On February 15th, 2013 Alum Dylan Tarason (’97) returned to NAU to share his thoughts and expertise with Theatre majors and Electronic Media and Film (EMF) majors in a day of hands-on workshops. How he convinced his wife that Valentine’s Day was the optimal date for the return to his alma mater, I do not know, but we were thankful for sharing his time and expertise with NAU students.

What has Dylan accomplished since leaving NAU in 1997? Dylan is currently the Senior Vice President for Production with Sidney Kimmel Entertainment. Additionally, Dylan has worked as a Consultant/Owner of Sol Media, Inc., a Bond Representative for International Film Guarantors, and as an executive in charge of production for Gold Circle Films and Sandstorm Films. Some of his film credits include the 2012 film, The Place Beyond the Pines which was directed by Derek Cianfrance, and stared Ryan Gosling, Bradley Cooper, Eva Mendes, Ray Liotta and Rose Byrne; Mr. Morgan’s Last Love (2012) directed by Olatunde Osunsanmi, and starring Milla Jovovich and Elias Koteas. He has an extensive resume which includes films by Lionsgate, Universal, Anchor Bay, Sony Pictures, and others.

Dylan’s visit started a semester-long collaboration with our colleagues and neighbors in Electronic Media and Film. Together we invited a series of successful alumni to campus to share their triumphs and lessons learned with eager students. Dylan presented two workshops, the first Technical Aspects of Filmmaking was held in the EMF department and the second, How I made the transition from NAU Theater Major to post graduate life in Los Angeles was held in the Theatre building. Both workshops were well attended by Theatre majors as well as EMF, and they were inspiring for our students who will soon be leaving the safety net of university life and heading into the sometimes cruel world of the entertainment industry.
SEAMUS DEVER ('98) OF ABC’S “CASTLE”, VISITS AND SHARES HIS EXPERIENCE WITH NAU THEATRE
BY KATHLEEN M. MCGEEVER

During the weekend of April 26-27, 2013, NAU Theatre students were given the opportunity to participate in a hands-on ACTING FOR THE CAMERA MASTER CLASS with Seamus Dever ('98).

Seamus Dever graduated from NAU Theatre in 1998 with a BA in theatre Performance. After graduating from NAU, he received a Master of Fine Arts from Carnegie-Mellon University and The Moscow Art Theatre. Seamus is also a lifetime member of the renowned Actor's Studio. You may know him as Detective Kevin Ryan on ABC’s critical and audience favorite “Castle.” In addition to “Castle,” he has played authoritative figures on the likes of "Army Wives" and "General Hospital," both of which had him starring as a doctor. Other forays into television include roles on "Mad Men," "Drop Dead Diva," NCIS," and all three "CSI" franchises. He's also appeared in such films as "Hollywoodland" with Adrien Brody and Ben Affleck, as well as the independent comedy "Ready or Not." Well known to theatre audiences, Seamus assumed the iconic role of Alex in A Clockwork Orange for which he received rave reviews and nominations for an Ovation, Garland, and Los Angeles Drama Critics Circle Award. Another highlight of his career, amidst his over 60 plays and musicals, is his notable performance in iWitness at The Mark Taper Forum in Los Angeles.

Participants for Seamus’s workshop were selected among Performance Emphasis students. However, all students were open to attend as observers. In addition to the Master Class, Seamus provided a question and answer session where students could ask questions about the television and film industry, life after NAU, and other questions that were pressing. In addition to the formal gatherings, Seamus met with students one-on-one in social settings, and attended an evening performance of our production of Pride and Prejudice.

The weekend was a big success. Students were able to take part in a series of skills, craft, and tips that took Seamus years of on-the-job trial and error to master. It is truly a wonderful gift for our alumni to return to campus and share their experience, insight, and knowledge for the next generation.

To read more about Seamus Dever’s visit to NAU, find the Betsey Bruener article in the Arizona Daily Sun online: http://azdailysun.com/lifestyles/nau-grad-dever-finds-hollywood-success-gives-back-to-students/article_4046968-e941-5e98-8a15-f04e7bc3eba.html
Matt MacDonald, theatre Minor, EMF Major (‘07) recently returned to NAU to present a workshop for NAU Theatre and EMF students.

Matt MacDonald graduated from Northern Arizona University in 2007 with a degree in Journalism and minors in both Electronic Media and Film and Theatre. He immediately started graduate school at USC, where he got his M.F.A. in Film and Television Production in 2011.

