

ARTS #creativestate state

The official magazine of Arts NC State
FALL 2016

Dr. King's First Dream

PAGE 16

Game Day

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NC STATE
UNIVERSITY

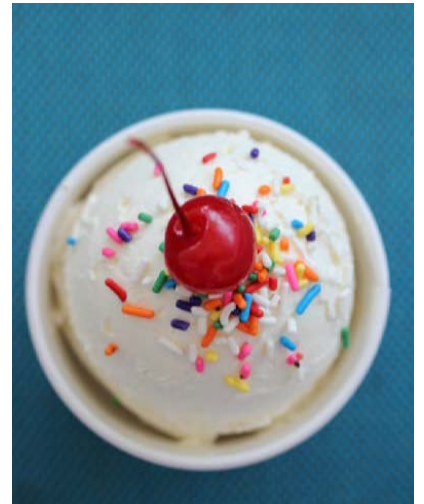


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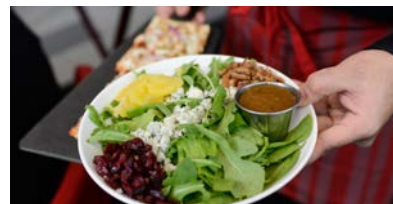




PHOTO BY BECKY KIRKLAND

Dear Friends –

No autumn on a university campus would be complete without football games – and the always-winning marching bands that help make them festive. For band alumni, our feature story on “The Power Sound of the South” will help you relive the excitement. For those of you unfamiliar with the ritual, this inside look at a game day for musicians is sure to provide you with deeper appreciation of the talent, dedication and passion necessary for the band to be the perennial success it is.

At Arts NC State we are proud to present performances that are thought-provoking and align with the university’s educational and research missions. This fall we present noted actors Danny Glover and Felix Justice in *An Evening with Martin and Langston*, which brings the words of Martin Luther King, Jr. and Langston Hughes to life.

In November we’ll feature two orchestral concerts of note. The Raleigh Civic Symphony presents a concert in honor of the 400th year since William Shakespeare’s passing, and the Raleigh Civic Chamber Orchestra offers a concert of works to honor the 100th anniversary of the National Park Service and North Carolina State Parks.

This summer we welcomed two new directors to our fold. As the new head of the Music Department, Dr. Dan Monek comes to us from Marietta College in Ohio. Our Dance Program is now under the leadership of Tara Mullins, whom many of you already know as the leader of our terrific Panoramic Dance Project. We look forward to the future of both arts units under their leadership.

We are grateful to you for your support of the arts at NC State and we look forward to having you with us throughout the year.

Rich Holly
Executive Director
Arts NC State

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ON THE COVER

While all of the other Marching Band photos in this issue are from the NC State-Syracuse game last November, we selected a favorite image from a few years back for the cover. Vincent Feucht '11 came to NC State as a Park Scholar, and was a member of the first cohort of our Arts Village in Fall 2007.

PHOTO BY DAN JAHN

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magazine MAGAZINE

#creativestate

The official magazine of Arts NC State

FALL 2016 | VOLUME 2, 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
Music Department
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
Executive Director

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Dr. Nathan Leaf and students of the State Chorale at Kylemore Abbey in Galway during their tour of Ireland, May 2016.

EVENTS

CALENDAR

2016 FALL

- NC STATE LIVE
- GREGG MUSEUM
- UNIVERSITY THEATRE
- DANCE PROGRAM
- THE CRAFTS CENTER
- MUSIC @ NC STATE

AUGUST

● **Permutations, Progressions + Possibilities = the art of Vernon Pratt**

Betty Ray McCain Art Gallery,
Duke Energy Center
August 8-November 28

● **Lessons in Wood: An exhibition of works by the Crafts Center's woodworking instructors**

The Crafts Center
August 16-October 28

SEPTEMBER

● **The Capitol Steps**

Stewart Theatre
September 10

● **An Evening with Martin and Langston, starring Danny Glover and Felix Justice**

