methodist Church. She also provides therapy at Professional Therapy Services.

ILLUSTRATOR LEAVES A LEGACY THROUGH NEWSPAPER ICON

On Saturday December 11, 2010 longtime Illustrator and Charley West artist, Pat Schell died at his Cross Lanes home. Since his first appearance on August 11, 1958 in the Charleston Daily Mail, Charley appeared on the front page of the publication commenting on the top news of the day. For many members of the community he represented "everyman" and they could relate to his view of life. Below is an excerpt from an article written by Brad McElhinny that was published in the Daily Mail on Charley's 40th birthday:

CHARLESTON DAILY MAIL AUGUST 11, 1998

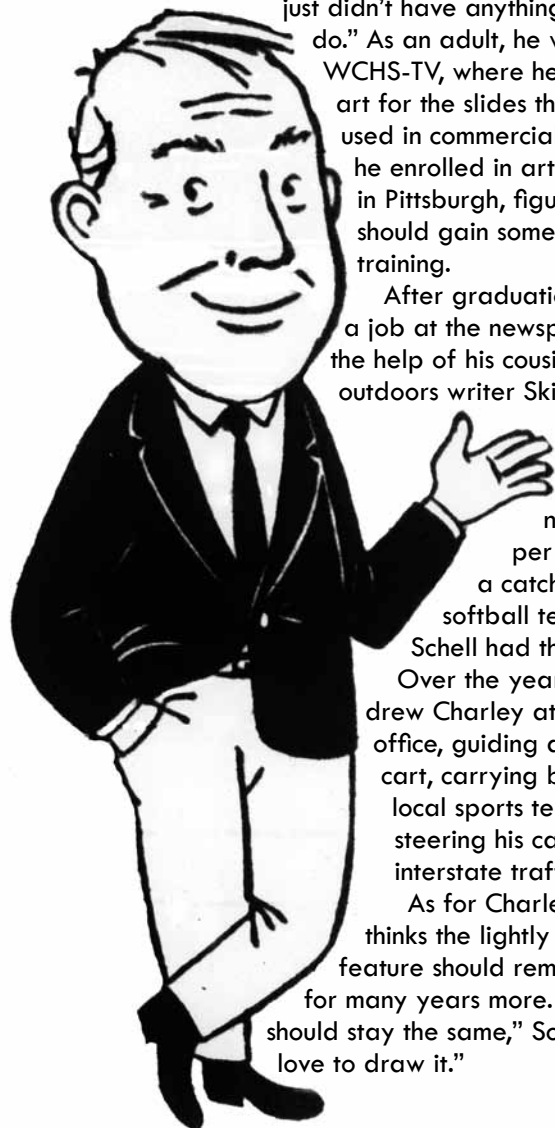
With a head of thick white hair, clear blue eyes and a handsome square face, artist Pat Schell has finally grown into his most famous character.

"For many, many years Charley West wasn't any big thing," said Schell, who is 67. "Everyone looked at it and talked about it, but it wasn't any big thing because no one knew I did it." That changed in 1981 when *Daily Mail* editor Charles Connor wrote a column congratulating Schell on his 50th birthday and praising the artist for his work on Charley West.

Schell drew from an early age, becoming known at Stonewall Jackson High School as the fullback who was also an artist. He attributed his interest in art to his status as an only child. "I had a lot of time," Schell recalled. "It was something where I

just didn't have anything else to do." As an adult, he worked at WCHS-TV, where he produced art for the slides that were used in commercials. Later, he enrolled in art school in Pittsburgh, figuring he should gain some formal training.

After graduation, he won a job at the newspaper with the help of his cousin, *Gazette* outdoors writer Skip Johnson.



The newspaper needed a catcher for its softball team, and Schell had the skills. Over the years, Schell drew Charley at the post office, guiding a shopping cart, carrying banners for local sports teams and steering his car through interstate traffic. As for Charley, Schell thinks the lightly philosophic feature should remain intact for many years more. "I think it should stay the same," Schell said. "I love to draw it."



