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#creativestate

The official magazine of Arts NC State
FALL 2018

The Grains turn 50

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All the Possibilities

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Costume Psychology

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PHOTO BY MARC JACKSON

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ON THE COVER

Alec Hunter has been singing with the Grains of Time since fall 2016. He is a junior in applied mathematics from Austin, Texas, and is a member of NC State Naval ROTC.

PHOTO BY ROBERT DAVEZAC

Dear Friends –

I can hardly believe it's fall 2018 already. Only one very short year ago we were opening the fabulous new home of the Gregg Museum of Art & Design. Here we are, more than 20,000 museum visitors later, ready to begin a new season of engaging with our students, campus and community members, and supporters.

One exciting exhibition at the Gregg Museum, opening October 11, will be a massive work by painter Vernon Pratt – one piece that will utilize an entire gallery. *All the Possibilities of Sixteen* – consisting of 256 panels which, when placed together, are 18' high and 110' long – has never been exhibited before. We are thrilled to bring this monumental work to our visitors!

Thanks to enduring professional groups and TV shows such as *Glee* and *The Sing-Off*, the vocal music stylings of a cappella are perhaps more popular now than ever. We are happy to embrace four of the student a cappella groups as affiliated groups of the Department of Music, a relationship in which we provide musical support and other resources to these passionate and talented singers. The Grains of Time is NC State's longest-standing a cappella group, and we are honored to be partners with them as they celebrate their 50th year of joyful music making.

I suspect you have all, on at least one occasion, gotten dressed and stood in front of a mirror only to think "No, this doesn't look right." Multiply that by hundreds of actors, in scores of scenes, in dozens of eras... well, you get the idea. In this issue of *#creativestate* we're delighted to bring you a behind-the-scenes look at University Theatre's costume shop and the decision-making and artistic processes they must continually employ.

Thank you for your support of Arts NC State, and I look forward to seeing you throughout this year.

Rich Holly
Executive Director for the Arts

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#creativestate

The official magazine of Arts NC State

FALL 2018 | VOLUME 4, ISSUE 1

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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For advertising information, contact Rory Kelly Gillis at 919.933.1551 or rory@durhammag.com.

Arts NC State
3140 Talley Student Union
Campus Box 7306
Raleigh NC 27695
arts.ncsu.edu
artsnstate@ncsu.edu

Mark K.S. Tulbert
Director of Arts Marketing

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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, mixed media, 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 exhibiting 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 FALL

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

AUGUST

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

Gregg Museum of Art & Design
Through September 9

● **Our Living Past: portraits of blues musicians by Tim Duffy**

Gregg Museum of Art & Design
Through November 25

● **PackSecrets Exhibition**

Crafts Center
August 21-October 27

● **Rural Avant-Garde: The Mountain Lake Experience**

Gregg Museum of Art & Design
August 23-December 31

SEPTEMBER

● **How I Made This: Sam Mayes, guitar**

Crafts Center
September 6

● **The Quadrivium Project
Deep Cuts: The Spirit of FM Radio**

Stewart Theatre
September 6 & 8

● **LIVE @ Lake Raleigh: Sidecar Social Club**

Centennial Campus
September 13

● **David Roussève/REALITY**

Stewart Theatre
September 15

● **Curator talk with Ray Kass**

Gregg Museum of Art & Design
September 20

● **Frank Warren's PostSecret Live**

Stewart Theatre
September 20

● **Men on Boats**

Titmus Theatre
September 20-23 & 26-30

● **Film screening: Hondros**

Hunt Library
September 27

● **How I Made This: Marina Bosetti and Gretchen Quinn**

Crafts Center
September 28

● **Youssra El Hawary**

Stewart Theatre
September 29

● **A memorial concert in honor of Dr. Randolph Foy**

Kennedy-McIlwee Studio Theatre
September 30

OCTOBER

- **LIVE @ Lake Raleigh: The Fritz**
Centennial Campus
October 11
- **Vernon Pratt: All the Possibilities of Sixteen**
Gregg Museum of Art & Design
October 11-February 10
- **In the Blood**
Kennedy-McIlwee Studio Theatre
October 17-21
- **Ranky Tanky**
Stewart Theatre
October 19
- **Mexico Beyond Mariachi: Sugar Skull!**
Stewart Theatre
October 21
- **Film screening: Rendered Small**
Gregg Museum of Art & Design
October 24
- **Fall Choral Collage**
Stewart Theatre
October 26
- **Capitol Steps**
Stewart Theatre
October 27
- **How I Made This: Gary Knight, forensic photography**
Crafts Center
October 30
- **FLUXUS: Gallery Exhibition by Arts Studies Students**
Crafts Center
October 30-November 12

NOVEMBER

- **Chanticleer**
Stewart Theatre
November 3
- **Raleigh Civic Chamber Orchestra**
Stewart Theatre
November 4
- **Jazz Ensemble II**
Stewart Theatre
November 5
- **Wind Ensemble**
Stewart Theatre
November 7
- **Revisiting Mountain Lake**
Crafts Center
November 8-11
- **The Rainmaker**
Titmus Theatre
November 8-11 & 14-18
- **Jazz Ensemble I**
Stewart Theatre
November 9
- **Arts Now Series**
Kennedy-McIlwee Studio Theatre
November 15
- **Dance Program Fall Concert**
Stewart Theatre
November 15-16
- **Holiday Crafts Fair**
Crafts Center
November 17
- **SYBARITE5 – Outliers**
Stewart Theatre
November 17
- **Raleigh Civic Symphony**
Stewart Theatre
November 18
- **Symphonic Band**
Stewart Theatre
November 29
- **Acappology**
Stewart Theatre
November 30





JAZZ ENSEMBLE
PHOTO BY ROBERT DAVEZAC

DECEMBER

● **Grains of Time**

Stewart Theatre
December 1

● **Wolfgang A Cappella**

Stewart Theatre
December 2

● **Wind Ensemble/Jazz Ensemble I Holiday Concert**

Stewart Theatre
December 6

● **Choral Holiday Concert**

Stewart Theatre
December 7

● **Ladies in Red**

Stewart Theatre
December 8



FOR **TICKETS**

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STATE CHORALE
PHOTO BY ROBERT DAVEZAC

#creativestate

VIGNETTES

PHOTO BY COLIN MURASKO



Math professor Tye Lidman (horizontal) and members of Black Box Dance Theatre.

DANCE MEETS MATH

Dancers and mathematicians would not seem to be the most likely of collaborators, but that's what is taking place between Raleigh's Black Box Dance Theatre and Tye Lidman, an assistant professor of mathematics at NC State.

This project has developed from a year of research, conversation and math/dance labs – tackling esoteric topics like knot theory, topology and the fourth dimension – in an effort to broaden the impact of Dr. Lidman's cutting edge mathematical research. The result will be a new multimedia work that premieres in September in Stewart Theatre.

Michelle Pearson, artistic curator for Black Box Dance Theatre, marvels at how this project has come to be. "As an artist of the world, I've spent the last 25 years inviting others into an artistic process with the promise of community building, healing, leading, learning and generally advancing human relations in almost every way and sector. I've been witness to the arts as a vehicle for sparking challenging conversations, deepening our awareness of complex issues, and inspiring us to understand each other and ourselves in new ways."

Imagine her surprise when a math professor, who wanted to pursue a competitive grant, and was seeking solutions to explain why his research mattered, contacted Pearson. His idea? Collaborate with an artist to create a performance art piece to broaden the impact of and interest in his research.

"For once, the ask was coming from the other side... seeking the arts as the answer to a mathematician's problem, the arts as a way of sparking conversation, deepening awareness, expanding who is included, and inspiring a vision of something yet unrealized."

Lidman received full funding for his grant application.

Funded in part by the National Science Foundation, NC State LIVE, and the United Arts Council of Raleigh and Wake County, the performance brings together NC State dance and math students (including members of the NCSU Dance Company, Panoramic Dance Project and Health and Exercise Studies dance minors), joined by students from Enloe High School and community groups. Learn more at blackboxdancetheatre.org.

