

ARTS
#creative
state

#creativestate

The official magazine of Arts NC State
SPRING 2018

John McIlwee's next act

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New exhibitions at the Gregg

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Match.arts?

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**NC STATE
UNIVERSITY**

Theatre In The Park

MainStage Season | 2018



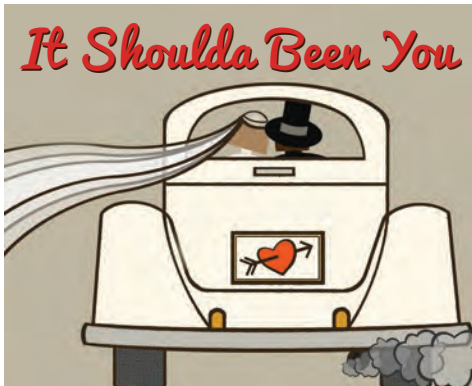
Assassins
Feb 23 - Mar 11

Tony Award-winning
Musical
by Stephen Sondheim
& John Weidman



Hand To God
Apr 20 - May 6

Comedy
by Robert Askins



It Shoulda Been You
Jun 15 - Jul 1

Musical
Comedy
by Barbara Anslmi
& Brian Hargrove



It's Only A Play
Aug 10 - 26

Comedy
by Terrence McNally



It Is Done
Oct 5 - 21

Adult Drama
by Alex Goldberg

Theatre In The Park has an exciting line up of productions in store for you in 2018! Don't miss any one of these stellar shows by becoming a Season Member. Members enjoy the greatest value, the best seats plus the opportunity to purchase A Christmas Carol tickets before the general public.

We hope to see you soon at Theatre In The Park!

Handwritten signature: Ian David Woods



919.831.6058
theatreinthepark.com





Dear Friends –

While each “spring” semester incorporates much of every winter, for many of us the thoughts surrounding each spring include new beginnings. While paying homage to great traditions, we’re happy to celebrate several new beginnings in this issue of *#creativestate*.

This semester, led by our Crafts Center, NC State will be partnering with PostSecret, Frank Warren’s ambitious and hugely successful initiative that encourages people to anonymously submit a secret on a postcard, which they’ve decorated; once the cards are collected, public exhibitions of the cards are then arranged. Many of the folks who have submitted to previous PostSecret projects have called their efforts “healing.”

One of the most joyful aspects of working at a university is seeing couples become connected, and how marvelous it is when they decide to get married. With Valentine’s Day a part of our spring semester, what better time to showcase three such loving couples who met via Arts NC State?

And in a bittersweet nod to tradition and change, in this issue you’ll read about the upcoming retirement of John McIlwee, director of University Theatre for more than 30 years. Many of you are frequent theatre attendees on campus and have seen University Theatre grow and innovate and thrive over the decades, and we have John to thank for his great vision to make all that possible. While we’re happy for John that he’s able to move into this next chapter of his life, we know we have an obligation to continue his legacy while pursuing new opportunities.

Thank you to all for your great support of the arts at NC State, and here’s to hoping you, too, have some terrific new beginnings this spring.

Rich Holly
Executive Director for the Arts

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ON THE COVER

In Titmus Theatre – a space rebuilt to his design during the great Thompson Hall renovation project of 2007-09 – John McIlwee sits in the center of row C, his favorite perch while directing a show. After 31 years with University Theatre, John will be stepping down as director on July 1.

PHOTO BY MARC HALL

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The official magazine of Arts NC State

SPRING 2018 | VOLUME 3, ISSUE 2

Arts NC State is the collective voice
of the visual and performing arts programs of
North Carolina State University.

**Crafts Center
Dance Program
Gregg Museum of Art & Design
Department of Music
NC State LIVE
University Theatre**



Arts NC State is part of the
Division of Academic and Student Affairs.

Dr. Mike Mullen
Vice Chancellor and Dean

Rich Holly
*Associate Dean and
Executive Director for the Arts*

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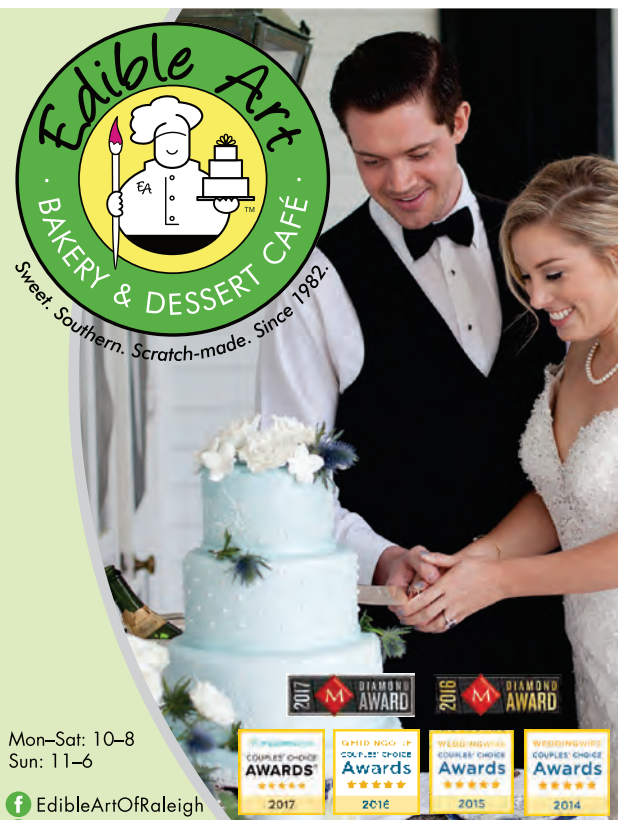
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Arts NC State: Who We Are

CRAFTS CENTER

Open to campus and the community, the Crafts Center provides hands-on, immersive, lifelong learning skills. Focus areas include clay, wood, jewelry, lapidary, art on paper, photography, glass and fibers. Students and patrons from all disciplines, backgrounds, and skill sets find a welcoming, supportive and creative home here.
crafts.arts.ncsu.edu

DANCE PROGRAM

This nationally recognized program educates, empowers and inspires NC State student dancers and choreographers to find and express their creative voice.
dance.arts.ncsu.edu

GREGG MUSEUM OF ART & DESIGN

A collecting and exhibition museum with over 35,000 objects, the Gregg makes art accessible to the NC State community and public. It's the museum of NC State University, where objects spark ideas – and admission is always free.
gregg.arts.ncsu.edu

DEPARTMENT OF MUSIC

NC State Music provides educational opportunities for student and community participants through a variety of ensembles and courses, and offers both Music Minor and Arts Entrepreneurship Minor curricula. The department also serves as a cultural resource for the university and the greater community through numerous performances and presentations.
music.arts.ncsu.edu

NC STATE LIVE

NC State LIVE has established a regional and national reputation for presenting a professional performing arts season of the highest artistic excellence, connecting artists and audiences in a meaningful exploration of the diverse cultures and issues that define our communities and world.
live.arts.ncsu.edu

UNIVERSITY THEATRE

Open to all NC State students, regardless of major, University Theatre's mission is to provide quality theatrical, artistic and practical experiences for the students and larger campus as well as Triangle communities.
theatre.arts.ncsu.edu

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EVENTS CALENDAR

2018 **SPRING**

- NC STATE LIVE
- UNIVERSITY THEATRE
- CRAFTS CENTER
- GREGG MUSEUM
- DANCE PROGRAM
- DEPARTMENT OF MUSIC
- ARTS NC STATE

JANUARY

● **Treasures of Native America**

Gregg Museum of Art & Design
Through April 29

● **Unfiltered Response:**

Faculty Dances

Gregg Museum of Art & Design
January 25

FEBRUARY

● **Bob Trotman: Business
as Usual**

Gregg Museum of Art & Design
February 1-July 1

● **The Birdland All-Stars
featuring Tommy Igoe**

Stewart Theatre
February 3

● **Faculty Recital: Olga
Kleiankina, piano**

Stewart Theatre
February 4

● **Urban Bush Women: Hair and
Other Stories**

Stewart Theatre
February 9

● **Arts Now Series: Allan Ware,
clarinet**

Kennedy-McIlwee Studio Theatre
February 15

● **Jazz Ensemble I**

Titmus Theatre
February 16

● **Piano Studio Recital: Pyotr
Tchaikovsky's The Seasons**

Titmus Theatre
February 18

● **Hairspray, The Broadway
Musical**

Stewart Theatre
February 21-25

● **Somi**

Titmus Theatre
February 24

MARCH

● **Wind Ensemble**

Stewart Theatre
March 1

● **Theatreworks USA: Dragons
Love Tacos and Other Stories**

Stewart Theatre
March 11

● **ETHEL with Robert Mirabel:
Artist Talk and Preview**

Gregg Museum of Art & Design
March 14

● **ETHEL with Robert Mirabel:
The River**

Stewart Theatre
March 15

● **Design Duet: the creative lives
of Robert Black and Ormond
Sanderson**

Gregg Museum of Art & Design
March 15-September 9

● **Girl in Space: A Comedy in One Act**

Kennedy-McIlwee Studio Theatre
March 15-17

● **Panoramic Dance Project Concert**

Stewart Theatre
March 22-23

● **Paul Cranford: An Introduction to Cape Breton Music and Its Place in History**

Price Music Center 110
March 25

● **Arts Now Series: Coastal Winds**

Kennedy-McIlwee Studio Theatre
March 27

● **Marc Bamuthi Joseph/The Living Word Project: /peh-LO-tah**

Stewart Theatre
March 28

APRIL

● **Spring Choral Ensembles**

Stewart Theatre
April 6

● **Ladies in Red**

Stewart Theatre
April 7

● **Raleigh Civic Chamber Orchestra**

Stewart Theatre
April 8

● **LIVE at Lake Raleigh**

Centennial Campus
April 12

● **Harvey**

Titmus Theatre
April 12-15; April 18-22

● **NCSU Dance Company Concert**

Stewart Theatre
April 12-13

● **Student Art Sale**

Talley Student Union
April 13

● **Acappology**

Stewart Theatre
April 15

● **L.A. Theatre Works: The Mountaintop**

Stewart Theatre
April 17

● **Defining Inspirations: Wearable art inspired by the Gregg Museum's collection**

Gregg Museum of Art & Design
April 19

● **Jazz Ensemble II**

Stewart Theatre
April 19

● **Grains of Time**

Stewart Theatre
April 20

● **Wolfgang A Cappella**

Stewart Theatre
April 21



NC STATE JAZZ
PHOTO BY ROBERT DAVEZAC



**RALEIGH CIVIC
CHAMBER ORCHESTRA**
PHOTO BY ROBERT DAVEZAC

● **Raleigh Civic Symphony**

Stewart Theatre
April 22

● **Wind Ensemble**

Stewart Theatre
April 25

● **Jazz Ensemble I**

Stewart Theatre
April 26

● **State Chorale**

Stewart Theatre
April 27

● **Raleigh Boychoir**

Stewart Theatre
April 28

● **Singing Statesmen with
the Meredith College Choirs**

Jones Chapel
April 28

MAY-JUNE

● **TheatreFest 2018**

Thompson Hall
May 31-June 24



FOR TICKETS

919.515.1100
arts.ncsu.edu



GRAINS OF TIME
PHOTO BY ROBERT DAVEZAC

#creativestate

VIGNETTES



PHOTO BY ROSS JOYNER

L-R: Amy Sawyers-Williams, Gini Brown, Raine Conti, Peter Lalush, Gary Greene, Kristen Lovell, Chelsea Abad, Chris Suggs, Areon Mobasher, Claire Hider, and Rich Holly. Not pictured: Danyale Calhoun.