June 20, 1963
West Virginia Centennial



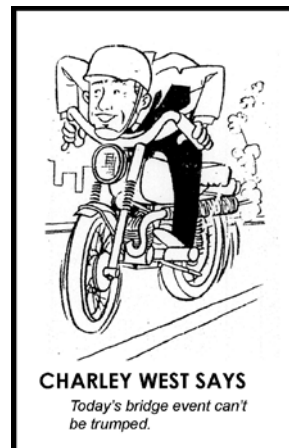
November 22, 1963
Kennedy Assassination



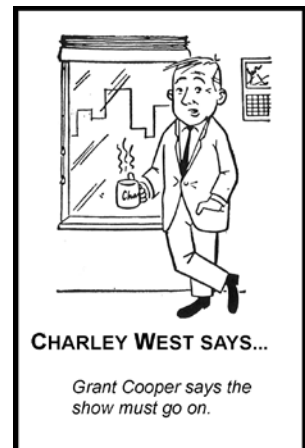
July 21, 1969
Moon Landing



November 14, 1970
Marshall Plane Crash



October 22, 1977
New River Gorge Bridge



September 11, 2001
9/11 Attacks



PAGEANTRY ARTS: ENGAGED LEARNING FOR MUSIC STUDENTS

BY BOB DUNKERLY

For learning theorists interested in bringing the elements of student-engaged, arts-based learning into an interdisciplinary schooling environment, the Tournament of Bands (TOB) is a 21st century dream scenario. TOB provides opportunities for students to further their knowledge and ability in a professional setting. Quality education is provided by focusing on self development; fostering dedicated leadership, teamwork and sportsmanship. The goal of pageantry arts is to be a force for the advancement of the visual arts through performance and competition.

Building on the success of independent, local competitions, this past March the Mountain State became a member of the Tournament of Bands Organization, one of the largest competitive band organizations in the country. Founded in 1972 by the National Judges Association, TOB has increased its active membership to more than 400 schools and organizations. TOB provides opportunities in field band, indoor guard, majorette, percussion and dance team. At the conclusion of each competitive season, two major championships are held. On any given Saturday night this fall, the TOB will have from 8 to 14 field band competitions, providing opportunity for hundreds of marching bands to participate in the TOB's competitive arena.

By establishing the Mountain State Chapter of TOB, West Virginia counties merged the existing two chapters into one statewide organization. With this action, every county school system will adopt unified formative assessments, defined criteria, peer instruction, coupled with critical thinking, creativity, collaboration and communication. Membership fosters Professional Learning Communities, whose purpose is to foster collaborative learning among colleagues.

With the advent of the structured TOB growth modes in music assessment and pageantry arts, West Virginia bands are poised to select statewide champions, an outcome deemed unattainable under the "silo system," where every competition was isolated. The first TOB Mountain State Championship was held October 23rd at Lewis County High School. Bands from 13 counties competed for the top spot. By virtue of their final chapter championship scores, seven bands from our state chapter continued to compete at the Atlantic Coast Conference Championships in Hershey, Pennsylvania. A first year chapter accomplishing such a feat is remarkable. The TOB leadership in West Virginia aspires to have band representation from the 55 counties at chapter championships in the near future, constituting a true West Virginia State Marching Band Championship.

In this time of heightened accountability in school systems, with every school competing for limited funds, school bands and directors are looking to identify and showcase the learning outcomes from participating in music education. This information is critical for continued financial support for this important educational medium. The Mountain State Chapter of TOB provides the sustainable framework for pageantry arts excellence in adjudication and assessment on both the statewide and regional stage. Participation in TOB provides the high level of accountability many school music programs must now embrace.

Competition results of the Mountain State Chapter 13 and ACC championships can be found at www.njatob.org/fall/fall-results. Your support for this program can help assure the success of this program, which facilitates future excellence in West Virginia.

EIGHT QUESTIONS

WITH PERFORMING ARTIST ANN MAGNUSON

ARTWORKS: What does it mean to you to be “From West Virginia?”