Saturday, September 22 at 7:30pm

Sunday, September 23 at 2pm

Stewart Theatre



PHOTO BY ROBERT DAVEZAC

THE QUADRIVIUM PROJECT GOES DEEP

The Quadrivium Project, NC State's faculty rock band, is back this fall with a program they're calling Deep Cuts: The Spirit of FM Radio – a pair of concerts that pay tribute to 1970s late night FM disc jockeys.

“Deep cuts” was a typical format for after-midnight radio shows, when DJs played the longer versions of songs as well as full album sides, often with a particular theme each night. The Quadrivium performances will feature one of those late night hosts as an onstage guest: Donna Halper, a nationally known media historian, and associate professor of communication and media studies at Lesley University. Halper was a groundbreaking female FM radio DJ in the 70s; among her claims to fame are her discovery of the band Rush and the shepherding of their first recording contract.

The Quadrivium Project features NC State faculty members Katherine Annett-Hitchcock (Textiles), Gary Beckman (Arts Entrepreneurship), Tommy Holden (Health and Exercise Studies), Rich Holly (Arts NC State) and Tom Koch (Music). Embracing NC State's brand theme of Think and Do, the Quadrivium Project is both a faculty band as well as an educational vehicle to discover and explore entrepreneurial opportunities for students related to contemporary live music making.

For this concert, Quadrivium is planning to include music by Yes, Genesis, Peter Gabriel, Traffic, Blind Faith, The Who, Rush, and Emerson, Lake & Palmer. Learn more at go.ncsu.edu/TQP.

**Thursday & Saturday, September 6 & 8 at 8pm
Stewart Theatre**

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PAUL WIANCKO

NOVEMBER CONCERTS BY THE ORCHESTRAS OF NC STATE

MUSIC OF THE MOUNTAINS

Sunday, November 4 at 4pm
Stewart Theatre

The Raleigh Civic Chamber Orchestra will perform the world premiere of Donald Reid Womack's *Blue Ridge Viola Concerto*, inspired by the music of the southern mountains, with ETHEL's Ralph Farris as soloist. The work will be the first ever bluegrass viola concerto, written for Farris, a virtuoso on the often neglected instrument. This new concerto will be paired with Aaron Copland's *Appalachian Spring*.

Womack serves as professor of composition and theory at the University of Hawaii. He has composed more than 90 works for orchestra, chamber ensembles, solo instruments, and voice. His work with Japanese, Korean and Chinese instruments has placed him at the vanguard of intercultural composition.

Violist Ralph Farris is a founding member of the renowned string quartet ETHEL, a Grammy-nominated arranger, an original Broadway orchestra member of *The Lion King*, and the former musical director for The Who's Roger Daltrey.

KLIMT'S VIENNA: ART ON THE BRINK

Sunday, November 18 at 4pm
Stewart Theatre

Gustav Klimt, famous for the painting *The Kiss*, was central to Vienna's artistic and musical worlds at the turn of the 20th century, a time of impending crisis. His circle included not only other painters, but also influential artists and thinkers across many disciplines.

To commemorate the 100th anniversary of his death, the Raleigh Civic Symphony explores music associated with Klimt's Vienna, including works by Beethoven and Mahler. The concert will include the world premiere of a composition inspired by Klimt's work by Japanese-American composer/cellist Paul Wiancko.

Wiancko leads a multifaceted musical life, ranging from arranging and recording strings for underground punk bands while in college, to performing with multiple chamber ensembles, touring extensively with Chick Corea and Jóhann Jóhannsson, performing on numerous film scores and albums, and composing for a host of artists and ensembles.

The program includes a multidisciplinary work set to the music of Klimt's contemporary, Gustav Mahler, that combines music, dance and visual art in a real-time, three-dimensional creation of a new artwork choreographed by NC State Dance Program director Tara Mullins.



PHOTO BY CHYWIN CHUANG

A PUMPKIN CARVING TRADITION

Lauren and Ben Thedieck almost missed carving a pumpkin last year. But Jennifer Siegel, clay studio manager at the Crafts Center, came to their rescue.

Every year since 2012, Siegel has been throwing dozens of clay jack-o'-lanterns on the wheel, preparing for the annual pumpkin-carving workshop that has grown to three nights in October. She started with only 25 the first year; that grew to her cap of 100 last year. Serious clay skills are not required for the carving, just a bit of imagination. After they're carved, Jennifer glazes each one and fires them in the Crafts Center's cone 10 gas reduction kiln.

Lauren and Ben learned about the class the first year, which was the year they met. As an NC State alum, Lauren wanted to create a memory with Ben on campus, so they signed-up for the class. They've come back every year. As Lauren notes, "Each year's pumpkin has a different face and a message that we write for each other on the bottom to remind of us our year together."

With a baby on the way, the 2017 carving workshop was a bit too close to Lauren's due date, so Jennifer helped to carve a pumpkin with their new little girl's name on it to mark the new addition to the family, and in a word share the greatest moment of the year – baby Emma. Tradition saved.

The Thediecks are planning to be back in the Crafts Center – in person – to create more memories in 2018.

For Jennifer Siegel, over 50 hours of work – from wet to fully fired – makes 100 personalized pumpkins possible, out of the kiln just in time for Halloween.

Clay Pumpkin Patch workshops are scheduled for October 8, 9 and 11, 6:30-9:30pm. Early registration is recommended: crafts.arts.ncsu.edu.

PASSING THE BATON AT UNIVERSITY THEATRE

After 31 years of storytelling, John McIlwee retired as director of University Theatre on June 30. During his tenure at NC State, John accumulated over 125 credits to his name, including director (both the program and many, many productions), actor, costume designer, scenic designer, and educator. During his three decades of service, he built NC State's theatre program to be the outstanding theatre company it is today — providing students of all majors the opportunity to experience the thrill of creating live performance.

Joshua Reaves has accepted the role of interim director for University Theatre. Joining University Theatre in 2011 as lighting and sound designer, Josh quickly proved his talent for collaboration and leadership. He soon became the assistant director for production, and then was named associate director for the program in 2014.

In departing, John McIlwee notes, "Although it is difficult to leave such an exciting program, I sincerely feel the growth we experienced over the past 30 years will continue to expand and excite our audiences under the directorship of Josh. His talents have been recognized by myself and others as being just what University Theatre

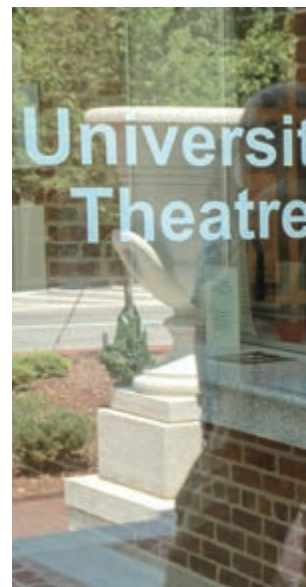




PHOTO BY SCOUT TUFANKJIAN

CHRIS HONDROS TAKING PHOTOS
IN CAIRO IN 2011

needs to spark coming decades of all the creative work our students and staff present on University Theatre's stage."

Reaves obtained his MFA from the University of Cincinnati College Conservatory of Music and his BFA from UNC-Greensboro. Before arriving at NC State, he taught at Campbell University and the University of Cincinnati.

FILM SCREENING: HONDROS

Hondros is a documentary that follows the life and career of NC State graduate and noted war photographer Chris Hondros, who was killed while on assignment in Libya in 2011. Driven by a commitment to bear witness after the events of 9/11, Chris was among the first in a new generation of war photographers since Vietnam. *Hondros* explores the complexities inherent in covering more than a decade of conflict while trying to maintain a normal life. The film is directed by Greg Campbell, Chris' friend since childhood, with Jake Gyllenhaal and Jamie Lee Curtis as executive producers. It was winner of the Audience Award at the Tribeca Film Festival 2017. This free screening is presented in partnership with the Gregg Museum, the Alumni Association, and the College of Humanities and Social Sciences.

**Thursday, September 27 at 7pm
Hunt Library Auditorium**



PHOTO BY RON FOREMAN

FRANK WARREN



PHOTO BY JAMES DUNCAN DAVIDSON

THE MOST TRUSTED STRANGER IN AMERICA

Frank Warren is the creator of the PostSecret Project – a collection of 1,000,000+ artful secrets that have been mailed to his home on postcards, anonymously. The PostSecret website has become a phenomenon in itself, earning over 700 million views, and making it the world’s largest advertisement-free blog.