2016-2017 STUDENT ARTS AWARDS

Arts NC State recently conferred the annual Performing and Creative Arts Awards, and nine NC State students were honored for their accomplishments during the 2016-2017 academic year. The awards were presented by Arts NC State executive director Rich Holly, Friends of Arts NC State board chair Gary Greene, and Amy Sawyers-Williams, arts outreach and engagement coordinator for Arts NC State.

The Performing Artist Award recipients are Gini Brown (biochemistry and plant biology) and Danyale Calhoun (industrial engineering) in dance; Chelsea Abad (computer engineering), Kristen Lovell (biomedical engineering), and Chris Suggs (mechanical engineering) in music; and Areon Mobasher (English) in theatre.

The Creative Artist Award recipients are Gini Brown in dance for her choreography of *Circulus in Probando*; Raine Conti (nutrition) in dance for her choreography of

A Taste; and Peter Lalush (communications media) in theatre for his original play, *Girl in Space*.

The Arts NC State Performing and Creative Arts Awards celebrate NC State students – all non-arts majors – who create and perform in dance, music and theatre. The awards are administered and funded by Arts NC State and were originally made possible from a generous grant from the NC State University Foundation. The Creative Artist Award is now partially funded by the Suzanne Kennedy-Stoskopf Endowment for Creativity in the Performing Arts. For more information about the Student Arts Awards and this year's recipients, see go.ncsu.edu/artistawards.

At this ceremony, Arts NC State also presented the inaugural Visual Artist Award to Claire Hider (textiles). Learn more about Claire and this award on page 14.

PANORAMIC DANCE PROJECT

PHOTO BY JILLIAN CLARK



DANCE GOES TO THE SMITHSONIAN

When you hear that NC State students are participating in an ACC event, performances by dancers may not be the first thing that pops to mind.

In October, the NC State Dance Program performed two works at the first ACCelerate: ACC Smithsonian Creativity and Innovation Festival in Washington, DC.

Presented by Virginia Tech and the Smithsonian's National Museum of American History, the ACCelerate Festival was a three-day celebration of creative exploration and research at the nexus of science, engineering, arts and design. The event was designed to showcase innovators from ACC universities and engage fans with new interdisciplinary technologies that draw upon art, science and humanities to address global challenges.

Students from the Dance Program performed *Dancing Chemical Reactions*, two pieces that premiered at the State of Sciences at Hunt Library in April 2017. Sparked by an idea from chemistry professor Maria Gallardo-Williams, and choreographed by dance director Tara Mullins (with assistance from Gallardo-Williams, her chemistry students, and Dance Program science majors), the dances demonstrated S_N1 and S_N2 substitution reactions. The dances are factually accurate

to the specific chemical reactions, yet aesthetically engaging, in order to demonstrate an innovative way to merge STEM and the arts to enhance the learning process. Holly L. Menninger, director of Public Science in the College of Sciences, and Amy Sawyers-Williams, outreach and engagement coordinator for Arts NC State, also collaborated on the project.

The other dance performed at the festival was an excerpt from *Agua Furiosa*, a work by the Los Angeles-based dance-theatre company Contra-Tiempo. Choreographed by the company's artistic director Ana Maria Alvarez, the piece was set on NC State's Panoramic Dance Project. Inspired by Shakespeare's *The Tempest* and Oya, the Afro-Cuban deity of wind and storms, the work blends salsa, Afro-Cuban movement, hip-hop and other forms of contemporary dance. The choreography deals with the harsh realities of race (Black Lives Matter), economic inequity, and gun violence ("Hands up, don't shoot") by presenting the forces of nature as a metaphor for social justice. *Agua Furiosa* was first seen locally when Contra-Tiempo performed as part of an NC State LIVE residency in April 2016; dancers from the company returned to teach the piece to NC State dance students in spring 2017.

STEM MAJORS, ART THINKERS

What drives students to participate in the arts at NC State University and other institutions where there are no arts majors and there is an emphasis on STEM?

A new study finds that participation in dance programs helps students – including those in science, technology, engineering and mathematics (STEM) disciplines – develop skills such as creativity and persistence that benefited them in the classroom and beyond.

Lead author Fay Cobb Payton, a University Faculty Scholar and professor of information systems and technology in the Poole College of Management, was joined by co-authors Ashley White, a recent NC State Ph.D. graduate in mathematics (and longtime member of the NCSU Dance Company), and Tara Mullins, director of the dance program at NC State.

The paper, “STEM Majors, Art Thinkers – Issues of Duality, Rigor and Inclusion,” is published in the *Journal of STEM Education*. The work was made possible by a grant from the NC State University Foundation.

Learn more about the study at go.ncsu.edu/danceandstem.

occasional electronic carillon performance played on an 80s-era keyboard not noted for working consistently. That’s about to change.

A gift from Bill and Frances Henry, of Gastonia, will enable the university, finally, to complete the Belltower – including the installation of the full complement of 54 bells, carillon and interior stairs as originally designed. Five bells were bought as the result of an earlier campaign; the Henrys’ gift will purchase the remaining bells.

Their commitment also will provide for much-needed renovation, structural repairs and stabilization of the tower. The project includes upgrades to the surrounding plaza, which will be named Henry Square. The work is expected to take about three years.

The Henrys’ gift is part of NC State’s Think and Do the Extraordinary Campaign, which has a goal of raising \$1.6 billion for student and faculty support, facilities and programs. It represents vital, ongoing efforts to bridge the physical campus’ past and future, according to Brian Sischo, vice chancellor for university advancement.

“The Campaign has put a spotlight on our power to transform, build and leave a legacy. This is a time of amazing energy and momentum for NC State,” Sischo said. “Centennial Campus continues to develop. Reynolds Coliseum and the Gregg Museum of Art & Design have been reborn, and Talley Student Union has been completely reimaged. Now, at long last, the Memorial Belltower at Henry Square will be completed, right next to Holladay Hall where this great university began.” – *Lisa Hall*

I CAN HEAR THE BELLS

The Memorial Belltower is the best known and most beloved symbol of NC State University.

Built to honor 34 alumni killed in World War I, with its cornerstone laid in 1921 and a formal dedication in 1949, the Belltower has graced the background of countless photos marking student milestones, stood sentinel over ROTC commissioning ceremonies, and been a beacon for celebrations such as Packapalooza and Homecoming parades.

Despite its prominence at the northeast corner of main campus and in the center of the university seal, however, the 115-foot-tall landmark has been a belltower in name only.

No actual bells ring out from its apex – only a recording of chimes issuing from speakers, and the



PHOTO BY ROGER WINSTEAD



Dr. Banks Talley with former Gov. Jim Hunt

where he helped raise money for the renovation of Thompson Hall and to create a new home for the Gregg Museum.

The University Student Center, which opened in 1972 between Reynolds Coliseum and the Student Supply Stores, was renamed in his honor in

1998. In recent years, it was significantly renovated and updated, changes that Talley saw and heartily endorsed. He attended the rededication ceremony on September 9, 2015, and the grand opening of the Gregg Museum of Art & Design on Hillsborough Street in August.

Talley worked with close friend Henry Bowers in developing the Friends of the College concert series, which brought orchestras and other fine entertainment

from around the world to Reynolds Coliseum for a nominal seasonal price that began at \$7 per year.

"Banks was an amazing person," said retired Vice Chancellor for Student Affairs Tom Stafford, who began working for Talley in 1971. "He had special skills with people, especially students, and for making things happen.

"He had a special appreciation for the arts and bringing them to this campus. He was committed to developing the leadership skills of the students on campus. He advised and mentored hundreds and thousands of young people to become more than just students, but well-rounded citizens of the world."

"He was a strong advocate for all students," said retired Vice Chancellor for Finance and Business George Worsley, another longtime friend. "And he was quite vocal that students should receive a rounded education, that the arts were just as important to their educational experience as athletics and other activities on campus. He always argued for that balance." – *Tim Peeler*

APRIL CONCERTS BY THE ORCHESTRAS OF NC STATE

***The Dream is Alive:*
Celebrating Martin Luther King Jr.
Sunday, April 8 at 4pm in Stewart Theatre**

In commemoration of the 50th anniversary of Martin Luther King's death, the Raleigh Civic Chamber

Orchestra will perform a program of music by African American composers. The concert will feature the world premiere of a newly commissioned composition for narrator and orchestra by composer Jeffrey Scott (hornist in the internationally acclaimed wind quintet Imani Winds), based on the "Dream" speech that King gave in Rocky Mount, North Carolina prior to his well-known Washington speech. Speakers and a post-concert discussion will complement the music.



JEFFREY SCOTT
PHOTO BY MATTHEW MURPHY

The concert will be part of a series of collaborative events focused on Dr. King's legacy on the NC State campus and beyond, and is presented in collaboration with the NC State African American Cultural Center and NC State LIVE. Please see page 21 for information about the NC State LIVE presentation of *The Mountaintop* on April 17.