ANN MAGNUSON: Everything. I’m so grateful I was born and raised in West Virginia. I cherish the friendships I still have in the state and never want to lose those connections. The best way to describe what West Virginia means to me is to quote from a William Blake poem “To see a World in a Grain of Sand/And a Heaven in a Wild Flower/Hold Infinity in the palm of your hand/ And Eternity in an hour.” I feel like I learned what the essence of life truly is growing up there and I am reminded of it whenever I return. The glamour of show business can’t hold a candle to the wildflowers in Almost Heaven. They weren’t kidding when they nicknamed it West BY GOD Virginia!

ARTWORKS: How do audiences outside the state respond to your incorporation of your native land?

ANN MAGNUSON: Some people are bewildered by it. Until they’ve actually been there a surprising amount of ‘em don’t understand it’s a completely different state than Virginia, which is annoying not to mention just plain dumb. But often they are very intrigued, especially those who have seen “Dreaming of Charleston.” They are often surprised there is more to it than just the usual hillbilly clichés. They want to know more about the state’s mystical, oft-contradictory charms. One pal in NYC was recently wrestling with how to best describe my shows and how to define my particular aesthetic. I just told him, go to West Virginia. It will all make sense to you!

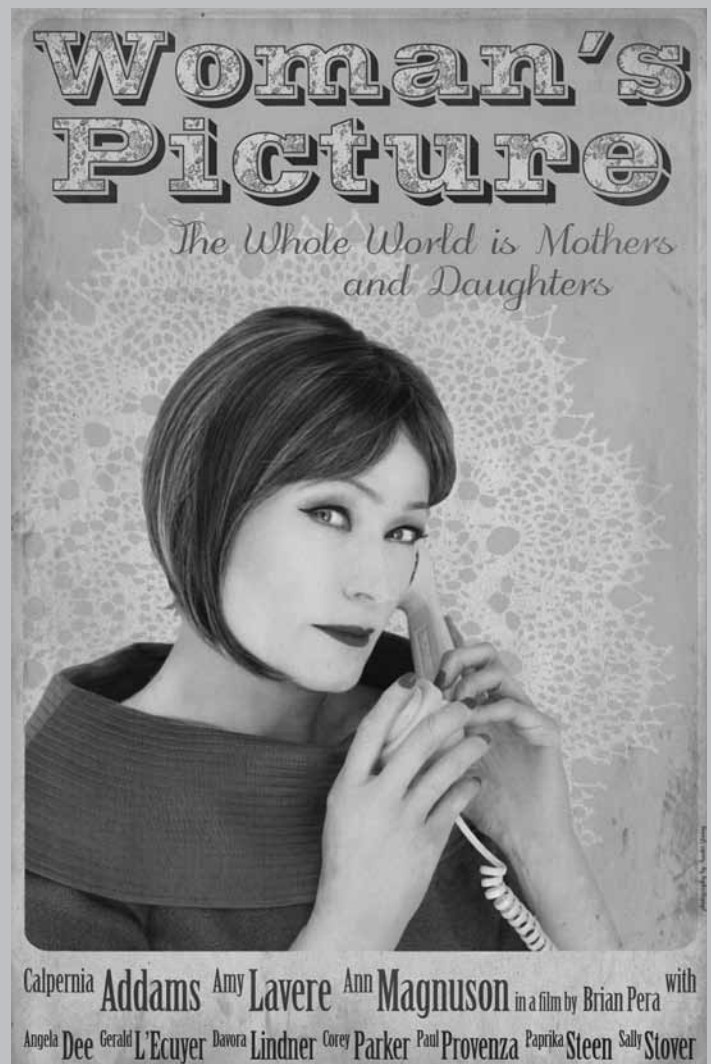
ARTWORKS: You return to Charleston often, what brings you back?