I remember Matt from his performance in the The Rivals as Sir Anthony Absolute and then his performance as Tom Joad in The Grapes of Wrath. What struck me most about him then was how grounded, focused, and honest he was, as well as talented. When we had a chance to sit down over coffee six years later, it was no surprise to me that he is still just as grounded and as focused as ever, and those traits have served him well in an industry that can be unkind and unforgiving, and has hundreds, if not thousands of people vying for the same job. “No one cares about your degree. They care about whether you are a good person to work with. And it’s not going to happen overnight.” Matt said about the challenges of working in the film industry.

I asked him if there was one piece of advice he wanted to share with people in college now, and he said, “Learn a technical, employable skill. When you graduate, get a day job, ideally that is related to what you want to do, and have a varied background, not just camera skills. Pursue your goals the rest of the time. And plan for the long term.” He now works as an editor and creates his own work in his spare time, most recently The Invention of Video Games, a short film which can be seen on YouTube. His Broadcast Journalism minor, along with his graduate degree, enabled him to get his current job.

When asked about his Theatre minor and how it has served him, he said, “When I started grad school there were people from around the world [in the program]. They had all kinds of backgrounds, but they didn’t know how to talk to an actor. That’s what I got from theatre.” His skill at working with actors is clear in his short film Goldenbox, which has won several awards including, Best Action Film - Atlanta Shortsfest, Golden Palm Award - Mexico International Film Festival, Best Overall Production - Daytona Beach Film Festival Silver Screen Award - Nevada Film Festival, Best Student Short Film - HollyShorts Film Festival. Best Student Film - Hardacre Film Festival

When asked what, to him, is success, he said, “Going to graduate school, getting an internship, finishing a script and getting useful feedback on it. Using your skills and degree in some applicable way.” His answer to this question illustrates his realistic and practical approach to his career, and how he would advise those who are getting ready to enter the industry. “It’s going to be tough, “ he said, “There’s going to be lots of rejection, and a few small successes. But do what you can to do what you want to do. And work for the small but tangible achievements.”
The costumes for *Pride and Prejudice* were an inspiring endeavor for the NAU costume shop. My co-costume designer Nancy Parr and I, set the bar high for this Regency romance.

The design process started in December 2012 with the director, Kathleen M. McGeever, and my co-designer. The early discussions led to intense research, more discussions, thumb-nail sketches, and soon our ideas began to emerge as fully realized designs. Nancy and I are both huge fans of the novel, and we believe that the script selected, created by playwrights Joseph Hanreddy and JR Sullivan is an excellent adaptation.

By the end of January, we had to dress 30 actors, with nearly 50 complete looks, and three-quarters of the show needed to be built from scratch. The costume shop certainly had its work cut out for it.

It became clear to Nancy and I, that to reach the production goal, we needed to train our students in specialized building techniques that would help us gain a foothold in building the enormous project. We came up with an educationally creative solution! We hosted several weekend workshops that not only helped our students to learn new skills, but it helped build the needed costumes.

The first workshop was on Fall Front pants. If you are wondering what Fall Front pants are — they are how pants stayed up long before the zipper was a big hit. Nancy and I were very pleased to see great interest in learning how to make Fall Front pants. Twenty-four students gave up their weekend sleeping in, and joined us early one Saturday to learn how to make Fall Front pants. Not only did our advanced costume students partake in the workshop, the room was filled with novices as well. The workshop participants not only learned how to make a pair of Fall Front pants, they made all the needed pants for the show in one day!

The second workshop was geared toward the female characters in the Austen saga — bonnets. If you know anything about the Bennet sisters and their friends (especially Lydia and Kitty) bonnets are a priority! We spent the Saturday working on trimming the lovely bonnets seen on stage. All of the headwear was created by twelve enthusiastic students who donated their time learning how to embellish bonnets. The embellishments workshop was a huge hit!

The first two workshops allowed for our novices to get a feel for more complicated costume and craft construction, which really added to our students overall education. The production also demanded tailoring which is a complex, advanced skill that
Costumes *Pride and Prejudice*—continued from page 4

many undergraduates do not learn. To meet this challenge, Nancy and I held smaller workshops for our advanced costume students in creating the jackets and coats for the production. All of the soldier’s jackets were created on one long Saturday by our advanced costume students, and a recent NAU Costume Design alum who wished to learn more about the tailoring process. Andrea Schmatjen returned to learn this skill, and add to her portfolio of talents for the real-world.