***Music of North Carolina Composers*
Sunday, April 22 at 4pm in Stewart Theatre**

The Raleigh Civic Symphony celebrates the music of North Carolina composers. The program includes music by Lamar Stringfield, founder of the North Carolina Symphony; Music for Prague 1968 by Karel Husa, a Czech-born composer and winner of the 1969 Pulitzer Prize for Music, who lived in North Carolina in the latter years of his life; and the world premiere of a new work by Duke University composer Scott Lee.



PHOTO BY ROSS JOYNER

NEW AWARD CELEBRATES VISUAL ARTISTS

When Claire Hider created her abstract painting, *Phoenix*, and entered the work in Arts NC State's annual Student Art Sale in April 2017, she didn't know that there was a visual artist award to win.

Little more than a week before the sale, Roxanne Hicklin, director of Art & Scenic Operations at SAS – and a longtime supporter of Wolfpack women's basketball and the Lonnie Poole Golf Course – chose to create the Visual Artist Award Endowment. Once fully endowed, the fund will provide annual funds in perpetuity to support the new Visual Artist Award; until then, Roxanne is generously making annual gifts to kickstart the award.

Roxanne is trained in fine arts and has stewarded SAS's internationally recognized art collection for nearly 35 years. Through participation in various arts events on campus, Hicklin has come to recognize how creative NC State students are.

"Until recently, students who have the capability and the desire to produce the fine arts hadn't been recognized for their abilities," she explains. "When that

became clear, I immediately realized, 'That's it.' It was a no brainer. And I said, 'OK, let's make it happen right now.'"

Amy Sawyers-Williams, who oversees the Office of Arts Outreach & Engagement, sprang into action to gather a committee to select the inaugural winner from the Student Art Sale participants. Claire – a graduate student in the College of Textiles – received a monetary award as part of the Visual Artist Award, and *Phoenix* is currently on display in Talley Student Union. Roxanne was so taken with the piece, she purchased it herself. After *Phoenix* is displayed for a year in Talley, she will take it home as part of her personal collection.

The Student Art Sale was a great success, and Hicklin was thrilled to share it with many members of her team at SAS. So impressed were they all by Claire Hider's work that they chose to purchase another one of her paintings to be part of SAS's permanent collection. That gave Claire the opportunity to meet Roxanne at SAS and to hand-deliver the painting and receive a tour of the art collection. Winning the inaugural Visual Artist Award has been, "a huge honor," says Claire. "It has given me new motivation as an artist."

Learn more about the annual Student Art Sale by visiting go.ncsu.edu/studentart. If you would like to learn more about creating an endowment at Arts NC State, contact Jill Orr, director of development, at 919.513.4101 or jhorr2@ncsu.edu.

2018 STUDENT ART SALE

Friday, April 13, 11am-8pm
3rd floor, Talley Student Union

Purchase original artwork by NC State students. Open to the public. All proceeds go to the student artists.

Cash or check only (there are ATMs in the building).



PHOTO BY MARC HALL

L-R: Vice Chancellor Mike Mullen, Lonnie "Ven" Poole III, Ben Habets, Ted Habets, Mary Ann Habets, Department of Music director Dan Monek, Chancellor Randy Woodson, and Greg Yorston.

The NC State Department of Music has two new endowments – one for a music scholarship and another for initiatives that promote the intersection between music and technology – thanks to a recent \$200,000 gift from Waste Industries. The endowments are named in memory of the late Harry M. Habets, who retired from Waste Industries in 2013 as president and COO. In a special event with Chancellor Woodson and other university leaders on December 14, representatives from Waste Industries and the Habets family gathered to remember Mr. Habets and his love of music, and presented a check to fund the endowments.



THE ORAL HISTORY OF ANGELS IN AMERICA

When Tony Kushner's *Angels in America* hit Broadway in 1993, it won the Pulitzer Prize, swept the Tonys, launched a score of major careers, and changed the way gay lives were represented in popular

culture. Mike Nichols's 2003 HBO adaptation starring Meryl Streep, Al Pacino and Mary-Louise Parker was itself a tour de force, winning Golden Globes and eleven Emmys, and introducing the play to an even wider public. This generation-defining classic continues to shock, move and inspire viewers worldwide.

Now, on the 25th anniversary of the Broadway premiere, Isaac Butler and Dan Kois offer the definitive account of *Angels in America* through oral history, drawn from a vibrant conversation and debate of actors (including Streep, Parker, Nathan Lane and Jeffrey Wright), directors, producers, and Kushner himself. Their intimate storytelling reveals the on- and offstage turmoil of the play's birth – a hard-won miracle beset by artistic roadblocks, technical disasters, and disputes both legal and creative.

Built from nearly 250 interviews, *The World Only Spins Forward* is both a rollicking theatre saga and an uplifting testament to one of the great works of American art of the past century.

The book's co-author Dan Kois – an editor and writer for Slate's culture department – is a visiting writer to NC State's Creative Writing program. On March 20, in collaboration with University Theatre, Kois will lead a staged reading of sections of his new book, featuring student and faculty performers. This event is free and open to the public.

Tuesday, March 20 at 7:30pm
Duke Energy Ballroom, Hunt Library



PHOTO BY VERITAS DIGITAL PHOTOGRAPHY

EMERGING DESIGNERS SHOWCASE

Join NC State's College of Textiles May 5-7 for the 2018 FTD: Emerging Designers Showcase. Sixteen students from the school's competitive Fashion and Textile Design (FTD) program will debut their collections in a three-day event in the State Ballroom of Talley Student Union.

A static exhibit will be open over the course of the three days and feature creative works from the six textile designers and 10 fashion designers. Unique collections from the designers will also take center stage in an exciting runway show on the evening of May 5.

The College of Textiles' FTD program melds traditional design sensitivities with cutting-edge technologies to empower students to create innovative textiles, fashions and other textile products. Visit textiles.ncsu.edu for more information on the showcase and the college.

LIVE AT LAKE RALEIGH

Show of hands. You're probably aware that Centennial Campus grows and grows, and boasts extraordinary spaces like Hunt Library. But did you know there is a beautiful lake that's crying out for concerts on its shore? This spring, NC State LIVE and Visit Centennial team up to present the first sunset concert by Lake Raleigh. This

free outdoor event will feature artists who are sure to be amazing (but haven't been confirmed at press time, so please check the link below for updates). The concert is scheduled for Thursday, April 12 at 6pm (rain date: April 19). Bring your picnics, blankets and lawn chairs for a family friendly good time. There will be food trucks on-site beginning at 5:30. Learn more at go.ncsu.edu/liveatlakeraleigh.



PHOTO BY ROGER WINSTEAD



PHOTO BY ROSS JOYNER

Charlotte Vestal Wainwright is pictured with previous Bowers Medal of Arts recipients attending the 2017 ceremony. L-R: Bob Masini, Mickie Masini, Henry Bowers, Wainwright, Smedes York, Martha Zaytoun, and Tom Stafford.

2017 BOWERS MEDAL AWARDED

The Friends of Arts NC State Board of Advisors has presented the 2017 Bowers Medal of Arts to Dr. Charlotte Vestal Wainwright. She was honored at a ceremony at the Gregg Museum of Art & Design on October 4.

Wainwright was hired as the curator of art at North Carolina State University in 1982 and became the founding director of the Visual Arts Center when it opened in 1992. The Visual Arts Center was renamed the Gallery of Art & Design in 1998, then the Gregg Museum of Art & Design in 2006.

Over the course of her nearly 27 years of service to NC State, Wainwright created the institution that eventually became the Gregg Museum of Art & Design. When she began in 1982, the entire NC State University art collection consisted of only 282 objects, most of which were stowed in a small storage closet or scattered in offices and hallways around the campus. By the time she retired, the Gregg's collection had grown to include more than 26,000 items, housed in a dedicated space within Talley Student Center that included offices for its professional staff, two substantial galleries for rotating temporary exhibitions, a small lobby for receptions, and spaces dedicated to classroom learning and object storage.

As director, Wainwright either personally curated or oversaw the creation of more than 80 exhibitions, nearly all of them accompanied by award-winning printed publications, including *The New Narrative: Contemporary Fiber Art* (1992), *Bob Trotman:*

A Retrospective (1994), *Mark Hewitt, Potter* (1997), *The New Heritage of North Carolina Pottery* (2000), and *The Jewelry of Robert Ebendorf: A Retrospective of Forty Years* (2003).

Wainwright has remained an active and tireless advocate for the Gregg Museum and was a key voice for the building campaign. She has continued to serve as a guest curator and special advisor to the Gregg staff.

Charlotte Vestal Wainwright received her Ph.D. in the history of art at the University of North Carolina in Chapel Hill, where she was twice named a Kress Foundation Fellow. She served as assistant curator at the North Carolina Museum of Art, then held the position of assistant professor at Duke University until 1979. For her contributions to architectural history and to her profession, she was awarded honorary membership in the American Institute of Architects in 2002.

The Bowers Medal of Arts was established in 2000 to recognize and celebrate the vital role that Henry Bowers played in the development of and support for the visual and performing arts at NC State University. As associate vice chancellor for student affairs, Bowers committed himself to the goal of making the arts an inseparable part of the educational experience for all NC State students. He worked ceaselessly to create opportunities for students to have access to a full range of the arts, whether as engaged and enlightened audiences or creative and innovative participants.

WHAT'S IN A SECRET?

Everyone has secrets. It's just human nature. In 2004, a man named Frank Warren set up a project to explore a way for folks to "release" their deepest secrets – anonymously. He bought 3,000 blank postcards and wrote two things on the back: his home address and an invitation to anonymously share a secret. He then passed the unstamped cards out on the street, stuck them in library books, and left them behind in coffee shops.

The concept of the project was that completely anonymous people decorate a postcard and portray a secret that they had never previously revealed. No restrictions are made on the content of the secret; only that it must be completely truthful. Entries range from admissions and confessions of secret desires, embarrassing habits, and hopes and dreams. Thousands of the cards came back to him so he created a blog to display them all. He called it "PostSecret."