ANN MAGNUSON: Well, until my father passed away in 2008, I mostly came back to see him. I also came back to reconnect with my old friends and, more importantly, with my roots. I’d go nuts in LA if I couldn’t come ‘home’ to be reminded what is really important. I get a spiritual nourishment from those hills that I can find in no other place, and I’ve been everywhere - from Tokyo to Namibia, Africa! Lately, I’ve been coming back to participate in various art and charity events, like FestivALL and also to do benefits and shoot commercials for Covenant House’s new AIDS Residential and Resource Program. And, of course, to ride a horse! I know I can

ride a horse in California, but it’s not the same as riding back in the Appalachian autumn when the leaves are in full color!

ARTWORKS: You are a true artist, working in several mediums, do you have a favorite, and why?

ANN MAGNUSON Well, it’s hard to pick a favorite. If I had one then I’d probably only be doing that. I love doing one-person (sometimes with harpist) shows like “Dreaming of Charleston” because it combines all the things I love – singing, acting, writing, multi-media, dance, comedy, tragedy.... But I do love doing films and TV mostly because of the camaraderie. One is always meeting the most fascinating people on a film set. I suppose if I had



Poster for Brian Pera's 2010 film,

to rank one thing above all others it would be singing in a rock and roll band. There is nothing quite as exhilarating as pretending to be a 'rock star'.

ARTWORKS: Tell us about your world when Keith Haring and Kenny Scharf shared it

ANN MAGNUSON: We all came to NYC in the late seventies when the city was completely bankrupt. Mainstream culture was pretty bland at the time and punk rock was changing the artistic landscape. Punk rock and our collective obsession with David Bowie, Andy Warhol and other creative iconoclasts unified us. And being completely broke. You could live in an apartment for anywhere from \$50-\$150 a month which meant you did not have to have a real 9-5 job and could focus all your energies into doing the thing you loved, which was Making Art; be it visual, musical, dance, theater, film, video or literary. And we all met at the clubs where we went to not just dance but witness the fruits of those labors. I ran one of them, Club 57. That's where I met Kenny and Keith. The main thing about those days was you didn't need a lot of money to live out your dream of being an artist. This was way before the general money-obsessed mindset that has completely taken over. For a brief moment in time NYC was just a frenzy of creativity and life-lovin'! Money was way on the bottom of the list of our priorities. You just got enough to get by and you didn't want anymore. Hell, we were in the middle of the first recession but we didn't let it stop any of us from doing what we wanted to do. If anything, it probably helped because it tossed money out of the equation entirely and forced us all to be innovative without it.

ARTWORKS:Who do you think is a better vampire David Bowie or Chris Sarandon? (remember you are from West Virginia)

ANN MAGNUSON: I didn't even know Chris Sarandon was in a vampire movie until I just Googled it and then watched the YouTube clips. Sorry, Bowie, hands down, is the better vampire BUT Sarandon is the more versatile actor and he should've won a Best Supporting Actor Oscar for his part in DOG DAY AFTERNOON. That is one of the best acting performances I've ever seen on screen! Bravo Chris!

ARTWORKS:Your performance and art always have a very strong message, what role does art play in our society?

ANN MAGNUSON: I think art exists to connect us--to each other and the original "artist" who created it all. We are all here to Experience with a capital E and art helps reflect and enliven that experience. Sometimes art educates, sometimes it simply entertains,

sometimes it enlightens, sometimes it pisses you off. But all of it, in my opinion, is a celebration of the diversity of life. Each artist, like each human being, is as different as the snowflakes and the primal impulse to "show and tell" is as old as the cave paintings. An artist can be a shaman or a clown. Or, as I prefer, a sacred clown.

ARTWORKS:What is next for you?