The complexity of the production continued to challenge the costume shop beyond tailoring, beautifying bonnets, and making Fall Front pants—we also needed advanced millenary for the upper-class characters in Austen’s epic. Nancy and I wanted to take the opportunity to push our advanced students in an area that they might not get a chance to explore again, so I spent an evening with the students showing them how to cover a pre-made buckram hat form, and create the stylishly beautiful bonnets and hats for the elder and more sophisticated characters.

We are very lucky to have talented and dedicated students working by our sides. Each of our advanced costume students had the opportunity to take on a solo project (or two) to help build the production, but more importantly to help develop portfolios for life after NAU Theatre.

The costume build for *Pride and Prejudice* has been an enriching opportunity for our students, both by learning new, and reinforcing old, skills. Building the incredible volume of costumes from scratch, with a deadline of a production calendar is an excellent proving ground for our advanced students who will very shortly leave us for careers in the field. It is also a great place for younger, less advanced students to “cut their teeth”. The Golden Stagehands Funding made it possible for our students in Costume Design to learn so much. The fund provides additional monies so we can present guest workshops, and purchase materials beyond what we could with our regular budgets. As a guest designer for NAU Theatre’s production of *Pride and Prejudice*, and as an educator of Costume Design and craft, I am pleased that NAU students have had this opportunity.
Emily Forest, a theatre studies and history double major, is the Theatre Department’s Outstanding Graduating Senior for spring, 2013. She was also selected to be the standard-bearer for The College of Arts and Letters. When asked about the honor, Emily responded that she was excited for this once and a lifetime opportunity and couldn’t wait to share the news with her family.

Emily hails from Denver, Colorado and she chose to attend Northern Arizona University when she realized that the climate was similar to her home. “I loved the tour Kathleen gave me and how small the school was … I’ve made good friends and have had opportunities that I wouldn’t have had at larger schools.”

Some of those opportunities include stage managing Dead Man’s Cell Phone (spring 2013) for her senior capstone project. Emily was an assistant stage manager for Romeo and Juliet, Dancing at Lughnasa, Arsenic and Old Lace, and Mother Hicks; she performed in The Last Days of Judas Iscariot; and she was on the running crew for A Christmas Carol, Macbeth, Equus, and Pride and Prejudice.

But Emily’s involvement in the Department doesn’t stop with main stage production. She spent her last year as the President of the student club, Arizona Playmakers. She is a member of Alpha Psi Omega, and also of USITT. When asked about her recent trip to the USITT Conference, she said, “I’m tired! It was a long trip. But great. I learned a lot about the Chicago Shakespeare Theatre,” which interested her because of their focus on outreach to low income middle and high school students in the metro area. “It’s pretty cool. They do a full budget theatre production” with these students serving as the performers. Emily has hopes of obtaining a summer internship with this company or to others to which she has applied.

Alternatively, Emily has already been accepted to attend Second City’s Improvisation for Actor’s Program this summer. She was looking forward to continuing with improvisation when we spoke in May,
Emily Forest . . .

and I am sure that she is enjoying her new city and the improve now that she has made the move.

Emily is also looking forward to pursuing stage management at the professional level. “I got into stage management late;” in fact, “I wouldn’t be a stage manager if I hadn’t let Darby talk me into it. It turned out really well,” she said. Offering advice to other students at NAU, Emily suggests that they “not give up on anything. Take any opportunity given to you. . . . Don’t close doors. Mac told me I could do anything I wanted to and I realized that if I put my mind to it, I really could.”

The most important piece of advice Emily felt could benefit first year theatre students is to get involved! She said, “Get super-uber involved! Because, you get to meet a lot of really cool people and know the Department better—you’ll get better opportunities. I wasn’t involved enough my freshman year.” But she is now! Even as Emily prepared to graduate, she led a group of students who performed Echoes of Flagstaff (a student devised production) for the Undergraduate Research Symposium on April 26, 2013. (See the related article on page 10.)

In the little time she has free, Emily likes to snowboard, read, watch movies with friends, hike, paint (mostly acrylic landscapes), and play board games. I enjoyed the delightful conversation we had about Titanic: The Board Game as she described her friends and the late-night fun they share creating extravagant characters and fighting to escape the sinking ship.