Each year, hundreds of thousands of cards pour in. Warren has now released several best-selling books, including *PostSecret*, *My Secret*, and his newest, *A Lifetime of Secrets*. The blog has become one of the world's most popular, with more than four million unique visitors a month at PostSecret.org.

Starting spring semester, PostSecret will be in full swing on NC State's campus due to an initiative of the NC State Crafts Center. The Center sought to find a way to engage students of all disciplines with a broad project that would appeal to them in a modern-day context and bring visibility to the Crafts Center. PostSecret now has a complete program for colleges and universities, thus the title, Post Secret U [PSU].

Plans for the project are underway, thanks to the Caldwell Fellows who have taken on PSU as their service learning project. The students have created drop boxes that will be placed in various locations on campus for people to deposit their postcards anonymously. Made by the Crafts Center, these boxes are locked and secured. Once the cards are collected, they will be used for installations.

The Crafts Center has also set up key partnerships with NC State's diversity and healthcare organizations, including the University Counseling Center. While truth can be liberating and healing, it can also trigger negative thoughts and memories. The NC State Counseling Center serviced nearly 5,000 students in the 2016-2017 academic year. The project will help raise awareness

and create acceptance and support for our students to have a positive and successful experience at NC State.

The Crafts Center will conduct supporting classes in various media from collage, clay, wood, lettering to bookmaking and journaling, and will work with Arts NC State to produce multimedia productions based on PostSecret themes.

The project will culminate with a final installation of walk-through "tunnels" formed from thousands of postcards with secrets. Each tunnel will represent the power and impact of truth-telling, immersion and emerging, and serve as a visual metaphor for the University's many tunnels – connecting us as we transition from one place to another.

A project of this magnitude would not be complete without bringing founder, Frank Warren, to campus. Warren will speak this fall at Stewart Theatre on Thursday, September 20 at 7pm, sponsored by NC State LIVE and open to the public.

Look for more information and ongoing secrets postings at go.ncsu.edu/packsecrets and hashtag [#packsecrets](https://twitter.com/packsecrets).


An advertisement for Aloft Raleigh. It features a tall, modern building (the Belltower) in the background and the Aloft Raleigh hotel in the foreground. The text "Come Stay and Play with us... Aloft Raleigh" is overlaid on the image. The Aloft logo is in the top right corner.

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URBAN BUSH WOMEN: HAIR AND OTHER STORIES
FEBRUARY 9 IN STEWART THEATRE



PHOTO BY HAYIM HERON

NC State LIVE Spring 2018

THE BIRDLAND ALL-STARS FEATURING TOMMY IGOE

Saturday, February 3 at 8pm

Stewart Theatre

The Birdland All-Stars, led by the acclaimed jazz drummer Tommy Igoe, have been thrilling audiences for a decade from their New York haunt. Returning to the road for the first time in five years, the All-Stars have created new arrangements featuring the music of David Bowie, The Police and Steely Dan, as well as fresh treatments of iconic compositions by Charlie Parker, Chick Corea and Herbie Hancock.

URBAN BUSH WOMEN HAIR AND OTHER STORIES

Friday, February 9 at 8pm

Stewart Theatre

Urban Bush Women – an ensemble founded by celebrated artistic director and choreographer Jawole Willa Jo Zoller – has created a striking new dance/theatre work that highlights the beauty and strength of the human spirit. *Hair and Other Stories* uses humor, music and powerful movement to explore self-image, race and gender inequality – all through the lens of hair, primarily that of African-American women. Deftly combining athleticism with intellect, the dancers gracefully pull the audience into the conversation. They invite you into their living rooms, their kitchens, their salons, and you can't help but accept!

The presentation of Urban Bush Women was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation; and is funded in part by a grant from South Arts in partnership with the National Endowment for the Arts.

SOMI

**Saturday, February 24 at 5pm
and 8pm**

Titmus Theatre

NPR calls Somi "the quintessential artist citizen of the world," while the *Huffington Post* dubbed the young singer "the New Nina Simone." Singing in English and a wide range of African languages, her artistic evolution is indisputable. Born in Illinois, the daughter of immigrants from Uganda and Rwanda, Somi has worked for the last decade carving out a career as a renowned jazz vocalist, songwriter and activist. She is known for her supple jazz voice, graceful fusion of African grooves and a sharp pop sense.

THEATREWORKS USA DRAGONS LOVE TACOS AND OTHER STORIES

Sunday, March 11 at 3pm

Stewart Theatre

When a boy throws his new dragon friends a spicy salsa taco party, red-hot trouble ensues. In their newest musical revue, Theatreworks USA rocks out with a rollicking interpretation of *Dragons Love Tacos* and four other beloved children's books: *Interrupting Chicken*, *The Dot*, *Mercy Watson Goes for a Ride*, and *Cowgirl Kate and Cocoa: School Days*. Recommended for grades K -5.

ETHEL WITH ROBERT MIRABAL THE RIVER

**Thursday, March 15 at 8pm
Stewart Theatre**

The renowned indie-classical quartet ETHEL joins forces with three-time Grammy Award-winning Pueblo musician and Native American instrument maker, Robert Mirabal, to present an evening of new music inspired by water and its essential role in life on earth. The experience will immerse you in a flow of music, narrative and ritual that evokes timeless Native American traditions through contemporary musical artistry. And delivered by these master performers, the effect is breathtaking.



PHOTO BY ROBERT ADAM MEYER



**ETHEL WITH ROBERT MIRABAL: THE RIVER
MARCH 15 IN STEWART THEATRE**

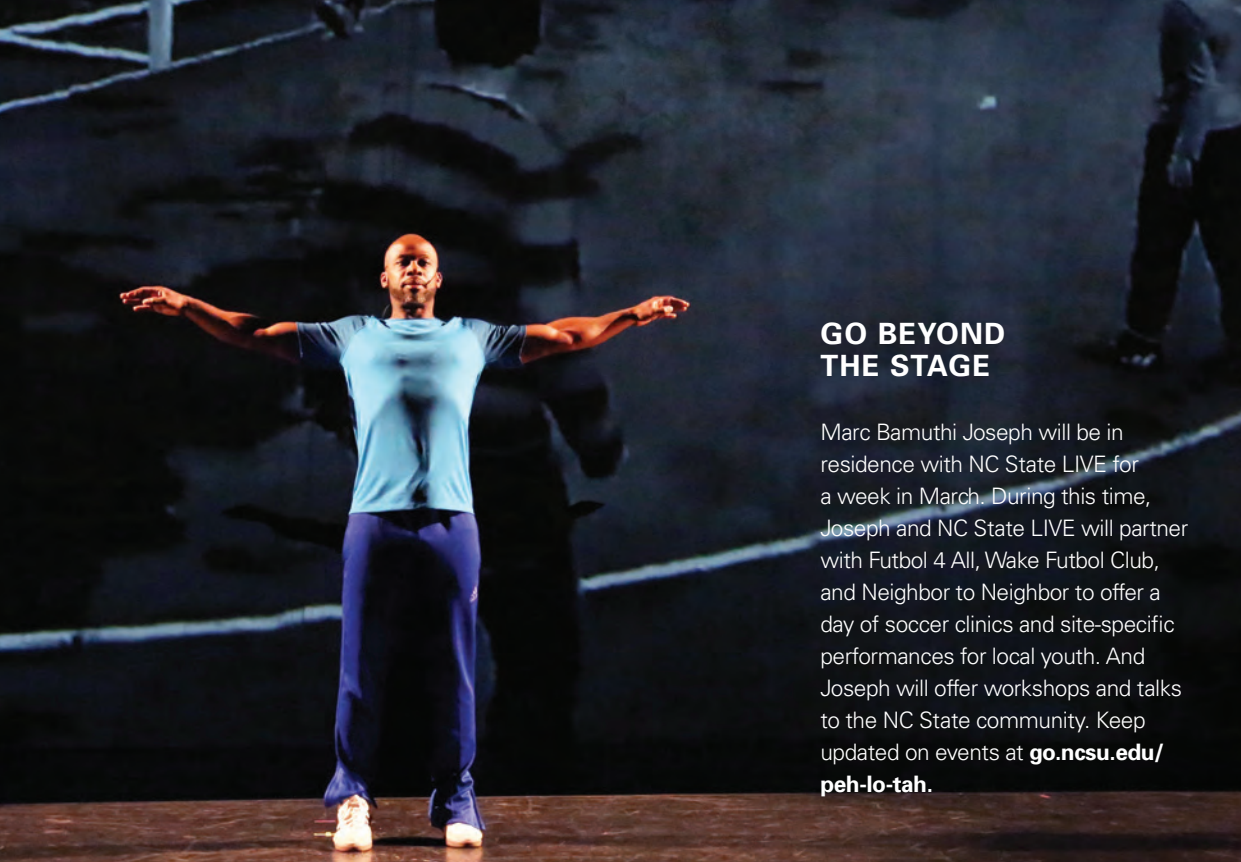
PHOTO BY TIM BLACK

MARC BAMUTHI JOSEPH/THE LIVING WORD PROJECT /PEH-LO-TAH/

**Wednesday, March 28 at 8pm
Stewart Theatre**

Writer/performer Marc Bamuthi Joseph has garnered countless awards and critical acclaim for his passionate productions that seamlessly weave spoken word, contemporary movement and hip-hop. With */peh-LO-tah/*, he pairs soccer with performance, inspired by memories of playing soccer growing up, and his experiences as a child of Haitian immigrants – creating an action-packed meditation on freedom and citizenship with “the beautiful game” at its core.

This project is made possible by a grant from the N.C. Arts Council, a division of the Department of Natural & Cultural Resources; and is funded in part by the New England Foundation for the Arts' National Theater Project, with lead funding from The Andrew W. Mellon Foundation; and by a grant from South Arts in partnership with the National Endowment for the Arts and the N.C. Arts Council.



GO BEYOND THE STAGE

Marc Bamuthi Joseph will be in residence with NC State LIVE for a week in March. During this time, Joseph and NC State LIVE will partner with Futbol 4 All, Wake Futbol Club, and Neighbor to Neighbor to offer a day of soccer clinics and site-specific performances for local youth. And Joseph will offer workshops and talks to the NC State community. Keep updated on events at go.ncsu.edu/peh-lo-tah.