The Crafts Center, in collaboration with NC State LIVE, will present Frank Warren for a lively lecture based on his popular

TED talk. Come see the postcards that were banned from his six best-selling PostSecret books. Hear the inspiring stories behind the secrets. Listen to some of Frank’s favorite secrets... and share your own.

Since the fall 2017 semester, the Crafts Center has been collecting postcards from across campus and around the community (dubbed “PackSecrets” at NC State). These cards reflect everything from humor to despair – an index of what is going in the hearts and minds of folks right here on campus. The result is a modular installation of campus-generated secret cards that will be exhibited in the Crafts Center gallery, on view through October 27.

At times hilarious and heartbreaking, the secrets reflect complex issues that many of us struggle with: intimacy, trust, meaning and desire. Frank Warren’s talk is scheduled as part of National Suicide Awareness Month. Need to talk? The NC State Counseling Center will be on hand in the lobby after the event and is available at 919.515.2423.

Warren will sign books following the lecture, and PostSecret books will be available for sale in the lobby before and after the talk. Visit go.ncsu.edu/FrankWarren for ticket information and details.

**Thursday, September 20 at 7pm
Stewart Theatre**

PHOTO BY ROGER WINSTEAD



IN MEMORY OF RANDY FOY

For 15 years (1998-2013), Dr. Randolph Foy – Randy – was the reserved yet determined force who led the town-and-gown orchestras of NC State University to new heights. He died on May 23 after battling a neurological illness for several years.

As noted in the program to honor his retirement in 2013, Randy was committed to “programming contemporary music, presenting concerts in a thematic context, and connecting orchestral repertoire to larger ideas in creative ways.”

A teaching professor of music and conductor of the orchestras of NC State University – the Raleigh Civic Symphony and the Raleigh Civic Chamber Orchestra – Foy held degrees from Oberlin Conservatory of Music and the University of Iowa in organ and keyboards, and a doctorate in conducting from Peabody Institute of Johns Hopkins University.

His successor, Dr. Peter Askim, reflects on Foy’s impact at NC State. “Randy Foy’s legacy of innovative programming, his passion for education, and his deep dedication to musicians and audiences alike made him dearly beloved by all. His joy in music making and discovery lives on in the wonderful orchestras he nurtured.”

Among his extensive list of teaching achievements, Dr. Foy was a founding faculty member of the North Carolina School of Science and Mathematics, and for 29 summers, he taught and conducted at the North Carolina Governor’s School in Winston-Salem, a summer program for gifted high school students.

In late September, colleagues of Randy Foy will honor his memory in a chamber concert of works by Darius Milhaud, Ned Rorem, and Dmitri Shostakovich. Participants include Robert Anemone, violin; Jonathan Kramer, cello; Anatoly Larkin, piano; Olga Kleiankina, piano; and Andrea Moore, soprano.

Sunday, September 30 at 4pm
Kennedy-McIlwee Studio Theatre



SIMPSON WHIRLIGIG AT THE GREGG

Working alone in a small workshop at a country crossroads south of Wilson, NC, sculptor Vollis Simpson (1919-2013) developed an original style that combined patriotism, playful humor, mechanical genius, native ingenuity, and true artistic vision to create more than fifty gigantic wind-driven kinetic sculptures (“whirligigs”) on his rural property. Eventually, these not only drew international attention but also helped revitalize his local community.

Close inspection of these twirling behemoths – some of them nearly six stories tall – reveals an inventory of objects that serves as a catalog of the agricultural and industrial economic history of the second half of the twentieth century in eastern North Carolina. Fans, bicycle parts, mirrors, pipes, textile mill rollers, ball bearings, frying pans, milkshake mixers and many more such materials form their supports and moving parts. Highway signs cut into chips and fastened to every surface maintain round-the-clock interest by reflecting light at night.

The Gregg Museum’s whirligig (ca. 2010) is among the last pieces that Simpson made. Smaller than many of the giants he completed earlier, it features propeller vanes made from recycled county road signs. It was acquired from the artist’s family in June 2016 with special funding from the Friends of the Gregg (FOG) membership organization, and then underwent extensive restoration and conservation before being erected at its current site in front of the museum in January 2018. Be sure to stop by the Gregg on a windy day for the full effect!

REVISITING MOUNTAIN LAKE

Artist and professor Ray Kass is founder and director of the Mountain Lake Workshop, a community-based artist retreat located in the beautiful Appalachian region of southwest Virginia, that focused on experimental, interdisciplinary projects that encompassed aspects of contemporary art, Appalachian culture, and social and technological research.

Kass collaborated with major 20th century artists, including John Cage, Cy Twombly, Merce Cunningham, and Sally Mann, who often worked in the vein of “indeterminacy,” a term often used by John Cage to describe a process by which artists rely on chance and trust in the multiple possibilities of happy accidents rather than predetermined outcomes.

In conjunction with the Gregg Museum’s Mountain Lake exhibition in fall 2018, the Crafts Center will present a series of hands-on, experimental workshops with Ray Kass, November 8-11.

The workshops will include “smoke paintings,” created by igniting piles of burning straw (and other natural elements) placed on large sheets of paper and smothered between sheets of Masonite board to create a random smoky effect; and “breathing lines,” in which sticks and stones have been randomly placed on a base to create negative space patterns wherever the brush “skips” over them.

Workshops will be open to both students and the public, and do not require previous training or skill. Visit crafts.arts.ncsu.edu for details and registration.

See page 29 for information about the Gregg Museum exhibition.



RENDERED SMALL



SMOKE PAINTING AT MOUNTAIN LAKE WORKSHOP

LITTLE BUILDINGS ON FILM

Longtime patrons of the Gregg will recall the exquisite 1999 exhibition, *Buildings on a Small Scale*, in the old Talley Student Center home of the museum. The show featured more than 200 little buildings by mostly anonymous makers, from the collection of Steven Burke and Randy Campbell, representing a sampling of American architectural styles from the late 19th to mid-20th centuries. The exhibition included about two-thirds of their collection.

Almost twenty years later, Burke and Campbell’s collection has quadrupled to more than 1,200 handmade American folk-art buildings – homes, churches, storefronts, businesses, schools, factories, theatres, and farmhouses. They’ve enlarged their historic Hillsborough home and added buildings (they’re up to five) to accommodate all of the tiny houses.

NC State professor of film studies Marsha Gordon met Burke and Campbell when she was co-curating an exhibition at the Gregg Museum in 2005. Gordon and her husband, Raleigh architect Louis Cherry, visited and fell in love with the collection, and in 2013, they approached Steven and Randy about making a documentary. For the first time, the film historian became a film director.

Rendered Small is a fifteen-minute documentary directed by Gordon and Cherry, now making the rounds at film festivals. On October 24 at 6pm, the Gregg Museum will present a free screening of the film. Burke and Campbell will be present with examples from their fascinating folk art building collection, and the filmmakers will be on hand to introduce the film and for Q+A after.



HOLIDAY CRAFTS FAIR

Saturday, November 17, 10am to 5pm

Discover handmade pottery, glass, jewelry, wood, fiber arts items and more at the Crafts Center's 34th annual Holiday Crafts Fair. Meet the artists, enjoy complimentary refreshments and shop for unique items for yourself or the special people on your holiday gift list.

Admission: \$3 per person.

FREE for children under 10 and NC State students with ID.

HORSEHAIR POTTERY BY EDGE BARNES

HALFWAY TO DAWN –
THE STRAYHORN PROJECT





NC State LIVE

Fall 2018

DAVID ROUSSÈVE/REALITY: HALFWAY TO DAWN – THE STRAYHORN PROJECT

Free work-in-progress showing: Saturday, September 15 at 8pm

Full performance: Saturday, March 2 at 8pm

Stewart Theatre

Though instrumental to the creation of one of the most important bodies of work in American music, Billy Strayhorn (1915-1967) remains decidedly less known than his larger-than-life collaborator. As Duke Ellington's main arranger and writing partner, he wrote or co-wrote Ellington signatures like "Take the A Train," "Satin Doll," and others. But gay, out, and living in Harlem in the 1940s-60s, Strayhorn died largely unknown for his work. He is the inspiration for David Roussève's latest project.