In the end, Emily is grateful to have attended NAU. “I had a good experience here. Everything happens for a reason.” I’m sure that reason will become clear in Emily’s near future. In the meantime, we’re grateful to have had Emily as a part of our lives and Department for the past four years.

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Dr. Season Ellison spent the 2011-2012 academic year teaching and directing for NAU Theatre as a sabbatical replacement. Season stayed on with NAU during the 2012-2013 academic year, teaching in Theatre, Honors and with University College, First Year Seminar courses.
No city has attracted as much literary talent, launched as many illustrious careers, or produced such a wealth of enduring plays as Paris. Since the 15th Century to present day, the City of Light has lured playwrights from the borders of France to the great Western cities, and the American shores to take up residence and write the great works that have graced the stages of the world. From natives such as Molière, Genet, and Georges Feydeau, to expats like James Joyce, Samuel Beckett, and Eugène Ionesco, hundreds of writers have invaded Paris’s labyrinth to write their works of art. So, in May and June, 2013 six students joined me, and Dr. Krista Rodin from Comparative Cultural Studies to study abroad in Paris. The students took two courses, one in Theatre and one in Humanities.

My course, Theatre 440: Special Topics asked the looming question, why Paris? What is the lure of the city to the playwright? We sought the answer to the question by studying three distinct playwrights from three influential periods in human history. The first playwright was the native French, 17th Century playwright, Jean Baptiste Moliere. We also looked at the influence of Commedia dell’Arte on his plays and writing style. We examined the archetypal characters, and looked at contemporary versions of the characters. We were lucky enough to see a wonderful production of Moliere’s The Misanthrope at the Odeon in Central Paris. The production took a contemporary slant focusing on the corruption of today’s society as well as the society of the period. The setting was post-apocalyptic, yet fantastic, evoking a dream-like quality. Despite the discomfort of the 17th century seating, the students really enjoyed seeing Moliere’s play come to life for today as well as for antiquity.

The second playwright was the 19th Century master of farce, Georges Feydeau. We read his famous play, A Flea in Her Ear, and tried to see the Feydeau (Un fil ‘a La Patte) that was playing at the Commedie Francaise, but to no avail. The successful production had been sold out for months. Instead, we switched gears and embraced tragedy, seeing a production of Racine’s Phaedra at the Richelieu (the main venue of the Commedie Française, the French national Theatre). The production was disappointing, the seats were ‘incredible ’17th century seats - - aka bad sight-lines and torture, but the discussion with Dean Vincent (he was visiting study abroad programs and joined us for the performance) was thought provoking.
Back to farce; studying farce led the students to find farce in the real world around them. During our time in Paris they found some hysterically funny and awkward situations with language barriers. The students enjoyed sharing the experience in journal form and in discussion.

After farce, we culminated the course studying the post-WWI absurdist, Eugene Ionesco. The great absurdist’s plays, *The Bald Soprano* and *The Lesson* are still playing in the tiny theatre in the Latin Quarter, Teatre La Huchette. We were able to see the productions during our last few days in Paris. The theatre has a rotating cast of 4 different ensembles for each of the two plays. *The Bald Soprano* was stupendous, and despite the plays being performed in French, the students understood *The Bald Soprano*, finding it funnier in French then in English. *The Lesson*, on the other hand, was so poorly performed. The actor playing the professor was ancient and obviously had line issues. He even pulled out his script at one point! However, the real issue was the lack of building the tension, and the destruction of the student character. The exciting part of the evening was the dynamic discussion that we engaged in after the show over tea and coffee.

In addition to studying, seeing, and exploring the words of the playwrights, our students took daily walking tour discussions of the arrondissements, or neighborhoods in Paris. This was the make-up of the Humanities course. We visited cathedrals, museums, chateaux, and wound our way through cobble stone streets that led to the most scrumptious parks, gardens, and courtyards. We feast our ears on a concert in the famous brilliant blue light of Sainte-Chappelle, and we drank coffee in the tiny cafés where philosopher’s, poet’s, playwrights and artists spent countless hours exploring the meaning of life. We dined on delectable and savory crepes, Creme Brulee, macaroons, and food from around the world.

After the final projects were completed, our students spent their last days in Paris returning to the places they needed to see more of before flying off to London, Iceland, Texas, San Diego, and the Valley of the Sun. They finished their travels, or returned state-side to work to pay off the class of a lifetime.