PHOTO BY BETHANY HINES PHOTOGRAPHY

L.A. THEATRE WORKS *THE MOUNTAINTOP*

Tuesday, April 17 at 8pm
Stewart Theatre

50 years ago, on the evening of April 4, 1968, Martin Luther King Jr. was assassinated outside room 306 of The Lorraine Motel in Memphis. What happened inside that room the night before the killing is a mystery. In her internationally acclaimed play, *The Mountaintop*, playwright Katori Hall imagines what may have transpired in the overnight hours between the legendary civil rights leader and a seemingly inconsequential hotel maid.

Winner of the prestigious Olivier Award for Best New Play, *The Mountaintop* is rife with humor and political jabs, while giving us a glimpse at the human side of Martin Luther King Jr. Hours after his famed final speech, punctuated by the immortal line, "I've been to the mountaintop," the celebrated Reverend reveals his hopes, regrets, and fears, creating a masterful bridge between mortality and immortality.



FOR TICKETS

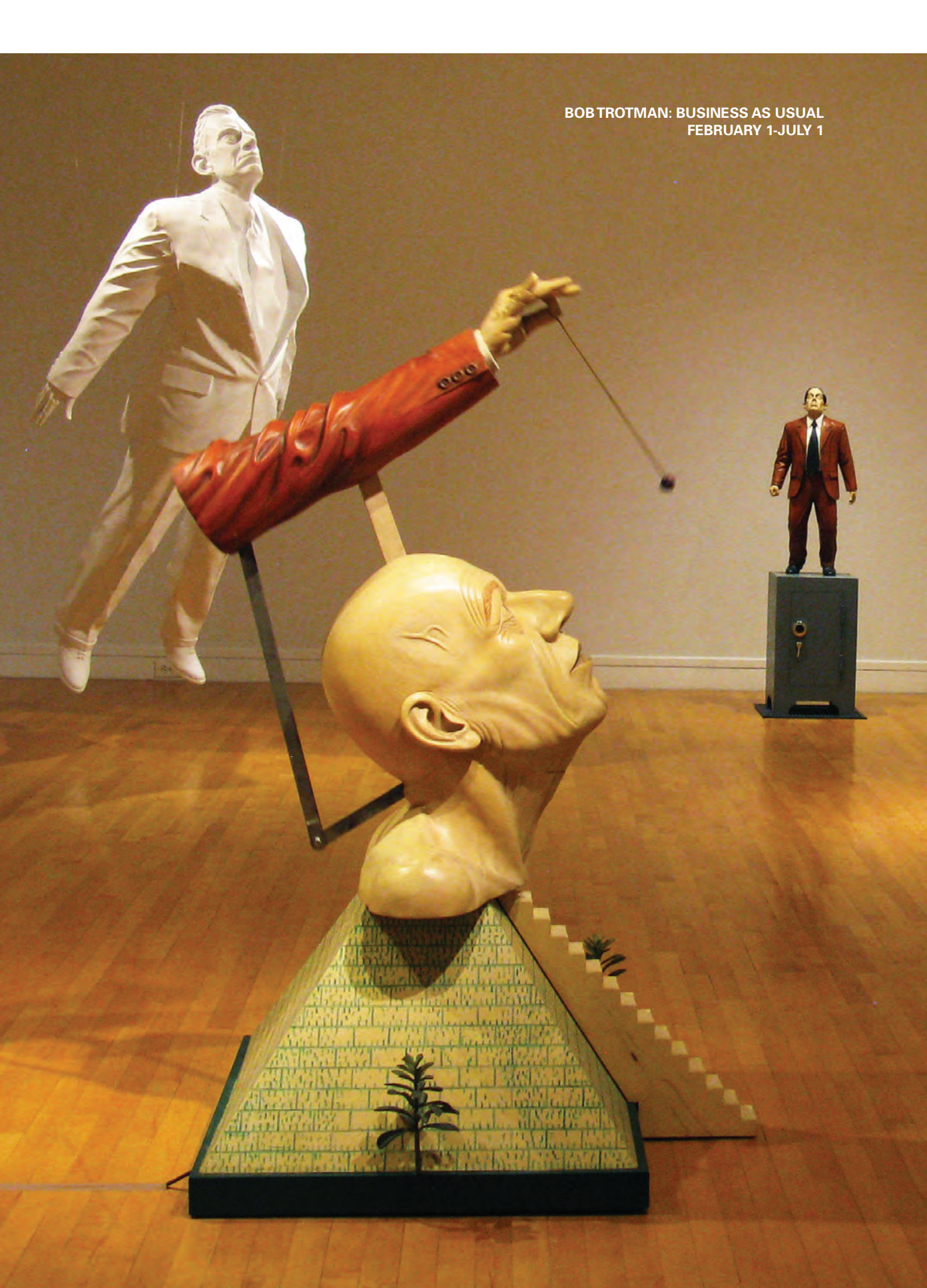
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BOB TROTMAN: BUSINESS AS USUAL
FEBRUARY 1-JULY 1



Gregg Museum of Art & Design Spring 2018

Following the first semester of operation in its new home, the Gregg Museum begins rotating exhibitions. There will always be something new to see, so plan to visit regularly.

BOB TROTMAN: BUSINESS AS USUAL

February 1-July 1, 2018

A giant executive's hand, carved of wood in a hyperrealistic style, taps its huge forefinger impatiently as the visitor approaches. An angry bureaucrat's head juts from the top of a grey metal safe, twisting from side to side, opening and closing its mouth, with only the cacophony of a crowded office emerging whenever the jaw drops open. A huge golden signet ring revolves mysteriously on a tacky pedestal, the monogram on its surface flashing "ME" whenever the top turns toward the light. Meanwhile, a white flag waves back and forth with mechanical monotony, signaling that in the realm of modern business, the ongoing process of surrendering to one's fate is as perpetual as it is inevitable.

These are only a few of a wide range of startling and, once seen, unforgettable kinetic pieces included in *Business as Usual*, the Gregg Museum's exhibition of works by North Carolina sculptor Bob Trotman.

The title is a play on words, suggesting both the ordinary everydayness of Trotman's carvings of business men and women in their office workplace attire – all suits, ties, and wingtip shoes – as well as the fact that Trotman is, as usual for him, still dealing with the subject matter that most fascinates him: the world of corporate business and high finance.

Trotman sees this world through skeptical eyes, reinterpreting it with penetrating humor and the consummate skills of a master craftsman. With gouges and chisels, he follows in the tradition of the great medieval sculptors of saints and the makers of cigar store Indians and sailing ship figureheads, but uses their ancient techniques to render modern-day portraits of office workers trapped in high-rise careers of quiet desperation, and to build symbol-laden mechanisms that address the myths of capitalism through metaphor.

Trotman came by his subject matter through personal experience. The son of a banking executive who almost never had time to be a father, and of a mother who seemed more interested in climbing the local social ladder than in raising her child, it was almost inevitable that the financial focus required to achieve success on his parents' terms would begin to seem like a false goal. When he told them that he wasn't going to pursue a career in corporate business, banking, or industry, but planned



**ORMOND SANDERSON
AND ROBERT BLACK**

PHOTO BY BECKY KIRKLAND

to study philosophy and literature and earn a living as a rural carpenter instead, their disappointment was keen.

Fortunately, Trotman had the artistic talent, fierce determination, and manual skills to succeed on his own terms. Achieving recognition as a maker of highly-finished furniture, he built a statewide reputation as a master craftsman. Then, over time, he began embellishing the desks, chairs, and carved jewelry boxes he made with faces, hands, and feet, until finally beginning to make pieces that had no utilitarian purpose at all. Midway through his career, he quit the world of craft altogether and began making only works of art.

Kinetic sculpture is only the most recent stage in his development as an artist. Along with more than twenty of his impressive static sculptures, *Business as Usual* features more than a dozen kinetic masterpieces which move and perform whenever visitors trip their motion-sensors. On view from February 1 through July 1, 2018, it is the largest exhibition of Trotman's kinetic work ever presented.

DESIGN DUET: THE CREATIVE LIVES OF ROBERT BLACK AND ORMOND SANDERSON

March 15-September 9, 2018

Robert Black and Ormond Sanderson are pivotal figures in North Carolina's art and design worlds, not only for being among the first in the South to expose modern design to the public, but also for their own major accomplishments as artists.

At the very same time that Research Triangle Park began turning central North Carolina into a magnet for modern technology, Black and Sanderson's Strawvalley design complex introduced furniture and consumer goods created by such well-known architect/designers as Mies van der Rohe, Harry Bertoia, Eero Saarinen, Marcel Breuer, and Le Corbusier.

Design Duet will include a number of Robert Black's striking collage-paintings and award-winning contemporary stonewares, alongside the exquisitely etched and glazed metal enamels that led the organizers of the 1964 New York World's Fair to choose Ormond Sanderson to represent the best of American art in the fair's United States Pavilion. Furniture, lighting, and decorative pieces by other major designers round out the Gregg's retrospective.



URN BY ROBERT BLACK
ETCHED GLASS DOORS BY ORMOND SANDERSON
PHOTO BY BECKY KIRKLAND

TREASURES OF NATIVE AMERICA: SELECTIONS FROM THE DRS. NORMAN AND GILDA GREENBERG GIFT

Through April 29, 2018

This exhibition includes silver and turquoise jewelry, Navajo weavings, Hopi katsinam, Apache basketry, Pueblo pottery and Northwest Coast masks. Together, they offer a glimpse into the riches of the Greenberg Collection, a major recent donation to the Gregg Museum.

VISIT GREGG.ARTS.NCSU.EDU

for up-to-date information on programs.