NC State LIVE is embarking on an ambitious partnership with Roussève's critically acclaimed dance company. As a co-commissioner of the company's newest work, NC State's performing arts program will bring the dancers to campus twice over the course of the year to provide them with space, time, community engagement, and technical support to fully realize their work. You can be a part of the process when you attend the free work-in-progress showing on September 15.

The presentation of David Roussève/REALITY is 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. The project is supported by the N.C. Arts Council, a division of the Department of Natural & Cultural Resources, and is funded in part by the City of Raleigh based on recommendations of the Raleigh Arts Commission.

YOUSRA EL HAWARY

PHOTO BY DAVID DEGNER



**FRANK WARREN'S
POSTSECRET LIVE!**

**Thursday, September 20 at 7pm
Stewart Theatre**

Based on his hit TED Talk, this lecture by Frank Warren gives audiences a glimpse into the inspiring stories behind the 1,000,000+ anonymous secrets that he has collected. Presented in partnership with the NC State Crafts Center. See page 14 for more information.

YOUSRA EL HAWARY

**Saturday, September 29 at 8pm
Stewart Theatre**

Egyptian singer-songwriter Youssra El Hawary and her five-piece band meld the sounds of Cairo's underground with quirky acoustic charm. Her songs entwine French chanson, indie rock and jazz to underscore our complicated world. With charismatic charm, her lithe sound captures the stories of Cairo and the charged alchemy of the Mediterranean basin, all led by the sway and swagger of her accordion.



FOR TICKETS

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   **NCStateLIVE**

RANKY TANKY

Friday, October 19 at 8pm
Stewart Theatre

In Gullah culture, “Ranky Tanky” translates loosely as “Work It” or “Get Funky!” In this spirit, this Charleston based quintet performs timeless music born in the southeastern Sea Island region of the United States. From playful game songs to ecstatic shouts, from heartbreaking spirituals to delicate lullabies, the soulful songs of the Gullah culture are brought to life by a band of native South Carolinians who mix the low country traditions with large doses of jazz, gospel, funk and R&B.

This performance is funded in part by a grant from South Arts in partnership with the National Endowment for the Arts and the North Carolina Arts Council.



MEXICO BEYOND MARIACHI: SUGAR SKULL!

Sunday, October 21 at 3pm
Stewart Theatre (Kidstuff Series)

Sugar Skull! takes audiences on a Dia de los Muertos musical adventure. Young Vita thinks her family has gone loco planning a celebration for deceased loved ones. Why throw a party for the dead? But when a candy skeleton in her abuelita’s cemetery suddenly springs to life, Vita finds herself on a magical, musical journey. Recommended for grades 1-6.



CAPITOL STEPS

Saturday, October 27 at 4pm & 8pm
Stewart Theatre

As another election cycle approaches, don’t head for the hills – head for Stewart Theatre. The Capitol Steps will be there to put the “mock” in democracy! Since they began over 35 years ago, these bipartisan equal-opportunity offenders have recorded over 35 albums, including their latest, *Orange Is the New Barack*.

CHANTICLEER

PHOTO BY LISA KOHLER

**CHANTICLEER**

Saturday, November 3 at 8pm
Stewart Theatre

Praised by the San Francisco Chronicle for “tonal luxuriance and crisply etched clarity,” the Grammy award-winning ensemble Chanticleer celebrates its 40th anniversary in 2018. Chanticleer is known around the world as “an orchestra of voices” for its seamless blend of twelve male voices ranging from soprano to bass, and its original interpretations of vocal literature, from Renaissance to jazz and popular genres.

**FOR TICKETS**

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BISTRO AND A SHOW
MAKE IT A DATE NIGHT.

Before select performances, NC State LIVE offers audience members an elegant three-course prix fixe meal in 1887 Bistro, located on the same floor as Stewart Theatre. Dinner is \$32.95 per person and includes wine or beer. Learn more at go.ncsu.edu/bistro.

SYBARITE5

**Saturday, November 17 at 8pm
Stewart Theatre**

Dubbed the “Millennial Kronos,” SYBARITE5’s eclectic chamber music repertoire – from Bowie to Radiohead and Akiho to Assad – is turning heads throughout the music world. From the moment their bows hit the strings, this quintet of fierce musicians takes the audience on an exciting ride. Always on the lookout for composers who speak with a unique and relevant voice, this program is a celebration of new works written just for them. *Outliers* features a selection from composers like Shawn Conley, Jessica Meyer, and Daniel Bernard Roumain, paired with the group’s favorite works of Armenian folk music, Piazzolla, Barber and, yes, Radiohead. *Presented in partnership with Chamber Music Raleigh.*

SPRING 2019 PERFORMANCES

Movement Art Is,
featuring Jon Boogz and Lil Buck:
Love Heals All Wounds
Saturday, February 2

Pedrito Martínez and Alfredo Rodríguez
Friday & Saturday, February 22 & 23

**David Roussève/REALITY: Halfway To
Dawn – The Strayhorn Project**
Saturday, March 2

Lightwire Theater: The Ugly Duckling
Sunday, March 24 (Kidstuff Series)

Jazzmeia Horn
Friday, March 29

Lucky Plush Productions: Rooming House
Saturday, April 6

Flor de Toloache
Saturday, April 13



LIVE @ LAKE RALEIGH

NC State LIVE and Visit Centennial have teamed up to present a series of free outdoor concerts by the beautiful Lake Raleigh on Centennial Campus. Bring your picnic blankets and lawn chairs for a family-friendly good time. Food trucks will be on site beginning at 5pm, and there is plenty of free parking. Concerts start at 6pm.

See full details at
liveatlakeraleigh.com.

VERNON PRATT
AT WORK, 1982



Gregg Museum of Art & Design Fall 2018

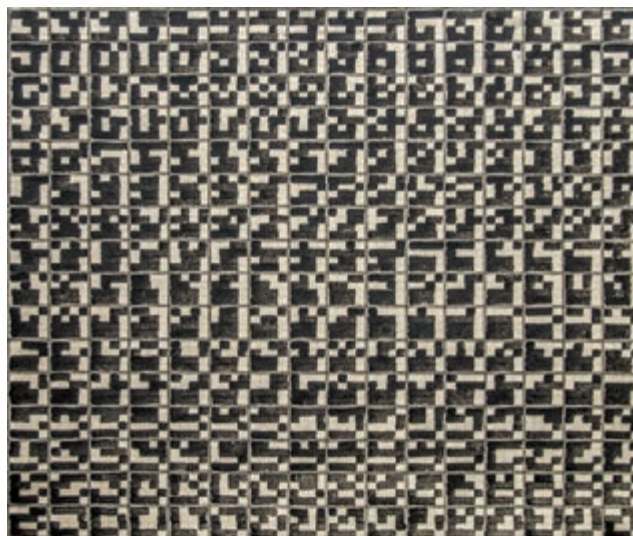
VERNON PRATT, ART RAT

BY KATE DOBBS ARIAIL

Artists are known to be obsessive characters, often pursuing an idea or image far longer than many people would consider reasonable or sane, chasing its meaning and precise expression down through the years. The artist is looking for some hidden *truth*, much like a physicist looks for an elegant equation to describe the workings of the universe. How many possibilities must the artist examine in this pursuit?

The number is limited only by time.

The late Vernon Pratt (1940-2000) was obsessed with possibilities within systems; with variations, permutations, inversions, reversals, gradations, rhythms and harmonics. Although he had started as a representational artist in the West Coast school, he soon moved away from that expressionistic, colorful style into a decades-long examination of black, white and grayscale in a format that paralleled his passionate involvement with jazz composition and improvisation.



VERNON PRATT, *ALL THE POSSIBILITIES OF SIXTEEN (DETAIL)*

In addition to teaching painting at Duke University (he founded the Duke in New York arts program) and designing public art (including the exterior of the Education Building on North Carolina state government mall), Pratt played his saxophone at many local venues, excelling at the improvisation around the melodic line that makes jazz so dynamic. He was fondly known around Durham by his own chosen moniker, ART RAT.