Stewart Theatre
September 16

● **Love/Sick**

Titmus Theatre
September 22-October 2

OCTOBER

● **Faculty Recital: Dr. Thomas Koch, piano and Dr. Jonathan Kramer, cello**

Stewart Theatre
October 4

● **Gary Knight: Forensic Photography in Today's Criminal Justice System**

The Crafts Center
October 19

● **Gross Indecency: The Three Trials of Oscar Wilde**

Titmus Theatre
October 19-30

● **Dr. Lonnie Smith Trio**

Stewart Theatre
October 22

● **Click, Clack, Moo (Kidstuff)**

Stewart Theatre
October 29

NOVEMBER

● **Wind Ensemble**

Stewart Theatre
November 3

● **Fall Choral Collage**

Stewart Theatre
November 4

● **Raleigh Civic Chamber Orchestra**

Stewart Theatre
November 6

● **Jazz Ensemble I**

Stewart Theatre
November 10

● **An Ideal Husband**

Titmus Theatre
November 10-20



NC STATE PIPES AND DRUMS

PHOTO BY ROBERT DAVEZAC

● The Other Mozart

Kennedy-McIlwee Studio Theatre
November 11-12

● NC State Pipes and Drums

Stafford Commons, Talley Student Union
November 12

● Ladies in Red

Stewart Theatre
November 12

● Dance Program Fall Concert

Stewart Theatre
November 17-18

● Holiday Crafts Fair

The Crafts Center
November 19

● Billy Childs: Reimagining Laura Nyro featuring Becca Stevens and Alicia Olatuja

Stewart Theatre
November 19

● Raleigh Civic Symphony

Stewart Theatre
November 20

● Jazz Ensemble II

Stewart Theatre
November 21

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**CRAFT CENTER INSTRUCTOR
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DECEMBER

- **Wind Ensemble and Jazz Ensemble I Holiday Concert**

Stewart Theatre
December 1

- **Choral Holiday Concert**

Stewart Theatre
December 2

- **Grains of Time**

State Ballroom
December 3



NCSU DANCE COMPANY

PHOTO BY JILLIAN CLARK

- **The Hot Sardines' Holiday Stomp**

Stewart Theatre
December 3



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NC STATE JAZZ

PHOTO BY ROBERT DAVEZAC

#creativestate

VIGNETTES

DR. MONEK TAKES THE PODIUM

When applying to become the new head of the Music Department at NC State, Dan Monek said, "As an artist and administrator, my entire professional life has been devoted to helping groups seek a creative path to change."

On July 1, Daniel G. Monek, Ph.D. arrived on campus to take up the challenge of guiding our Music Department down that creative path.

Monek comes to NC State from Marietta College in Ohio, where he began working as director of Choral & Vocal Activities in 2000. One year later, he was named chair of The Edward E. MacTaggart Department of Music, and continued in the leadership role until his recent move to Raleigh. In addition, he served for three years as the division coordinator for Arts & Humanities at Marietta, with responsibility for supervision of six departments: Art, English, Modern Languages, Music, Theatre, and History, Religion and Philosophy.

Monek welcomes the opportunity of being part of an NC State team that prides itself on developing the intellectual and artistic potential of its students. "My varied experiences have helped me to develop my skills in balancing tradition with the venture thinking required for future success." He looks forward to expanding the Music Department's role in preparing young artist-scholars for work in the 21st century.

In addition to directing a variety of choral ensembles, Dr. Monek has taught courses in vocal and choral pedagogy. He also served as the director of music at Trinity Episcopal Church in Parkersburg, West Virginia. As a conductor, he combines his work in early music styles with a passionate interest in new music, having commissioned and premiered more than 20 choral and orchestral works.

In his sixteen years at Marietta College, Monek placed a strong emphasis on building partnerships in the community, positioning the department as a supporter and leader for the region's artistic endeavors. He developed ties with local schools, area arts organizations, and church music programs, including working with several local churches to create a choral



PHOTO BY BECKY KIRKLAND

scholar program through which students received a monetary scholarship in return for serving as section leaders and singers in local choirs. That program provided more than \$250,000 in student financial support for Marietta's vocal music students.

Dan Monek received his Ph.D. in Music from Edinburgh University (Scotland) and holds degrees in Music Education and Vocal Performance from the University of South Florida. He has taught music in Florida's public schools and was the founding Artistic and Musical Director of the New Edinburgh Orchestra in Scotland. He has served in numerous leadership positions for the American Choral Directors Association, and as president of the Ohio Association of Music Schools.