GREGG MUSEUM EVENTS

Unfiltered Response: Faculty Dances

Thursday, January 25 at 6pm and 7:30pm

Opening reception: Bob Trotman

Thursday, February 1 at 6pm

ETHEL with Robert Mirabel: A Preview

Wednesday, March 14 at 7:30pm

Opening reception: Design Duet

Thursday, March 15 at 6pm

**Art2Wear presents Defining
Inspirations: Wearable art inspired
by the Gregg Museum's collection,
with Project Runway designers
Dom Streater, Mondo Guerra and
Justin Leblanc**

Thursday, April 19 at 1pm

BEOWULF, LORD OF THE BROS,
FALL 2017


Royal
COURT



University Theatre

Spring 2018

HAIRSPRAY, THE BROADWAY MUSICAL

February 21-25

Stewart Theatre

Change is in the air! It's 1962 in Baltimore, and Tracy Turnblad, the lovable plus-size teen, has only one desire – to dance on the popular "Corny Collins Show." When her dream comes true, Tracy is transformed from social outcast to sudden star. She must use her newfound power to dethrone the reigning Teen Queen, win the affections of heartthrob Link Larkin, and integrate a TV network... all without denting her 'do! *Hairspray*, winner of eight Tony Awards, including Best Musical, is a family-friendly musical, piled bouffant-high with laughter, romance and deliriously tuneful songs. *Based on the New Line Cinema film, written and directed by John Waters. Book by Mark O'Donnell and Thomas Meehan, music by Marc Shaiman, lyrics by Scott Wittman and Marc Shaiman.*



From the director, John McIlwee: Hairspray is the sparkling, infectious musical hit that is the perfect showcase for University Theatre's energetic and talented student actors and crew! It is time to return to the magical sixties where "you can't stop the beat."



PHOTO BY RON FOREMAN



**THE EXONERATED,
OPEN DOOR SERIES FALL 2017**

PHOTOS BY RON FOREMAN



**PRIDE & PREJUDICE,
FALL 2017**

HARVEY

April 12-22

Titmus Theatre

In this Pulitzer Prize winning comedy, Elwood P. Dowd introduces Harvey, a six-foot three-and-a-half-inch tall invisible rabbit, to everyone he meets. Finding Elwood's erratic behavior increasingly embarrassing, his social-climbing sister Veta decides to have him committed to a sanitarium. A comedy of errors ensues when a very flirtatious Dr. Sanderson commits Veta instead. When the truth comes out, the search begins for Elwood and his best "pooka" friend, Harvey! *Play by Mary Chase.*



From the director, Mia Self:

Siblings are always embarrassing but Elwood is in a class by himself. He insists on introducing everyone to his best friend Harvey, only Harvey's an invisible rabbit. What on earth should a sister at her wit's end do?

Elwood is an iconic character in American theatre and cinema. Jimmy Stewart played the role to great acclaim in 1950 and the play has graced countless stages across the country. We're pleased to bring this slice of classic Americana to the University Theatre stage and hope you'll share in the warmth of this comic gem.



FOR TICKETS

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Open Door Series

University Theatre's Open Door Series is a student-focused program designed to explore content meaningful and relevant to our college students as they navigate relationships with each other and the broader world.

GIRL IN SPACE: A COMEDY IN ONE ACT

March 15-17

Kennedy-McIlwee Studio Theatre

Somewhere in the not so distant future aboard the *ISSA Underdog*, Lana Nelson, an IT systems analyst, must find her missing crew, debug the computer program, and place a massive order for

hazelnut coffee K-cups. This space faring gal finds herself in a galaxy of trouble when AERIS, the ship's computer, reveals that the "recommended course of action is unknown." In fact, AERIS doesn't even know how long the crew's been gone – just seven. That might be seven weeks, months, or even years. Lana must forge an alliance with this sassy computer to figure out how to get back to Earth or she'll never survive the caffeine withdrawal. *Written by Peter Lalush '17, winner of the 2017 Arts NC State Creative Artist Award.*

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PHOTOS BY RON FOREMAN



ANNOUNCING

TheatreFEST 2018

Tickets go on sale Thursday, April 12.

DEATHTRAP

May 31-June 10

Titmus Theatre

Comfortably ensconced (or so it seems) in his charming Connecticut home, Sidney Bruhl – once a successful writer of Broadway thrillers – struggles to overcome a dry spell resulting in a string of failures and a shortage of funds. When he receives a script from a student in the seminar he has been conducting at a nearby college, a thriller that Sidney recognizes immediately as a potential Broadway hit, a plan is devised – then the twists and turns begin. *Deathtrap* holds the record for the longest running comedy-thriller on Broadway. *Play by Ira Levin, directed by John McIlwee.*

THE 39 STEPS

June 7-24

Kennedy-McIlwee Studio Theatre

Mix a Hitchcock masterpiece with a juicy spy novel, add a dash of Monty Python and what you get are nonstop laughs, over 150 zany characters and some good old-fashioned romance in a fast-paced whodunit that climaxes in an evening of pure, death-defying pleasure! *Adapted by Patrick Barlow, directed by Rachel Klem.*

NUNSENSE

June 14-24

Titmus Theatre

Take over the fellowship hall currently set up for the eighth grade production of *Grease* and put on a variety show featuring star solo turns, madcap dance routines, an audience quiz and comic surprises. That's what the five remaining sisters of the Order of the Little Sisters of Hoboken decide is the best way to raise the money to bury their 52 sisters – accidentally poisoned by their cook, Sister Julia, Child of God. Come get your praise on in this sinfully funny internationally acclaimed “nun-sensical” musical comedy. *Book, music and lyrics by Dan Goggin, directed by John McIlwee.*

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Mette and Linh Schladweiler
September 18, 1999
PHOTO BY JIM SHAW



ARTFUL MATCH

Three couples who met through the arts at NC State

BY KELLY McCALL BRANSON

It might seem incongruous for a university best known for cultivating world-class engineers, scientists and entrepreneurs to also have truly remarkable arts programs. But we all know NC State is living proof that chemical engineers can be sensational singers, accountants can really act and software designers can play extraordinary piano. But who knew arts at NC State could also be an incubator for lifelong love matches?

METTE & LINH

Longtime fixtures on the Raleigh arts scene, Mette and Linh Schladweiler were both musical theatre and band geeks throughout high school. You could say the arts are in their blood. They met in the '90s working backstage on different shows being staged by NC State University Theatre, and that fateful meeting would be the genesis for a whole new generation of theatre and band geeks.

Linh spent his high school years in Rocky Mount, where he performed in school musicals, played brass in the marching band, and performed in The Cavaliers Drum and Bugle Corp in both high school and college. His first job was in the ticket office of the North Carolina Symphony. "I would pack my lunch and spend lunch hour watching the symphony rehearse. It was great," says Linh. Mette was born and raised in North Carolina and spent her high school years, much like Linh, playing in her high school marching band in Hickory and thoroughly ensconced in the theatre gang.

Mette, who earned a B.S. in zoology from NC State and Linh, a B.A. in accounting, felt a spark ignite during rehearsals of performances they were stage managing in 1996.

"I asked Linh out," laughs Mette. "He had never seen *Sunset Boulevard*, so I made him dinner at my apartment and we watched it." How fitting that their first date was spent watching a classic movie about actors.

The two quickly became a couple, and their lives together centered around the arts. They developed a tight-knit circle of friends in the on-campus theatre community and both worked backstage as well as performing. They participated many years in the beloved holiday madrigal dinners hosted by NC State.

When they decided to tie the knot, of course they were married on the main stage at Thompson Hall.

"We asked friends, instead of giving gifts, to perform at the wedding," says Mette. And they did, including longtime director of University Theatre, John McIlwee.

Despite their passion for the arts, Linh and Mette would go on to very different careers. Mette is a biologist for the EPA, doing environmental research, and Linh is the IT director for an insurance agency. "We work so that we can do all the arts-related things we really love," says Linh. Mette adds, "I think my experience with Arts NC State has made me appreciate art wherever it is."



PHOTO BY AREON MOBASHER

Both believe the atypical nature of the theatre program at NC State, which doesn't offer a theatre major, actually enriched their experience there. "You had students in accounting and forestry and communications and hard sciences," says Linh. "All these varying backgrounds – not just candidates for MFAs – it shaped our experience in a different way." Mette remembers an alumnus of the theatre who strongly encouraged all engineering students to take a theatre class. "He told them it would help them in their day-to-day life no matter what they did," says Mette. "And I think that's true."

After 18 years of marriage, Mette and Linh remain the same theatre and band geeks they always were. Linh teaches the marching band at Holly Springs High and both have, over the years, performed and worked backstage for numerous companies, including Theatre Raleigh, Theatre in the Park, Raleigh Ensemble Players and Manbites Dog Theater. But their heart has always been with Arts NC State. One or both of them has been involved with summer's TheatreFest every year. Linh played the role of Sandy Tyrell in 2017's *Hay Fever*.

And now they're raising two new additions to Raleigh's arts community; sons Jackson, 11 and Maxx, 5 have been backstage fixtures, and even

made appearances on stage, at University Theatre productions, since they were in diapers. "It's funny," says Mette. "I have a whole circle of friends from those early days with NC State that we never would have had if not for the arts." They've gotten married and had kids together, and remain a tight community. John and Nancy McIlwee are like family and are godparents to Jackson and Maxx.

"University Theatre and NC State – that's my true love," says Mette. "That's where I grew the most, and that's where we continue to grow and learn."

JASON & KEITH

Jason Renzaglia and Keith Lunday were two chemical engineering majors at NC State who never took an engineering class together. But they did sing together in the Music Department. And it was their shared love of music and NC State that kindled the flame for these two North Carolina natives.

Even though he always thought of himself as a science guy, Keith grew up singing in his church choir near Pinehurst. Jason describes himself as a "total chorus nerd," who sang in a barbershop quartet in his hometown of Wilmington. He wondered when he left for college, "Will I have anywhere to sing?"

Jason sought out Arts NC State and quickly joined the Varsity Men's Glee Club. Keith soon followed. "We sat next to each other for the 2:35 p.m. rehearsals on Monday, Wednesday and Friday," says Jason "and became friends at first." Keith remembers the "cute guy who sat next to me in choir." Jason also sang with Grains of Time, the renowned NC State men's a cappella singing group, and convinced Keith to audition and join the group as well.

Their singing drew the two closer, and one fateful night (November 11, 2000, according to Jason), they met at Mitch's over a pitcher of Miller Lite. "I thought we were just going to hang out," says Keith. "Actually, Keith thought I was going to ask to date his sister," said Jason. The evening would end with the two coming

out to each other. And the rest is history. For their first anniversary, Jason gave Keith a Mitch's Tavern Miller Lite pitcher.