Pratt's time was cut short when he died after a mysterious bicycle accident on a rural Virginia road, while he was on leave from Duke and in residence at the Virginia Center for Creative Arts. He left a widow

and young children, and an enormous trove of art works. The exigencies of survival caused Debi Pratt to store the thousands of pieces in a warehouse, where they remained largely unseen and nearly forgotten until her death – when the Pratt children had to clear the warehouse and began selling and otherwise distributing their overwhelming inheritance. By then, Vernon Pratt’s name and reputation were very nearly lost in the mists of history.

Fortunately, one of the people who came to the first warehouse sale in 2016 was William H. Dodge, a Raleigh architect and NC State College of Design graduate. Dodge bought about a dozen paintings, but the Pratts urged him to take more, if he thought he could give them homes, as “they were going to call the Scrap Exchange to take them, as they couldn’t store them anymore.” Horrified, Dodge alerted other designers and collectors, yet even after the second warehouse sale, hundreds of works were left. He ended up carting off a 25-foot box truck full of art.

Thus was born The Vernon Pratt Project (thevernonprattproject.com), a labor of love created by Dodge and his wife, Shelley Kimball-Dodge. In addition to the paintings they purchased for their own collection, the Dodges have been documenting and storing hundreds of paintings and works on paper, as well as Vernon Pratt’s notebooks and various related ephemera. Thus far, they have facilitated the placement of more than two dozen paintings in museum and institutional collections. However, with an obsessiveness that in itself is an homage to the artist, they keep acquiring more, as pieces turn up on Craigslist or in auction houses, and the Dodge’s high-design website for the project is already a valuable art historical resource. William Dodge is also working on a book about Pratt and his work.

NC State’s Gregg Museum received several of Pratt’s works as gifts from his children, and these will eventually be available for viewing and exhibition, when the museum has completed the long process of moving its vast collections from temporary storage into its permanent home.

But this fall, the Gregg will exhibit what director Roger Manley calls “Vernon Pratt’s *magnum opus*.” Pratt made a lot of sizable pieces, but no other this large – or this complex.



**VERNON PRATT,
PAINTING AND PROCESS**

All the Possibilities of Sixteen comprises 256 panels, which, when hung together, cover an area 18' high by about 110' long, revealing all the possible permutations of a square divided by three vertical and three horizontal lines. It has never before been exhibited, and few people have even glimpsed the panels.

This coup for the Gregg will undoubtedly secure the ART RAT’S place in history. The work should be of great interest to the NC State campus community, especially those in design (perhaps particularly, those in weave design), mathematics and music, as well as those in the wider community who can mentally compare this to other works by Pratt, both visual and aural. You may not be able to dance to it, but it has a beat, and it bops.

Kate Dobbs Ariail has written widely on the arts since 1988. She lives in Durham.

VERNON PRATT: ALL THE POSSIBILITIES OF SIXTEEN

October 11, 2018-February 10, 2019

To provide audio ambience for the exhibition, NC State’s executive director for the arts, Rich Holly, has composed and recorded a 110-minute work based on Pratt’s two primary artistic themes, jazz and mathematics.



PHOTO BY MARK TULBERT

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

Through 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 includes 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.

VISIT GREGG.ARTS.NCSU.EDU

for up-to-date information on programs.

OUR LIVING PAST: PORTRAITS OF BLUES MUSICIANS BY TIM DUFFY

Through November 25, 2018

Photographer Timothy Duffy's wet plate collodion prints bring attention to the traditional musicians of the South. When he began recording the music of folk and blues musicians for the Southern Folklife Collection at UNC-Chapel Hill, he discovered many of them living in poverty, despite their significant contributions to American musical history. This inspired Duffy to found the Music Maker Relief Foundation, a nonprofit organization dedicated to helping to sustain elderly musicians while preserving their music.

The foundation, based in Hillsborough, NC, has supported nearly four hundred artists by helping them pay for medicines, meet mortgage payments, buy new instruments, find gigs, and gain long-overdue recognition for their great contributions. Duffy's wet plate photographic technique, which dates back to the mid-19th century, reveals the strong individual personalities that continue to keep the roots of American music alive.

VISIT GREGG.ARTS.NCSU.EDU

for up-to-date information on programs.

**COOL JOHN FERGUSON AND
CAPTAIN LUKE, "GUITAR HEAVEN"**



**ARDIE DEAN, SAM FRAZIER JR.
AND IRONING BOARD SAM,
"DEEP BLUES MUSCIANS"**





JOHN CAGE, NEW RIVER
WATERCOLOR SERIES 1, #5

RURAL AVANT-GARDE: THE MOUNTAIN LAKE EXPERIENCE

August 23-December 30, 2018

“Smoke paintings” created by smothering piles of burning straw with dampened etching papers. Huge canvases painted by dancers performing barefooted in swaths of ink. Watercolors made with the help of randomly selected river stones. All relied on chance and trusting in the possibilities of happy accidents – fundamental strategies employed by major 20th century artists like composer John Cage, choreographer Merce Cunningham, and poet/potter M.C. Richards, who had all participated in a long-running series of community-based collaborative art projects collectively called the Mountain Lake Workshop held near Newport, Virginia. Many of the same artists had previously attended or participated in the experimental education program at North Carolina’s famous Black Mountain College.

In fall 2018, the Gregg Museum offers an exhibition featuring rarely exhibited works by these towering figures, alongside equally innovative pieces by other Mountain Lake Workshop artists as diverse as East Harlem street artist James De La Vega, photographer Sally Mann, Japanese sculptor Jiro Okura, installation artist Mierle Laderman Ukeles (official artist-in-residence of the New York Department of Sanitation), and visionary artist Howard Finster.

Founded in 1983 by Virginia Tech art professor Ray Kass, and co-directed with art historian Howard Risatti (Virginia Commonwealth University), the Mountain Lake Workshop focused on interdisciplinary projects that engaged wide-ranging aspects of contemporary art, Appalachian culture, and social and technological research.

Mountain Lake Workshop nurtured an environment in which experts from non-art research and value-oriented disciplines like computer science, physics, biology and social sciences could collaborate with artists and community members in investigating new, untested media. The workshop projects sought to demonstrate that through this approach, any community could bypass the restrictions imposed by the (mostly urban) art scene of slick magazines with their contents dictated by gatekeeping critics and of commercial galleries that often treated art as a commodity, to create its own “high” art.

See Revisiting Mountain Lake on page 16 for details on a series of workshops with Ray Kass, sponsored by the NC State Crafts Center and the Gregg Museum.

HAIRSPRAY,
SPRING 2018



University Theatre

Fall 2018

MEN ON BOATS

September 20-30

Titmus Theatre

In 1869, John Wesley Powell led a group of 10 men down the Colorado River to chart its course. With only four boats, a month's provisions and plenty of moxie, these men risked life and limb, all in the name of Manifest Destiny. Based on Powell's travel journals, this modern action adventure adds new perspective to exploration and our look at history. *Play by Jaclyn Backhaus.*



From the director, Rachel Klem:

Cross-gender casting (or cross-casting) is as old as theatre itself. I was excited when I first read *Men on Boats* to find that the playwright, Jaclyn Backhaus, took the idea of cross-casting a step further. In the casting notes she says, "The characters in *Men on Boats* were historically cisgender white males. The cast should be made up entirely of people who are not." She is pushing us

to think about gender outside the box in the same way that the musical *Hamilton* asks us to think about race.

It brings up a lot of questions: What is illuminated when stories are told through an alternate perspective? How does it change the story? Will challenging tradition in this way inspire us to search for the history of people who were marginalized? I love these kinds of questions.

But, ultimately, my goal is not political. As director, my hope is to tell a rousing great adventure story with a group of actors who don't usually get a chance to play these kind of roles. It just sounds fun.