"After just a short time of exploring ideas and meeting faculty and students, it is clear to me that the future of Music at NC State will be exceptional. I believe that the department is poised to expand its role as a vital part of the community, to continue to find unique ways to engage students and faculty across campus including a strategic role in recruiting students of all disciplines to NC State, and to potentially chart a new path in preparing and supporting musicians of all kinds as they explore the unknowns of the 21st century. I look forward to sharing this journey with all our faculty, staff, students, alumni and supporters."

POLYMATH PAINTER

A *polymath* is defined as someone who knows a lot about a lot of different things, and can actually do them. As way of describing the late Vernon Pratt (1940-2000), the term is particularly apt, for he not only taught painting, sculpture and design to hundreds of students in Duke University's Department of Art and Art History, he was also a sailor, a humorist and an accomplished jazz saxophonist – who conducted experiments in math, music and physics as well.

Unfortunately, Pratt's life was cut tragically short by a mysterious bicycle accident. On December 14, 1999, he was found lying unconscious and injured beside a Virginia road and died two months later without ever regaining consciousness. Whether he was the victim of a hit and run, or if he just lost control of his bike and hit his head on the edge of the pavement, was never determined.

Pratt left a Durham warehouse filled with nearly 2,000 enigmatic works in which it is possible to trace his development from early explorations into figurative naturalism, rendered in broad strokes and bright, confident colors, to sharply distilled, hard-edged images in black, white and shades of gray that were based on mathematical formulas. "Simple is complicated enough," he would often say when trying to explain an approach he called "systematic abstraction." Another favorite catchphrase was "Less *less* is more *more*."

Titles like *All of the Possibilities of Filling in 16ths*, *Filling In-Between White Cycle*, to *65.537 Grays (the first 65)*, *All of the Possibilities of 3 into 4*, and *All the Possibilities of Stacking up to 23 to Sit On* suggest his near-obsessive interest in finding out how mathematical progressions might actually look, if taken out of the realm of pure abstraction and made visible as works of art.

At the Betty Ray McCain Gallery in the Duke Energy Center, NC State's Gregg Museum of Art & Design presents the first major display of Vernon Pratt's work in the Triangle area since his solo show at the North Carolina Museum of Art in 1985.

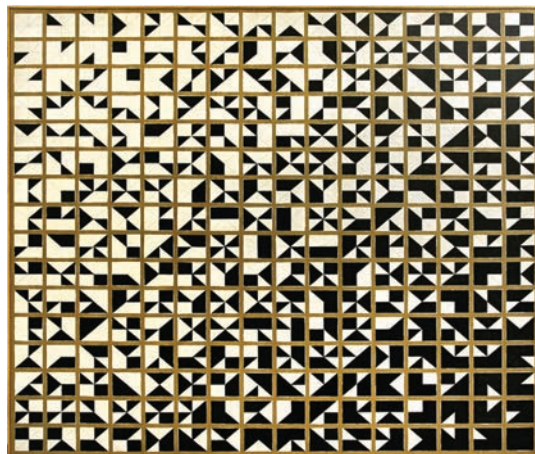


PHOTO BY RENÉE ANDREWS

His paintings, in a way, echo those of Josef Albers in that he used simple geometric forms; squares and rectangles that reflect the interaction of adjacent neutral colors, from white, to grays, to black. He elevated our photographic gray scale to a work of art.

– Richard Zakia,
Rochester Institute of
Technology, 2005

GREGG MUSEUM OF ART & DESIGN SPECIAL EXHIBITION:

**Permutations, Progressions + Possibilities =
the art of Vernon Pratt**

August 8-November 28, 2016

Betty Ray McCain Art Gallery
Duke Energy Center for the Performing Arts,
2 East South Street, Raleigh

Reception: **September 15, 5:30-7:30pm**



PHOTO BY JILLIAN CLARK

TARA ZAFFUTO MULLINS STEPS UP TO LEAD THE DANCE PROGRAM

Though she didn't move to the Raleigh area until 2011, Tara Mullins' introduction to the NC State Dance Program occurred quite a few years earlier.