"It really was perfect timing for Keith and me," says Jason. "We were both just coming out to friends and family, and we could really share the ups and downs and lean on each other. It really formed our relationship."

After graduating, Jason moved to New Mexico for his first job out of college, but would return to Raleigh in just 19 months because, according to him, "I just could not keep away from Keith."

The pair joined the North Carolina Master Chorale, under the direction of their former music professor, Al Sturgis. "Music really has been and continues to be at the core of our relationship," says Jason. They were married in Boston in 2011.

Like the Schladweilers, Jason and Keith formed strong and lasting bonds with their fellow music lovers at

NC State. "They all sang at our wedding," says Keith, "and we sang at theirs." The two are godparents to two children of a fellow Grains of Time member.

They still get together with their Grains buddies and sing, and they tailgate together at Wolfpack football games. "NC State was really a big part of the foundation of what we are today," says Jason.

Keith and Jason, 2001



Fred Alexander (in the checked suit)
in *Ceremonies in Dark Old Men*, 1988.



BELINDA & FRED

Music was always in the air for Belinda and Fred Alexander. They were raised immersed in it. It's what brought them together, and it's a foundation of their family life today.

North Carolina natives, Belinda and Fred are both ministers' children who grew up singing in the choir, Fred in Charlotte and Belinda in Wendell. Fred played trumpet in his high school's marching band and Belinda sang in the chorus. "Music was just always around me," says Belinda.

They met in the '80s at NC State. They became close friends after sharing a class together and hung out with the same group of musically inclined students. One day, Belinda needed a ride and found Fred noodling on the piano in a practice room on campus. He told her the price of the ride would be to help him finish writing his song. Belinda started singing along and added one line. "After we finished, Fred said, "Will you marry me?" laughs Belinda. "I didn't take him seriously, but it did get me thinking." They would indeed go on to get married, some 26 years ago in Raleigh. And the song they wrote together, "Never Knew Love," was sung at their wedding. (Belinda is listed as a co-writer, even though she only wrote that one line.)

But if it hadn't been for a mishap during an intramural basketball game, Fred would never been the one to steal Belinda's heart. Fred was a trumpet player, and Belinda says she had prayed all her life, since she was a little girl, that she would marry someone who could play the piano and sing. An errant elbow to the face would change the course of Fred Alexander's life. A severely swollen lip meant he couldn't play the trumpet, so he

quickly took up the piano. "God busted my lip for a reason," laughs Fred.

Fred acted on the main stage at Thompson Theatre in the first Black Repertory Theatre production in 1987, *Ma Rainey's Black Bottom*, and in the 1988 production of *Ceremonies in Dark Old Men*. "He got me comped tickets, as I recall," says Belinda. She performed in the 1989 production of *The Amen Corner*, and both sang in the renowned New Horizons Choir. The choir was a performance ensemble of the NC State Music Department from 1982 to 2007 and specialized in contemporary gospel music and Negro spirituals.

"I'm naturally a reserved, introverted person," says Belinda. "Being involved with the arts and performing opened me up. Singing was the thing that drew me out."

Fred, an electrical engineering graduate, went on to a career in software development, first with IBM and now with a spinoff of Big Blue, Fiserv. Belinda earned her degree from NC State in education and has taught and tutored in their longtime hometown of Charlotte.

Both are still very steeped in the performing arts. They are ministers of music in their church. Fred still acts and Belinda writes and directs plays. Their three children, Tre, 24, Jackson, 20 and Bria, 15 also play instruments, sing and act as well. Together they sing as the Alexander Alliance. And Belinda and Bria recently performed in the gospel musical *Daughter of the King* at the Atlanta Black Theatre Festival.

"What we got from Arts NC State," says Fred, "all the things we learned from the programs at State – we have taken that and were able to touch so many other lives."

Kelly McCall Branson is a freelance writer who has written about the arts, dining, travel, sustainable living and home building for regional and local publications throughout the Southeast.



Costume shop manager Laura Parker shows John McIlwee feathers that just arrived for *Hairspray* costumes.

DIRECTING CHANGE

University Theatre's John McIlwee plans his next act

BY ORLA SWIFT

On a quiet fall evening in University Theatre, John McIlwee unlocks the door to the empty greenroom, pours a glass of lemonade and sits back in a comfortable chair to reflect on his career.

This pre-show waiting room for actors and production staff has contained much angst over the years – fears of forgetting lines, singing off-key, or failing to be in the right place at precisely the right time.

McIlwee has no such trepidation. He has spent 31

years in this beloved building. And as he prepares to retire from his position as University Theatre director in June, he is excited about his next act, despite not knowing exactly what it will be.

"I love change," he says. "I think it keeps you on your toes. And this is a change for me. This is a different direction for me. And it's time. I have that wonderful program solidly set in stone here and growing every minute. But you kind of have to leave them wanting more."



PHOTO BY MARC HALL

Students, staff and audiences will certainly yearn for more from McIlwee, whose high expectations and encouraging nature have created an atmosphere of achievement, risk-taking and boundless aspirations.

"John has consistently set the highest artistic and professional standards for his staff, and he brought to University Theatre a finely developed aesthetic sensibility that infused every production with which he was connected," says Alex Miller, vice provost emeritus for Arts NC State, who worked with McIlwee for 29 years, first as his colleague and then for 17 years as his supervisor.

"No challenge seems to faze him," Miller says, "and he doesn't let obstacles stop him from achieving his goals. ... He is, quite simply, one of the most multi-talented, deeply creative forces I've ever known."

FROM RUNWAY TO STAGE

McIlwee has spent his whole career in theatre, outside of a foray into fashion, an industry he can now say he enjoys more from the outside than the inside. He got hired away from theatre by a fashion design firm after winning a competition he had seen advertised in a magazine and entered hurriedly – using his young daughter's colored pencils and construction paper, the only tools available to him on deadline. But working on Seventh Avenue lacked what McIlwee cherished most about theatre: intellectual stimulation.

"With the shows, you're doing a different era, a different world every time, which has always kept me very interested, whether I was an actor or a director or a designer. There was none of that sameness about it," he says. "But in fashion, you don't even know who you're designing for. ... The only concern was how many pieces of this one garment could you sell. And after a while that ceased to be interesting to me."

McIlwee never lost his affection for fashion, weaving it instead into his acclaimed costume design, and vintage couture clothing, accessories and art that he and his wife, Nancy, have collected and exhibited over the decades. He and Nancy also travel to vintage balls, where the 1800s are lovingly revived through music, dance, etiquette and clothing. The two have been best friends and sweethearts since their childhood in West Virginia.

After earning a master's degree in theatre and an MFA in theatre design, McIlwee worked as a guest artist and on contract at a number of theatres and in a variety of capacities, from acting to directing and costume and set design.

He entertained several permanent job offers along the way, but all would have required that he narrow his focus to one discipline. McIlwee could not imagine specializing in only one area of theatre production, so he remained a vagabond – that is, until NC State beckoned with the kind of multi-faceted role that he had yearned for.

GROWTH AND CHANGE

McIlwee initially planned to stay at NC State for two years before moving on to the next irresistible challenge, wherever that might be. But the job never got stale, he says, only more invigorating.

"I'm still as excited now to start the next show – which is *Hairspray* – as I was the first show I ever started," he says. "I never burned out. ... How can you get bored with the worlds that we go through in theatre? It always seems to me like right over the horizon, in the next show, there's a sparkling new world that I'm going to have something to do with creating, in whatever way I'm working on the show. And it's new for me, and it's new for the audiences, and it's new for the people I'm working with."

So McIlwee's two-year commitment grew to three decades, during which University Theatre's resources and reputation also grew exponentially, most notably in

2009 with the \$16 million state-of-the-art renovation of Frank Thompson Hall, home to University Theatre and NC State's Crafts Center.

Among the features added in the renovation was a black-box theatre, which McIlwee refers to as the Kennedy Studio Theatre but whose proper name is Kennedy-McIlwee Studio Theatre, a shared title that donor K.D. Kennedy Jr. requested when he was asked to put his own name on the theatre. Kennedy says he and his wife, Sara Lynn, were adamant that McIlwee's artistic contributions be honored.

"He had meant so much more than anyone else to NCSU Theatre that we felt this would tell how the entire development committee and his fellows truly felt about him and his tireless love," says Kennedy, who describes McIlwee as a perfectionist but also a "hale and hearty soul" whose fun-loving and inclusive nature turns acquaintances quickly into friends and draws students from across the university back to the theatre semester after semester.

Alex Miller agrees, praising McIlwee's kindness and generous spirit.

"I have heard dozens and dozens of NC State grads, from every major imaginable, say with warmth and affection that John McIlwee was one of the most important and positive influences on their undergraduate careers," Miller says. "And that doesn't surprise me at all. Led by his example,

John and his staff have created a sense of purpose, home and community for University Theatre students that is truly remarkable. They feel welcomed, valued, and encouraged to grow and develop, personally and artistically, in an environment that is safe and supportive.

"That is an invaluable gift to these students," Miller says, "and the resulting closeness, camaraderie, and commitment to their work and to each other's success is a testament to the powerful influence John has had on these talented young men and women."

McIlwee often comforts anxious students with the reminder that theatre is not a life-or-death endeavor, and it won't be a disaster if they miss a cue or bomb a laugh line. But he and his team also set high standards, and they are serious about striving to meet them. That commitment is clear when the curtain rises, according to Rich Holly, NC State's executive director for the arts.

"That our University Theatre productions are every bit the equal of those at many well-known theatre

schools is a source of constant amazement to our colleagues who teach at those schools, and an immense sense of pride for John and all who work in University Theatre," Holly says. "John is a treasure, and the entire Triangle theatre community is richer for John being a dedicated part of it."

MAJOR ACHIEVEMENTS

McIlwee confesses to some initial trepidation about working at NC State. The university doesn't offer a theatre major the way many other universities do, though students may now minor in theatre. He wondered at first whether students with such divergent career goals and academic demands could bring the same commitment to a production as a theatre major would. But the students quickly proved those fears unfounded, impressively reflecting the university's mission to strive for new ways to "think and do."