ANN MAGNUSON: I continue to write and perform. I'm doing an "L.A. Edition" of the David Bowie Tribute night I did in Charleston to benefit Covenant House. I'm one of the main actresses in "Woman's Picture", an independent feature coming out in 2011. It's a contemporary take on all those great 'woman's pictures' from the 1940s. I play a home shopping club hostess who finally cracks under the pressure of it all. It's a classic tale of a career woman who is at a major crossroads in her life with career, family and romance. Complete with hot flashes. Basically she loses it all. Which is the best thing that could've happened to her. We shot the film in Memphis -which I loved- and I helped create the character and storyline with director Brian Pera. It was so much fun improvising the home shopping club schtick with all the fake products that we're thinking of creating an internet show around her. I am also assembling material for a new one woman-show and accompanying CD and hope to record "Dreaming of Charleston" as well. I'm also working on a memoir AND have been making visual art as a gallery in NYC wants me to have a show there in the spring. So, you can see, I'm going to be VERY busy. But not too busy to squeeze in a trip back to Almost Heaven for a booster shot of "West By God"!



Ann Magnuson and Samuel Jackson in Caveman's Valentine, 2001



THE STRAND STILL STANDING

THE STORY OF HOW A COMMUNITY KEPT A THEATRE ALIVE IN MOUNDSVILLE

BY TIFFANY TURNER PHOTOS BY JASON TURNER

On the corner of Fifth Street and Jefferson Avenue in Moundsville, West Virginia, sits an ominous brick structure. By day, this building appears as any other dormant and vacant building—a shell of something that once stood in its place. But at night, with the lights of the marquee ablaze, the Strand Theatre is returned to its original glory, a building reflecting the flourishing heydays of the 20th century. A time in history when the citizens of this small town could view movies in a grand old theater that featured such stars as Norma Talmadge and “Fatty” Arbuckle.

The Strand Theatre’s grand opening was held on Monday, November 15, 1920. It was the first structure to be built on the corner of Fifth Street and Jefferson Avenue, which is now a National Historic District. It took eight months to construct the theatre at a cost of \$100,000. During the height of its success, the Strand showed as many as five different movies each week. The theatre was operational until 1968, when it closed for the first time. The Strand remained empty for eight years, until its reopening in 1976. Once again the theater ran first-run movies for another 20 years. It closed for the second time in 1996. The curtain fell for what may have been the final closing of this historic entity in Moundsville’s uptown area.

In 2001, renovations by the Strand Theatre Preservation Society, a nonprofit corporation, began. Due to the internal conditions, activities inside the theater have been limited to tours. Hundreds of visitors come to enjoy tours which are designed to raise awareness of the restoration project. Because restoration of the interior is still underway, all public events occur in front of the theater. The town of Moundsville has been very supportive, often restricting traffic in front of the theater to create adequate space for the large audiences. All events are designed to provide the community a glimpse of what the Strand Theatre will have to offer once the renovations are complete.

Live plays produced by the Strand Theatre Arts Council have become very popular and have maintained the awareness of the restoration project. The Strand has hosted several successful productions such as, *Footloose*, *The Wedding Singer* and, *Beauty and the Beast*. The Mystery Dinner Theater has been another successful event. It takes place over two evenings with an average of 500 people in attendance. The council has also produced a Strand Children’s Choir, an Annual Liars Contest and a Storytelling Festival featuring national and international storytellers. Other popular programs include performances by the West Virginia Dance

Company, a Harp Concert, and the Annual Youth Drama Workshop. Additionally, the Louisiana Shrimp Boil and Colonial Elk Feast have been held by the Strand Theatre Fundraising Committee, which is comprised of countless volunteers who work selflessly toward completing the restoration of this historic theater. Presently, Hardhat Lunch Tours for numerous groups and organizations are being held to help garner community support.

Although the 1920 architectural design will remain intact once restoration is completed, the theatre will enjoy new, modernized equipment. A 1200 amp electrical supply has been run into the theatre with a new control center. Six separate high efficiency heating and cooling systems have been installed. A high-tech fire detection system is in operation. Eventually the stage will have the most up-to-date sound and lighting systems. Barrier-free access to the stage, dressing rooms and the orchestra pit is forthcoming.

A variety of events are planned for the restored Strand Theatre. Live entertainment on stage is paramount. Future programs will include plays, bands, concerts, and recitals for all ages, as well as educational projects for all Marshall County School students. The Strand will also host select national acts, and once again movies will be shown. The theater will serve as a focal point, supporting local business and tourism in Moundsville.