**GIRL IN SPACE,
SPRING 2018**

PHOTO BY LOUIS BAILEY



**HARVEY,
SPRING 2018**

PHOTO BY RON FOREMAN

THE RAINMAKER

November 8-18
Titmus Theatre

It's the middle of a hot, dry summer in the American Southwest. Lizzie Curry returns home still a spinster. Jim's carrying on about a little red hat. Noah's badgering everybody. H.C. Curry doesn't know what a father should do. And the town deputy is wallowing in self-pity. Then Starbuck, a wanted con man, strikes a deal to bring rain in this sentimental romance. *Play by N. Richard Nash.*



From the director, Mia Self:
I was first exposed to *The Rainmaker* in 1979. It was the *Happy Days* episode "Fonzie's a Thespian" when he rescues a community theatre production that lost their Starbuck. He played opposite Marion Cunningham's Lizzie. It was a poetic love story unlike anything I had ever seen and I dreamed of being a part of this play. This sweet and awkward story invites us all to remember, not only adolescent longings for love, but the lifelong persistence of the desire to matter and belong.



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.



PHOTO BY JODY CHRISTOPHERSON

IN THE BLOOD

October 17-21

Kennedy-McIlwee Studio Theatre

Hester and her five children are homeless and desperate for a way off the street, unable to get out from under the poverty and neglect that society has heaped upon them. Written by Pulitzer Prize winner Suzan-Lori Parks, this reenvisioning of Nathaniel Hawthorne's *The Scarlet Letter* engages the audience in questions of societal and personal responsibility. This play is part of the campus-wide conversation related to the university's common reading of *\$2 a Day: Living on Almost Nothing in America*.

Lormarev Jones is a theatre artist and educator committed to fostering the creative voices of young people. She is a director and choreographer with a wealth of experience in solo performance, puppetry and sound design. Jones received her undergraduate education at Meredith College and her MFA from Sarah Lawrence College.

In a collaboration between University Theatre, the Arts Village and the African American Cultural Center, Lormarev will be an artist in residence at NC State this fall. She is directing *In the Blood*, teaching the theatre track for second-year Arts Village residents, and is offering a master class for the AYA Ambassadors.

SPRING 2019 PERFORMANCES

CABARET

February 20-24

Stewart Theatre

Return to Berlin's Kit Kat Klub in the chaotic final days of the Weimar Republic.

THE ROYAL FAMILY

April 4-14

Titmus Theatre

Based on the notorious Barrymores, this hysterical comedy celebrates dedicating one's life to the stage while giving a whole new meaning to "more drama than your mama!"



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For questions about making your gift, please contact **Michael Auchter** at **919.515.6160** or **mrauchte@ncsu.edu**.



TEST OF TIME

GRAINS OF TIME,

NC State's Premier Men's a Cappella Group Celebrates 50 Years of Harmony

BY KELLY McCALL BRANSON

A *cappella*, Italian for “in the manner of the chapel,” is simply unaccompanied vocal music. But when groups of four or eight or 15 come together with perfect pitch, elegant intonation, refined phrasing, a little showmanship and flawless harmony – it’s magic. And that’s just what NC State’s men’s a cappella group, Grains of Time, have been doing for fifty straight years.

Back in 1968, when the student population at NC State was mostly male, a group of seven members of the Men’s Varsity Glee Club, under the guidance of Milton Bliss, then director of choral activities for NC State’s Department of Music, formed a voice and guitar protest band,

named the State Men. After a few months, during a rehearsal in Thompson Theatre, the group decided to change their name. They couldn’t decide between “Grains of Sand” and “Sands of Time,” so they combined the two and became Grains of Time.

For the next 50 years, Grains of Time would become a fixture at NC State, campus celebrities and standard bearers for the kind of discipline, excellence and camaraderie that are the hallmarks of the university. They have traveled and performed in Europe, Asia, Canada, across the U.S. and virtually every corner of North Carolina.

The Grains of Time pictured in the 1986 Agromeck.

Front row, L-R: Miles Rudd, Sammy Backer, Tim Wilkins, Dewey McCafferty, John Dunning. Back row, L-R: Danny Lee, Ray Cline, John Grey, Robert Martin, Jason Long, John Atwater. Photo courtesy of NC State Student Media.





Governor James B. Hunt Jr. joins the Grains in singing the NC State alma mater, in a performance at the North Carolina Executive Mansion in 1999. L-R: Duane Donders, Mike Trexler, Rob Lee, Will Patnaud, Mark Hines, Gov. Hunt, David Le, Jason Renzaglia, Glenn Weeks.

From Folk Ballads to Hip Hop

What began as a repertoire of mostly folk ballads has evolved to include everything from barbershop and doo wop, to Irish folk tunes, rock, pop and even hip-hop, introducing vocal percussion along the way. From Crosby, Stills, Nash and Young and Peter Paul and Mary, to Ariana Grande and Drake, the Grains of Time have always reflected their particular moment

in time, though they still perform a staple from their earliest years, “Swing Low Sweet Chariot.” And of course, every generation of Grains of Time (or simply the Grains, as they are affectionately known by members, alumni and fans alike) is well-versed in their alma mater.

The Grains have competed in the finals of the International Championship of Collegiate A Cappella (ICCA), and with the Contemporary A Cappella



The Grains of Time at their December 2017 concert. L-R: Stephen Reish, JB Sacman (behind Stephen), Caz Nair, Chris Linick, Jordan Williams, Taylor Pulliam, Vince Del Villar, Josh Smith, Alec Hunter, Tony Niverth, Troy Mitchell, Chatham Ellwanger.

“ We needed something to stand out from the other groups. We learned to work the crowd, own the stage.”

— BRIAN GUSTIN, MEMBER OF THE GRAINS, '90s



PHOTO BY ROBERT DAVEZAC

Society (CASA) – where current member Taylor Pulliam received the award for Best Male Collegiate Solo, two years in a row – as well as Boston Sings (BOSS) and North Carolina’s SoJam a cappella festival.

They have performed for governors, major league sports events (the Atlanta Braves, the Boston Red Sox, the Golden State Warriors and the Vancouver Canucks, to name a few), at countless weddings and NC State commencements. They’ve recorded more than 15 CDs, produced MTV-style music videos, and they mount highly anticipated

concerts every semester at Stewart Theatre in Talley Student Union.

But the Grains were not always the main attraction that they are today. Back in their early years, their primary function was to give some relief to the Men’s Varsity Glee Club. They provided a little filler in the program to allow the glee club to focus on fewer numbers. The Grains traveled to concerts separate from the official bus, in their own vehicles, so they could rehearse on the road. Once, when the bus broke down, the Grains went on ahead and performed the entire concert themselves.

As they traveled the state together, acting as ambassadors for the university (even lodging with alumni or prospective students), the Grains developed an easy onstage banter that audiences loved – especially high school girls. Showmanship became an integral part of their performance style. “It wasn’t just about amazing harmonies and great solos,” says Brian Gustin, a ‘90s member of the Grains (and chemical engineering/pulp and paper science technology major). “We needed something to stand out from the other groups. We learned to work the crowd, own the stage.” Al Sturgis, former 13-year director of choral activities for the NC State Department of Music and longtime music director of the North Carolina Master Chorale, concurs: “Stagecraft – the ability to sell to the audience – became very important for their process.”

A Brotherhood

All of the onstage chemistry that the Grains are known for probably works so well for them because it isn’t just an act. Across five decades, each and

every iteration of this tight-knit group has formed lifelong bonds with their fellow Grains. “I think I was the only person from Roswell, Georgia at NC State,” says Brian Gustin, “and the Grains just gave me a foundation, when I was a long way from home. They became my support, my family.” Gustin, who is now an operations and project leadership manager for a medical device manufacturer, says he sang at many weddings as a member of the Grains, and continued after graduating. “I met my wife at a wedding where I was the wedding singer,” he laughs. “But really, I can’t tell you what a profound impact the Grains had on my life.”

Mark Hines, an electrical engineering major and member of the Grains from ‘98 to ‘03 (and winner of the ICCA Best Arrangement award for his version of “Homeward Bound”), has similar sentiments. “Before I even started at State,” says Hines, “I was in my high school choir and a buddy let me listen to a CD of the Grains singing ‘Ave Maria,’ and I was like, ‘I gotta do that!’” Hines is still close with his fellow Grains. One, Duane Donders, was best man at his wedding. “Two weekends ago, a group of us met up in Asheville and spent the weekend together.” When asked if there was any singing at that gathering, Hines laughs, “I guess you could call it that!”