"You see these people with amazingly complicated majors, some of them with triple majors, and they

come and give up their time to do a show, and they're just incredibly good," McIlwee says. "It was one good student after another in all the years that I've been here. Every time I've thought, 'Oh, dear, this group is graduating and we're going to be in a pickle for a while,' other good students show up the next year.

"So it's been one right after another and the program has continued to build, thanks to the administration," he says. "I think we've proven that we're sort of a nesting place for people who don't want to give up that side of their brain. They're using both sides, one for their major and one to participate in the arts. That is what makes the arts exciting at NC State. They're for everyone."

Those arts experiences impact the students well beyond graduation, says Tom Stafford, former vice chancellor for Student Affairs, who was among the administrators who hired McIlwee and supported the theatre's growth.

"The thousands of students who have been directed, advised and motivated by John to participate in theatre will pursue non-theatre careers, but their love and appreciation of theatre and other arts will continue throughout their lives," he says. "And they will influence others in their families and communities. This is the extraordinary legacy that John McIlwee will leave at NC

"I think we've proven that we're sort of a nesting place for people who don't want to give up that side of their brain. They're using both sides, one for their major and one to participate in the arts. That is what makes the arts exciting at NC State. They're for everyone."

JOHN MCILWEE

State and the communities outside the campus.”

McIlwee’s impact on students is greater still because he is loath to turn away students who are eager to play a role – even when there are no roles left.

“I usually over-cast shows because I’m trying to get as many students in as I possibly can,” he says. “And everybody makes fun of me and screams and yells, ‘How many costumes can you expect to make?’ I put 20 more cast members in *Fiddler* than it called for. I said, ‘I’m getting better – last February, I only put 11 more in *Secret Garden* than it called for.’

“But we have to give these students opportunities,” he says. “And if it means that I over-cast on these spectacle shows to get them into a production to get started with us, then I think that’s what we should do. I think we should make as many opportunities as we possibly can. That’s what we’re here for, for them. If they go away, then what’s our point?”

McIlwee adheres to a similar philosophy with his staff. He urges them to reach beyond their established talents and take risks in different areas – a designer directing, for example. He also strives to foster a creative environment in which everyone is open to input, and all ideas merit consideration, regardless of who brings what expertise to the table.

“This staff is so talented and so collaborative that they make anything I do, from directing to designing and even acting, a joy every day,” he says. “Their minds and their creativeness and their ingenuity and their willingness to talk about what we’re creating make it exciting.”

WHAT NEXT?

McIlwee doesn’t intend to leave theatre when he retires. He is considering writing a theatre textbook. And he plans to remain in the Triangle, where his friends are, where the arts scene is vibrant, and where colleagues such as Theatre in the Park Artistic and Executive Director Ira David Wood III are eager to collaborate with him.

He hopes to return to University Theatre, too. If he’s not backstage or on stage, he says, he will most assuredly be in the audience, watching the students, the staff and theatre itself continue to evolve.

“I’ve never had a moment of regret that I’ve stayed here and watched the program grow, because it certainly has been a delight every year to see the changes,” he says. “And all of the people who have been on staff and gone, they had a hand in making the program stronger with what they had to offer.

“I was very lucky to arrive at the right time, and very lucky to have the interest and good will of every administration, and very lucky to have such wonderful staff to work with. I just think I’m a lucky guy.”

Orla Swift was a theatre critic and arts reporter at The News & Observer and other newspapers for 20 years. She is now director of marketing and communications at Sarah P. Duke Gardens.

CELEBRATE JOHN!

Raise the impact of the John C. McIlwee Theatre Endowment

Few people have impacted the arts at NC State like John McIlwee. His generosity and relentless commitment as director of University Theatre changed the lives of countless students, and it showed in every theatre performance. Now you can honor John and show your commitment to University Theatre by making a gift to the John C. McIlwee Theatre Endowment. Your support will set the stage for future generations of University Theatre students, staff, and patrons.

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Donors who commit \$500 or more to University Theatre will be invited to celebrate John at a private reception this summer.

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Arts NC State Endowment
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DINING GUIDE

TALLEY STUDENT UNION

Floor 1 Starbucks

Floor 2
Jason's Deli
Los Lobos Mexican Grill
One Earth World Cuisine
Port City Java
Red Sky Pizza Company
Talley Market
(Howling Cow & Yates Mill Bakery)
Tuffy's Diner

Floor 3 1887 Bistro

NEAR CAMPUS

David's Dumpling & Noodle Bar
1900 Hillsborough St
919.239.4536

Gonza Tacos y Tequila
2100 Hillsborough St
919.268.8965

Jubala Coffee
2100 Hillsborough St
919.792.1767

Kabob and Curry
2418 Hillsborough St
919.977.6974

La Stella Wood Fired
2420 Hillsborough St
919.504.1002

Liquid State
1908 Hillsborough St
984.200.6184

Mitch's Tavern
2426 Hillsborough St
919.821.7771

Neomonde
3817 Beryl Rd
919.828.1628

Players Retreat
105 Oberlin Rd
919.755.9589

CAMERON VILLAGE

Brixx Wood Fired Pizza
402 Oberlin Rd
919.723.9370

Cameron Bar & Grill
2018 Clark Ave
919.755.2231

Cantina 18
433 Daniels St
919.835.9911

The Flying Biscuit Café
2016 Clark Ave
919.833.6924

Soca
2130 Cameron St
919.322.0440

Sugarland
2031 Cameron St
919.835.2100

Tazza Kitchen
432 Woodburn Rd
919.835.9463

Tupelo Honey
425 Oberlin Rd
919.723.9353

Village Draft House
428 Daniels St
919.833.1373

DOWNTOWN

Beasley's Chicken + Honey
200 South Wilmington St
919.322.0127

Bida Manda
222 South Blount St
919.829.9999

Capital Club 16
16 West Martin St
919.747.9345

Chuck's
237 South Wilmington St
919.322.0216

Fiction Kitchen
428 South Dawson St
919.831.4177

Five Star Restaurant
511 West Hargett St
919.833.3311

Flying Saucer
328 West Morgan St
919.821.7401

Gravy
135 South Wilmington St
919.896.8513

Humble Pie
317 South Harrington St
919.829.9222

Irregardless Café
901 West Morgan St
919.833.8898

The Pit
328 West Davie St
919.890.4500

Poole's Downtown Diner
426 South McDowell St
919.832.4477

The Raleigh Times Bar
14 East Hargett St
919.833.0999

The Remedy Diner
927 West Morgan St
919.803.4556

Second Empire
330 Hillsborough St
919.829.3663

Sitti
137 South Wilmington St
919.239.4070

Taverna Agora
326 Hillsborough St
919.881.8333

Trophy Brewing Company
827 West Morgan St
919.803.4849

Trophy Tap & Table
225 South Wilmington St
919.424.7817



Do you or your spouse work for a company that matches charitable donations? Many companies and foundations will double or even triple the value of charitable gifts made by employees and their spouses, board members and retirees. To find out if a particular company or foundation has a matching gift program, visit matchinggifts.com/ncsu.

To learn about opportunities to support Arts NC State contact **Jill Orr**, Director of Development, at **919.513.4101** or jill_orr@ncsu.edu.





Vivian Beer
Anchored Candy #7, 2017
Steel, automotive finishes, gun bluing patina
Gift of Penland School of Crafts

SENSUOUS STEEL

Yes. You may sit on the artwork.
Or as the didactic panel in the Gregg Museum reads: “Considerate sitting on the bench is permitted.”

For 32 years, the renowned Penland School of Crafts – a North Carolina treasure – has held an annual benefit auction featuring works by exceptional artists. And, each year, they select a signature artist to create a work to both support Penland through monetary donations, and a very fortunate arts organization through the gift of a work of art.

The 2017 signature artist was furniture designer and metalworker Vivian Beer, who created *Anchored Candy #7*, pictured above. Known for her bold combinations of industrial materials like steel and concrete, Beer’s art is represented in the Smithsonian’s Renwick Gallery, the Museum of Art and Design in New York, the Museum of Fine Arts, Boston, the Brooklyn Museum – and now – through the courtesy of the Penland School of Crafts and generous donors, the Gregg Museum of Art & Design.

Beer won the grand prize on the HGTV show *Ellen’s Design Challenge* hosted by Ellen DeGeneres. She has been awarded a John D. Mineck Furniture Fellowship, a National Air and Space Museum Research Fellowship, and the prestigious United

States Artists Fellowship. Beer holds a BFA in sculpture from the Maine College of Art, an MFA in metalsmithing from Cranbrook Academy of Art, has been a resident artist at Penland School of Crafts, and the Smithsonian’s Air and Space Museum.

Penland’s gift is in recognition of its decades-long relationship with NC State and the Gregg Museum, which has many works by Penland artists in its permanent collection.

Reflecting on this latest addition to the Gregg’s holdings, director Roger Manley notes: “I think the bench will be a great piece for our purposes, since it easily lends itself to all kinds of discussions like gender (the masculine anvil vs. the feminine high heel), industry vs. art, and machine aesthetic vs. the organic aesthetic. Students will love it, since it has a kind of timeless quality that lifts it out of the realm of craft, even though it’s completely utilitarian. That means it could lead to good conversations about craft vs. art, too.”

You’ll find the Vivian Beer bench in the lobby of the Gregg Museum, ready for your next social media photo op.

Vivian Beer is planning a visit to Raleigh in March.
Check gregg.arts.ncsu.edu for program updates.



JOHNSON LEXUS

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NC STATE

Art in Action

As lifelong artists and art collectors, Robert Keith Black and J. Ormond Sanderson Jr. know that form is inseparable from function — that great design combines aesthetics and utility, the think *and* the do. That's why they love NC State's Gregg Museum of Art & Design, and why they've given so generously to make its grand reopening a reality.

Discover an extraordinary place, the Gregg Museum:

35k

Objects in Collections

from Japanese woodblock prints
to North Carolina quilts

15k

Square Feet Added

as part of a permanent move
to Hillsborough Street



THINK AND DO
THE EXTRAORDINARY

The Campaign for NC State | campaign.ncsu.edu

*Artists J. Ormond Sanderson Jr. (left)
and Robert Keith Black (right) at home,
surrounded by their remarkable collection.*