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Side note: Next summer we return to Ireland for Study Abroad, 2014, *Unraveling the Celtic Knot through the Power of the Pen*. For more information, email Kathleen McGeever at kathleen.mcgeever@nau.edu or visit the CIE website: http://nau.edu/cie/
Undergraduate Research

NAU Theatre students participated in NAU’s Undergraduate Research Symposium in full force! Our students presented projects as varied as performances, papers, and recycled costume designs. It was exciting to see our students holding our own in a research venue!

First up was a group of students who had spent the spring 2012 researching local Flagstaff history in order to create a devised theatrical piece for ethnographic performance. The project, *Echoes of Flagstaff*, became a dynamic presentation of unfiltered stories linked to place.

Next up was Annamarie Carlson who presented her paper entitled, *The Enduring Culturally Relevant Image of Mother Ireland in the Plays of John B. Keane*. The paper was the culmination of her study abroad in Ireland, 2012 and semester long research working closely with Chairwoman Kathleen M. McGeever.

Annamarie’s research lead to a 20 page academic paper, and a fifteen minute presentation for the research symposium. She is planning on submitting the larger paper to the Mid America Theatre Conference, and other opportunities for presentation of her research.

Senior Costume Design student, Kim Speer designed and created a wedding gown, head piece and jewelry made completely of recycled Walmart plastic bags. The project, entitled *Walmart Wedding* was a huge hit in the poster presentation section of the symposium.

The final project was a puppet presentation created by students of the International puppetry. Associate professor Kate Ellis created the course after spending a month in Bali studying the art of shadow puppets. She also studied the spiritual and cultural connection of art to the people.

The NAU Undergraduate Research Symposium is held each April. The 2013 event was held in the Skydome, and included the entire university. We hope to see even more Theatre Department entries next April!
**UPDATED E-MAIL ADDRESSES NEEDED**

**NAU Theatre** has been producing *The Callboard* as an E-Newsletter since February, 2008. This is the seventh publication, and we hope to increase our subscriptions. Please check out the web site: www.cal.nau.edu/theatre for archived newsletters.

If you enjoy what you see, complete the attached coupon and either mail it to NAU Theatre or email it to: Theatre@NAU.edu. We are in the process of updating our records and maintaining an address book of alumni, donors, and friends who wish to subscribe to *The Callboard* E-Newsletter.

We invite you to stay connected, hear all the news, and share your news in the “Alumni—What Are They Up To?” section.

*The Callboard* is a biannual E-Newsletter produced by the current faculty, staff, and students of NAU Theatre.

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Here's how you can do it:

1. Contribute to existing theatre scholarships or start one of your own.
2. Contribute to the Fund for Theatre Excellence which provides opportunities for students through travel, workshops, and events.
3. Contribute to the Golden Staghands Fund which helps by providing funding for a specific production to enhance the learning opportunities in one of the elements (scenery, costumes, lighting, sound, performance, etc.) by providing state of the art technology, guest artists, or materials and production processes that we ordinarily could not provide. For example, special effects for the fall 2009 production of A Christmas Carol were made possible by the GSH Fund, or the costumes for the spring 2009 production of The Importance of Being Earnest. This year, Pride and Prejudice will be the recipient with beautiful period costumes and special workshops for all of our students.

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Shelby (Brimhall) Maticic & Brian Maticic (Theatre Performance, 08) founded the Brelby Theatre Company in 2009. The company began in Flagstaff, AZ, and moved to the Valley. In 2012, Brelby relocated to a permanent home in the city of Glendale, AZ. Brelby was recognized in 2012 as "The Best of the Valley" - voted "best little theatre that could" in recognition of their quality of production in the face of many obstacles. Brelby was recently approved to be a "Zoni award" contender. Hopefully, Brelby will start seeing nominations next year. Shelby was recently accepted to the inaugural year of ASU's MFA degree program in Theatre Arts Entrepreneurship and Management.

Andrew J. Cupo ('10) currently teaches Acting, Stagecraft and IB Theatre at Cactus Shadows High School in Cave Creek, AZ.

Clifford E. White a Viola Legacy!

Clifford White (Former faculty, Professor Emeritus) was honored posthumously with the 2013 Viola Legacy Award in the Arts. Please visit the Flagstaff Cultural Partners website for video and biography on Clifford E. White's contributions to the Arts in Flagstaff and beyond!

WEBSITE: http://culturalpartners.org/viola11.htm#winners

Send us your news and photos to theatre@NAU.edu