Hines experience with the Grains led him to found the a cappella production company, Liquid Fifth Production and the vocal company Sled Dog Music Group. “The allegiance I feel for those guys – we spent so much time together – I would do *anything* for them.”

Dr. Daniel Monek, current head of the music department, thinks the very nature of a cappella groups cultivates these kinds of lasting connections. “There is just a generosity of spirit and true collaborativeness,” says Monek. “The same things that make a good a cappella group make for a kind of brotherhood.”

Michael Mangum, an early Grains member who majored in civil engineering



PHOTO BY ROGER WINSTEAD

The Grains have been the go-to group for performing at NC State graduation for decades. Soloist (and senior) Brennan Clark belts out “It’s So Hard to Say Goodbye to Yesterday” as the group sings at the May 2015 commencement.

“Fifty years is a long time, and it makes a strong statement about the quality of their leadership.”

— DR. DANIEL MONEK, HEAD OF THE NC STATE DEPARTMENT OF MUSIC

and is now a principle in the construction and engineering consulting firm FMI, asked fellow Grains member, Louis Wilkerson to serve as godfather to his son, Walker, and regularly tailgates at NC State games with his former songmates. “The Grains were just a seminal experience for me,” he says.

Glenn Weeks, who spent 10 years with the Grains, through undergrad and graduate school, in engineering and education, and was longtime host of WKNC radio’s “All Things A Cappella,” says, “One of the things I think about a lot is the imprint that experience has had on my whole life. Almost all of the most important events in my life, I can say, ‘the Grains were there.’” Weeks even believes there is a connection among the different generations of Grains. “They still sing some of the same songs – the alma mater, “Swing Low” – and when we come back, we get on the stage and perform them together.”

Taylor Pulliam, current member (and most-recent Grains president), adds, “You know, we’re practicing three times a week and performing. We have to come together and get along. It does become like a family, a brotherhood.”

“It really is the definition of ensemble,” says Dr. Sturgis, “making something from all these disparate parts. Not to be corny about it, but the making of the music, of the harmonies, it makes a kind of camaraderie, too.”

Multitasking

One of the things that sets the Grains apart from collegiate a cappella groups at other schools is the fact that none of the members were or are music majors. “Other groups are made up of people studying for careers in music,” says department head Dan Monek. “These guys [the Grains] have to have

PHOTO BY ROBERT DAVEZAC



Freshly minted alumnus Jordan Williams ‘18 (aka singer/songwriter Sonny Miles) has been an arts multitasker while at NC State. In addition to singing with the Grains throughout this college career (and winning multiple awards for solos and choreography), he won a Hammy Award for his role as Seaweed J. Stubbs in University Theatre’s spring 2018 production of *Hairspray*.

a real passion for what they are doing, and I think it makes what they have accomplished that much more impressive.”

With demanding majors like engineering, computer science and business administration, it’s a wonder these young men found time to perform at such a high level. Monek argues that those are exactly the people who should be involved in the Grains. “It’s a balance to being in biochemistry lab,” he says. “There are studies showing the mental health benefits of participating in choral singing.”

Michael Mangum remembers the pressures of family expectations. “If you were a male in my family in the ‘70s, you were going to NC State, you were getting an engineering degree in four years and you were going to work in the family business. Period.” Struggling to live up to these high expectations, Mangum believes the Grains were the one outlet that brought the balance he needed to succeed. “The music really was my sanity,” he says. “It gave me a sense of myself. It gave me the clarity and the energy to handle the demands.”

The Grains are also an entirely self-run group. Though they enjoy a close relationship with the NC

FALL 2018 CONCERTS

You have four opportunities this fall to enjoy concerts by the student a cappella groups affiliated with the music department at NC State. All performances are in Stewart Theatre.

ACAPPOLOGY

Friday, November 30 at 7pm

Founded in 1994, Acappology is NC State's original coed a cappella ensemble. They were ICCA semifinalists in 2017, 2012 and 2011.

acappology.com

GRAINS OF TIME

Saturday, December 1 at 7pm

The Grains will celebrate their 50th anniversary.

grainsoftime.com

WOLFGANG A CAPPELLA

Sunday, December 2 at 7pm

A coed group, Wolfgang has been around since 1997. They were 2018 ICCA quarterfinal champions.

ncsuwolfgang.com

LADIES IN RED

Saturday, December 8 at 7pm

NC State's all-female a cappella ensemble has been around for 25 years, founded in 1993.

ladiesinredncsu.com

State music department, the group sets their own repertoire, they manage their schedule, their finances, their marketing. "It's really forced me to develop time management skills," says Taylor Pulliam. "I had to become more organized, and that has benefitted every area of my life."

Al Sturgis thinks this is part of what makes the members of the Grains such well-rounded individuals. "In order to accomplish what they have," he says, "they've had to set aside the inevitable petty squabbles, to sublimate their egos, and come together to get the job done."

Memories

Their experience with the Grains gave these young men lifelong friends, a sense of balance in their lives and helped to develop fundamental skills that contributed to their success in school and in their careers, but it also gave them precious memories of magic moments at concerts far away and right here at NC State.

"I will never forget the first time I sang the national anthem at a football game at Carter Finley Stadium," says Michael Mangum, "out on the field, under the lights, in our penguin suits, with the black slacks and the red cummerbunds, blowing the pitch pipe." He also fondly recalls a weekend spent at a music education conference in Athens, Georgia. "A bunch of really young guys on a football Saturday in Athens – we made some memories there."

Brian Gustin was so moved by his experience singing at St. Mark's Cathedral in Venice, Italy, that he took his wife there for their 10th anniversary. "Twenty years ago, I had the privilege to sing at the awe-inspiring Basilica di San Marco with a phenomenal group of men," he writes. "Singing 'Ave Maria' impromptu in front of the golden altar gave me chills and is an experience I have, and will, treasure forever. Today, I walked through that amazing sanctuary again for the first time since singing there, and I got to experience it with my incredible wife. Chills again..."

Glenn Weeks also remembers that trip to Italy. He recounts stopping traffic on a street corner in Florence with an impromptu rendition of "Brown Eyed Girl," – until the police came and asked them to move along.

In 2015, the Grains traveled to Tokyo and worked with Grains alumnus, "grainpa" Ken Akiyama and his collegiate a cappella company Jacapellaa. In their blog about the experience, they quote Stevie Wonder: "Music is a world within itself with a language we all



PHOTO BY ROGER WINSTEAD

Four members of the Grains of Time perform the national anthem when President Obama visited NC State in 2011. L-R: Joshua Apke, Jonathan Witt, Matt Tucker, Ian Peterson.

understand, with an equal opportunity for all to sing, dance and clap their hands."

In 2013, the Grains lost one of their members, Ian Peterson, to lymphoma. Ian was a senior and president of the Grains – a tall, charismatic curly headed guy with a quick smile, who sang marvelous solos and loved to dance. As Ian lay gravely ill in the ICU, his mother Cindy recalls: "I received a text from Ian's a cappella group, Grains of Time, on my way back to the hospital. They wanted to come and sing for Ian. I thought there was no way it would be allowed, but Jennifer (one of our nurse heroes) made it happen. It was one of the sweetest, most spectacular heart crushing things I have experienced."

For Mark Hines, his enduring memory of his time with the Grains was the performance they did shortly after 9/11. "We sang 'Prayer of the Children' with a slide show," says Hines. "It was truly one of the most memorable moments of my life."

And there were always lighter moments as well, like when the Grains performed in Great Britain. Hines remembers, "We were singing 'Under the Boardwalk,' and it was introduced to the audience as a 'shagging' song. Well that caused quite a stir with our British audience, who take a different meaning for shagging!"

Al Sturgis says, "In my 13 years at NC State, I can't tell you how impressed I was, how much respect I had and have for these young men, as musicians and also as individuals. They excelled, not only in the Grains, but as students, in their academic achievements, and later in their careers and families."