"I first met Robin Harris in 1993 at the American College Dance Festival at Virginia Commonwealth University," Mullins explains. "I was a freshman at James Madison University, and performing in the adjudicated concert, when I saw her choreography for the first time. I was immediately drawn to it and continued to follow her work throughout college and even after. I knew that I wanted my body of work to have a voice that was just as strong, as clear, as defined."

"Witnessing Robin's choreography, as well as observing how professional and respectful the NC State dancers were, set the standard for how I wanted to be as an artist and as an educator when I was only 18. It was truly a dream to have the opportunity to work in the NC State Dance Program under the direction of Robin Harris."

That dream came true in 2012, when Tara Mullins joined the Arts NC State staff as assistant director of the NC State Dance Program, and artistic director of Panoramic Dance Project.

In her first semester at NC State, Tara applied for and received a grant from the Office of Institutional Equity and Diversity to create the African Dance Master Class Series, open to all NC State students and staff. In the next year, she developed and directed *Operation Breadbasket*, a mixed media modern dance honoring the civil rights movement.

In addition to teaching technique classes, and choreographing works for both Dance Program companies, Mullins' work at NC State has included collaboration with Dr. Fay Payton of the Poole College



When Tara Zaffuto (far left) was an undergrad at JMU, she performed in Stewart Theatre during the American College Dance Festival that was hosted by the NC State Dance Program in 1996. This photo was taken in the old Stewart Theatre dressing room.

of Management on a project titled *STEM majors, ARTS thinkers*, which explores and emphasizes the importance of dance on STEM majors.

This past spring – while applying for the director position – Tara completed work on a dance film titled *Above the Trees* for the NCSU Dance Company, a project created in partnership with award-winning filmmaker and Elon professor Doug Kass, renowned composer and violinist Daniel Bernard Roumain, and finalist of *Project Runway* and assistant professor of art and design in the NC State College of Design, Justin LeBlanc.

Tara has a B.A. in dance from James Madison University and an M.F.A. in dance from Arizona State University where she received the Faculty Women's Association Distinguished Master Degree Candidate Award for her work developing arts programs for homeless youth, as well as the inaugural Herberger College of Fine Arts Fellowship.

In April 2016, Rich Holly, executive director of Arts NC State, announced that Tara had been selected from a pool of strong candidates to be the next leader of the Dance Program.

Reflecting on the history of the NC State Program, and looking to the future, Mullins notes, "Robin Harris is a brilliant artist, amazing mentor and dear friend, and I am thrilled to have the opportunity to build on the foundation she has set for the program. I am armed with a respect for its history and notebooks full of new ideas."

Robin Harris Dance Program Endowment

This spring, more than 50 alumni and friends gave \$32,000 to create an endowment in honor of Robin Harris, who retired in June after serving as director of the Dance Program for 30 years. The endowment will support, among other initiatives, student participation in the American College Dance Association conferences and festivals.



PHOTO BY ROBERT DAVEZAC

MUSIC OF THE BARD

If Shakespeare has been on your mind more than usual this year, it's not because of that classic scary dream about realizing it's time for your final exam, but you forgot to go to class all semester.

2016 marked the 400th anniversary of the death of the Bard. Commemorations have been held around the world.

Here in Raleigh, Burning Coal Theatre Company and the NC Museum of History presented a marathon reading of William Shakespeare's 38 plays in late April, nonstop for five days, each read by a different theatre company from North Carolina. It was followed by the Raleigh exhibit of Shakespeare's First Folio at the museum in May, on tour from the Folger Shakespeare Library.

Carolina Ballet produced four Shakespeare-themed programs this spring. The North Carolina Master Chorale presented a program of ten choral compositions set to texts by the Bard. This summer, Honest Pint Theatre Company staged *Hamlet*, and Bare Theatre and Raleigh Little Theatre co-produced *Henry VI: The War of the Roses*. And this is not a comprehensive list.

But you have at least one more opportunity this year to celebrate the English language's most influential playwright – and you won't even have to understand iambic pentameter to enjoy it.

On Sunday, November 20, the Raleigh Civic



PHOTO BY LORI DEEMER

Dr. Rob Deemer

Symphony will honor Shakespeare with a program of famous orchestral works inspired by his plays, along with a newly commissioned work on a Shakespeare theme by composer Rob Deemer titled *Verona Dances*.