To enhance the use of this venue, a second floor lobby/ lounge/ meeting room, which is accessible from either the balcony or by a separate outside entrance, will be available for community use. This area will be open during performance intermissions for patrons and will be available for private parties and meetings.

To date, nearly \$1.3 million has been raised through state, federal, and individual grants, plus corporate and community fundraising efforts. Most recently, the Strand Theatre was awarded money from the Division of Culture and History and the West Virginia Commission on the Arts Cultural Facilities grant program, bringing the total received from this program to \$663,017. In addition to grant applications and fundraising efforts, the organization has also established a "Friends of the Strand" membership program in order to raise money for the project and to keep the community active and involved in the restoration project.

For more information on the Strand Theatre Preservation Society please visit WWW.STRANDTHEATRE.WV.COM.

**FOR MORE INFORMATION ON THE
CULTURAL FACILITIES PROGRAM GO TO
WWW.WVCULTURE.ORG/ARTS**



TOUR PROVIDES INPUT IMPORTANT TO POLICY CHANGE

As part of the continual evaluation and planning done by the West Virginia Division of Culture and History/West Virginia Commission on the Arts, the Arts section staff along with Commissioner Randall Reid-Smith continued the listening tours begun in the fall of 2009.

During the month of September arts staff visited five West Virginia communities to record concerns and questions regarding community access to the arts. The convening of the listening tours also provided an opportunity for people from throughout the community to hear each other. In some cases the synergy from the discussions was the most valuable part of the "listening." One of the most exciting things to come from these meetings was the serendipitous resolution to problems or issues based simply on the right people hearing each other's comments.

One comment that resonated in communities dealt with opportunities for artists. Needs ranged from venues for exhibition opportunities to decline in

sales for locally-generated art; and from artist/teaching artist connections to schools to the gray-ing of West Virginia artists and the need to pass on skills and traditions to younger artists.

A second issue that came up at many venues was the need for infrastructure development within the arts – these discussions focused on physical plants (upkeep, maintenance and raising funds for general operating costs); people (leadership experience and expertise, volunteers) and skill building (from grant writing to board leadership skills and training in technologies for successful non-profits).

More than one hundred people attended the listening tours in the five locations providing local commentary on the importance of the arts. The comments gathered are used in planning for new programs and funding opportunities made possible through funding provided by the West Virginia State Legislature and the National Endowment for the Arts and approved by the West Virginia Commission on the Arts. Thanks to all who participated!

ARTWORKS COVER CONTEST

ArtWorks is looking for a talented youth artist to feature on the cover of our Fall 2011 issue!

Who can submit? Any young person in grades K through 6

How to enter: Download submission form at www.wvculture.org/arts.

Mail original artwork with completed form by June 1st to:

ArtWorks Cover Contest
c/o Cicely Bosley
West Virginia Division of Culture and History
Culture Center
1900 Kanawha Blvd., E
Charleston, WV 25305

Questions? Email cicely.j.bosley@wv.gov

INTRODUCING.....



CICELY BOSLEY
Arts in Education Coordinator

PROGRAM AREAS:
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Teaching Artists Roster
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Before joining WVDCH/WVCA, Cicely was a teaching artist in the performing, digital, visual, and literary arts while also working with arts organizations' funding and development. Born into a small but strong community of artists in beautiful Central West Virginia, a career in the arts was a natural choice. Cicely completed her B.A. in Education focusing on Theatre, Speech, and English at Fairmont State University where she discovered her passion for working with young people in the arts. She was inspired to continue her art and scholarship through a Master's program in Theatre for Young Audiences at the University of Central Florida. At UCF she completed her thesis research in advancing business practices in non-profit and community arts with and for youth.



"Once the Wind Blows" Detail, Charly Jupiter Hamilton, 2007

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POETRY OUT LOUD WEST VIRGINIA STATE FINALS

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