Grains of Time are now joined at NC State by Ladies in Red, Wolfgang A Cappella and Acappology. "They are the group that paved the way," says Dan Monek. "Fifty years is a long time, and it makes a strong statement about the quality of their leadership."

Congratulations to all the members, past and present, of Grains of Time. Here's to 50 more years of splendid vocal harmonies at NC State!

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.

Austin McClure (foreground) and Jake Barrett, busy at work on costumes for University Theatre's spring 2018 production of *Hairspray*. Austin is a regular student volunteer in the costume shop. Jake was enrolled in THE 103 (Intro to Theatre), getting in his backstage hours for class assignment.



STITCHING IT ALL TOGETHER

BY ORLA SWIFT

LONG BEFORE AUSTIN McCLURE BEGAN EXPRESSING HIMSELF IN SPEECH, SONG AND MOTION on stage at Stewart Theatre, his character was forming in a second-floor studio at Thompson Hall.

It was emerging in the color and weave of the plaid fabric in McClure's hands as he hemmed the pants he would wear on stage. It was in the softness of the wool, the blend of colors, and the fact that his suit included not just slacks and a jacket but also a vest. With every push of his needle and pull of his thread, McClure was internalizing what it meant to be Harriman Spritzer, the closed-minded Baltimore executive in University Theatre's spring 2018 production of *Hairspray*.

"You can tell a lot about a character's social status or background specifically by looking at the texture of the fabrics," McClure said, as he sat among candy colored wigs, stacks of bold and pastel fabrics, mannequins draped in gold and fuchsia sequins, and rolls of multi-colored trims. "A lot of silkier, smoother textures suggest a more affluent background, and the rough spun, thicker, coarser fabrics generally suggest more of a low income status.

"Some people may pick up on that. Some people might not," added McClure, who is now in his senior year as a psychology major with a theatre minor. "But those little cues help to flesh out the character a little bit beyond what the actors themselves bring to the table."



PHOTOS BY AREON WOBASHER



Students working on *Hairspray* costumes.

Top left: Danielle Whitman; top right: Jonathan Lessane; bottom left: Nicole Hiemenz. Danielle and Jonathan were enrolled in THE 103 (Intro to Theatre). Nicole is a regular student theatre volunteer.

Of course, most theatre costumes are designed specifically not to call attention to themselves. When Harriman Spritzer appears on stage, his outfit should be perfectly suited for the man and the moment. Likewise, when audiences meet the character Lizzy in *The Rainmaker* this fall, they'll have a good sense of what life was like on a cattle ranch in the rural West during the Depression.

How you get transported to that ranch will have been determined, in part, months earlier in that same studio where McClure stitched his own character together. There, University Theatre costume shop manager and designer Laura Parker researches the era and location in which every production takes place, using reference books and online resources. She and her team comb through clothing and accessory donations that the theatre has received over the decades, as well as costumes purchased or constructed for past productions. When they find a suitable match, costume technician Adrienne McKenzie



PHOTO BY AREON MOBASHER

Laura Parker, Assistant Director - Costume Design for University Theatre.

works her magic – taking this seam in an inch, that one out an inch, dropping or raising the hems, perhaps slipping in a shoulder pad or adding a belt, depending on the norms of the era and current cast members’ shapes and sizes.

Parker may dig up a vintage sewing pattern and ask McKenzie to adapt it. Or she may create a new pattern from scratch, taking cues from period photos or an old Sears catalog. On occasion, she’ll surf eBay, unique-vintage.com or other sites for just the right shirt or dress or tie for a pivotal moment – a piece that speaks when words may not.

Sometimes costume design requires creative compromise, such as when audiences grow attached to a particular look of a character – let’s say Belle in *Beauty and the Beast* – and they don’t want anyone meddling with that memory.

“If you don’t put Belle in that yellow dress in the big ballroom dance scene, the audience loses their minds,” Parker says. “People cannot wrap their brains around Belle being in any color but yellow in that scene. So you want to maintain your originality, you want to make sure you’re doing independent work, and you don’t want to plagiarize anybody else’s design or anything like that. But you also want to make sure that you’re not destroying the audience’s enjoyment. ... It’s definitely something that we think about, and definitely something that we go back and forth on: Do I want to challenge the audience or do I want to maintain this core piece of the show and then challenge the audience in other ways?”

After the design team has determined its artistic approach and all the pieces are coming together, the actors eagerly await their first fitting session. This can be a defining moment.

“Once I put on that outfit, once I put on the suit and tie the shoes and put on the accessories that they’ve given me,” McClure says, “that’s when I feel like I understand a little more about what the character is like and what motivates the character, why they are on stage and why they’re doing what they’re doing in that particular scene.”

Effective designers must understand not just the story, setting and themes the playwright is seeking to convey, they must also have a deep understanding of human nature.

That feeling of transformation is in part what the design team strives for. After all, if the actor feels the character more deeply, then audiences will, too. Effective designers must understand not just the story, setting and themes the playwright is seeking to convey, they must also have a deep understanding of human nature.

“For me, costume design overall tends to be about getting to the heart of the character, figuring out who that person is,” Parker says. “So it’s a lot of character analysis, a lot of psychology.”

McClure says he has enjoyed studying theatre through the lens of his psychology major. And now that he has seen how clothing can speak volumes to those around us, he’s reconsidering his own wardrobe.

“It’s definitely made me pay more attention to what I wear.”

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



NC State students Lauren Knott as Velma Von Tussle and Austin McClure as Harriman F. Spritzer in the spring 2018 University Theatre production of *Hairspray*.

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919.834.6566

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Kabob and Curry
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919.755.9589

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919.723.9370

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919.322.0440

Sugarland
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919.835.2100

Tazza Kitchen
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919.835.9463

Tupelo Honey
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919.723.9353

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919.833.1373

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919.829.9999

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THINK. DO. JAM.



Glen Doggett left NC State with three degrees and a sweet hand-built guitar.

Doggett grew up in Raleigh, one of eight kids, and the son of NC State physics professor Wesley Doggett. The elder Dr. Doggett also attended NC State as an undergrad, finishing with the first graduating class (1952) in the world's first bachelor of nuclear engineering program. He lived in Becton Hall (next door to the old Thompson Gymnasium) and swam in the pool located in the space that would become the Crafts Center wood shop by the time his son Glen became a student.

Like his father, Glen lived in Becton as a freshman – which meant convenient access to the Crafts Center and fulfillment of a project he was devising before school began. Doggett had started collecting hardware parts. “It was easier to convince my mom to take me to the music store to spend \$40 on a part of a guitar every now and then rather than shell out \$500 for an entire electric guitar, so my plan to build one was sort of a purchase installment plan.”

Doggett credits retired Crafts Center director George Thomas with teaching him how to “set up jigs and fences and push sticks” so that he retained all of his fingers in the process.

Glen built the solid body at the Crafts Center from rough-cut blocks of mahogany and maple that he “purchased in the shop for like \$15,” and had enough material left to panel-up a matching block that he used to build a bass later on. He modeled the guitar on a Fender he saw at Burt Music Company in Cameron Village, where he had purchased his first acoustic guitar. As a freshman engineering student, he was taking GC-101, so he used his drawing board and engineering tools to create the plan for his custom “Telecaster with a Stratocaster style pickguard.”

He took advantage of a replacement Stratocaster neck he got on sale at Harry's Guitar Shop on Glenwood Avenue, since he felt that would be more precise than his woodworking skill level might allow. Doggett used Seymour Duncan vintage Broadcaster pickups (“they have some bite and twang, good for country and rock sounds or really just about anything”), and his dad taught him how to solder the wiring for the guitar's electronics.

With his NC State degrees in aerospace engineering (B.S. 1990, M.S. 1992, Ph.D. 1996), Doggett now works for Boeing in Seattle. But his custom guitar gets good use in his band of “a few dads in the neighborhood” as they jam for fun and occasional fundraising events.

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As a Caldwell Fellow, immigrant and graduate of the College of Textiles, Lisbeth Arias spun her passion for design into a business that celebrates and supports artisans from her native Latin America. Ethically sourced textiles, modern style: That's what can happen when students who Think and Do find extraordinary opportunities at NC State.



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**THINK AND DO
THE EXTRAORDINARY**