Dr. Deemer is the head of composition at The State University of New York at Fredonia, and serves on the composition faculty at the Interlochen Summer Arts Camp. His music has been performed at Weill Recital Hall at Carnegie Hall, the Kennedy Center, the Cannes Film Festival, the Edinburgh Fringe Festival, Joe's Pub in New York City, The Jazz Showcase in Chicago, the 50-yard line of Ralph Wilson Stadium and the steps of the United States Capitol. In addition to his work in concert music, Deemer has extensive experience as a composer for film, theatre and dance.

Dr. Peter Askim, conductor of the Raleigh Civic Symphony and director of orchestral studies for the NC State Music Department, conducts the program.

Sunday, November 20 at 4pm
Stewart Theatre

THE NILE PROJECT: MUSIC, DIALOGUE, AND EDUCATION CONVERGE IN POWERFUL WAYS

With major support from the NC State Sustainability Fund and the NC State University Foundation, NC State LIVE will bring the international tour of the Nile Project to campus for a week of music, conversation and education in March 2017. This gathering of artists from the 11 Nile basin countries creates music that combines the region's diverse instruments, languages and traditions.

The first Nile Project U.S. tour in 2015 earned raves from coast to coast. *The New York Times* called them "a committed, euphoric international coalition," and *Afropop Worldwide* said the Nile Project was "nothing short of revolutionary."

Using the concert experience as a springboard, the Nile Project inspires, educates, and empowers stakeholders to collectively work towards the sustainability of their shared ecosystem.

NC State LIVE has assembled university presenting partners from Appalachian State University, Western Carolina University, Wingate University, East Carolina University, and UNC Wilmington to join in this multi-university statewide residency. Raleigh-area partners



PHOTO BY PETER STANLEY

include the Water Resources Research Institute of the UNC System, the City of Raleigh Office of Sustainability and Public Utilities Office, and the NC State University Office of Sustainability.

Learn more about this project at go.ncsu.edu/nile.

This project is supported by the N.C. Arts Council, a division of the Department of Natural & Cultural Resources; and is funded in part by a grant from South Arts in partnership with the National Endowment for the Arts and the N.C. Arts Council.

THE GATHERING: NEW HORIZONS CHOIR 40TH REUNION CONCERT

New Horizons Choir alumni will gather in October during NC State's Homecoming to reconnect, reminisce and rehearse for a special 40th anniversary concert on Sunday, October 30 in Stewart Theatre.

New Horizons Choir was formed in 1976 when a few students approached Music Department assistant professor Eleania Ward (now retired) about forming a choir that specialized in gospel, Negro spirituals, and music by black composers.

Quoted in a 1978 *Technician* article, Ward said, "Gospel is spontaneous. It has no structure, and uses a repetitive pattern of melody, with close harmony and a lot of blues."

"Soloists improvise," she noted, "and they keep singing as long as the audience responds in a positive way."



New Horizons Choir photo from the 1980s. Image courtesy of the Special Collections Research Center at NCSU Libraries.

Alumni of New Horizons will return to campus from throughout the United States with one goal in mind, embodied in the words of master composer Moses Hogan: to "sing 'til the Spirit moves in my heart."

Learn more about The Gathering at NHC40th.com, and follow @NHC40th on Twitter.

**Sunday, October 30 at 3:30pm
Stewart Theatre**

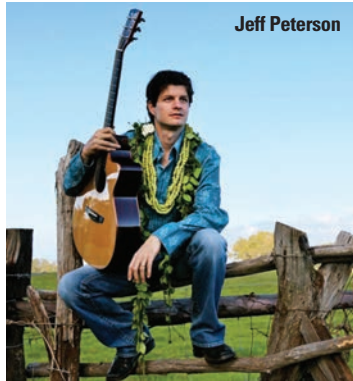
A CENTURY OF PARKS

Continuing a theme of music inspired by the environment and sustainability that began with the Raleigh Civic Symphony performance of *The Great Animal Orchestra Symphony* in spring 2016, the Raleigh Civic Chamber Orchestra will present a November concert celebrating the 100th Anniversary of both the National Park Service and North Carolina State Parks.

This program has been developed in partnership with the NC State College of Natural Resources, with support from the NC State Sustainability Fund.

On-campus events will include a seminar featuring the director of the National Park Service, a seminar with the director of the NC State Park System, a sidewalk art festival (in collaboration with the College of Design) and a visit by the nation's leading John Muir interpreter (Muir is called the "Father of the National Parks," and was co-founder of the Sierra Club).

The concert will feature the premiere of a new



Jeff Peterson

work by composer/guitarist Jeff Peterson, a two-time Grammy Award-winning Hawaiian slack key guitarist. His music portrays nature, the environment and a sense of place through evocative music. The performance will include two works inspired by nature and myth: Debussy's *Prelude à l'après-midi d'une faune* and Mendelssohn's *Overture to The Fair Melusine*.

Sunday, November 6 at 4pm
Stewart Theatre



This concert is part of Artify, a convergence of arts organizations celebrating 100 years of parks, the art that happens in them, and the art that's inspired by them. visitraleigh.com/artify

NEW WORKS FOR THE STUDENT ART COLLECTION

Three new works of art created by NC State students were recently purchased for the permanent collection, and will be displayed in Talley Student Union or selected locations on campus.

On April 5 and 6, Arts NC State hosted the 16th annual Student Art Sale, which, for the second year, was also open to public buyers. Along with the three works purchased by Arts NC State, 23 other student

pieces were sold, with all proceeds going directly to the student artists.

The new pieces in the permanent collection include *Koi*, a digital poster by **Isabel Hennes**, sophomore in art + design; *Kiyom izudera*, a metallic print by **Luis Zapata**, a graduate student in graphic design; and *Shotgun*, a collage by **Caroline Caldwell**, senior in fashion textile management.



PHOTOS BY RON FOREMAN



Donors join Gregg Director Roger Manley for a hard hat tour.



Herb Jackson, *Manu*, acrylic, 1994, 84" x 144"

GREGG MUSEUM CONSTRUCTION: THE HOMESTRETCH

Activities are proceeding at a quickened pace on completing the new Gregg Museum of Art & Design near NC State's iconic Memorial Belltower. The renovation of the historic 1928 chancellor's residence and construction of a new 15,000 square foot wing for galleries and collections space is slated to be finished in early November of this year.

As soon as they have the keys to the new building, the Gregg staff will move its offices into the upstairs of the residence, and then begin installing the inaugural exhibitions in the new galleries. This will take several months, since they

will not only be moving art, but also setting up and calibrating the new LED lighting fixtures, tweaking security systems, hiring additional staff, and getting all of the museum's new operating procedures in place for the first time.

Plans are to reopen to the public in early April 2017 with three brand new exhibitions. The biggest of these, filling both the Norwood & Valeria Adams Gallery and the Randy & Susan Woodson Gallery, will be an exhibition of treasures from the permanent collection, accompanied by a printed catalogue featuring more than 450 objects.

This show will help introduce students, professors, and members of the arts community at large to what the Gregg Museum is and how vast its resources are. The majority of students on campus now are unfamiliar with the museum, since it closed just before the rising senior class showed up as freshmen three years ago. Many longtime Raleigh residents were never able to visit the “old” Gregg Museum (located in the Talley Student Center before its major renovation and addition), due to difficulties locating it or parking nearby. The new Gregg’s prominent, more accessible location will solve those problems.

In the restored rooms of the historic residence will be a dazzling display of Native American art from the collection of Drs. Norman and Gilda Greenberg of Durham. They have recently donated nearly 500

American Indian artifacts and art works to the Gregg – one of the largest gifts in the history of the museum.

The third exhibition to inaugurate the new museum will be a series of major works by abstract painter Herb Jackson, who is probably the most significant living contemporary artist in the state. Jackson is a Raleigh native, but has never had a solo museum show in his hometown. This exhibition will rectify that.

These three shows will honor America’s native roots and the university’s links to cultures around the world, while reintroducing a museum that celebrates contemporary art, fine crafts, textiles, ceramics, industrial design, fashion, photography, ethnographic art, and self-taught art – all of which the Gregg Museum will soon be making available to anyone, for teaching, research, or pure enjoyment.

**American Modern dinnerware,
Russel Wright, Gregg Museum at
NC State University, Gift of
Carolynn E. Marley.**



During the time that the Gregg Museum has been closed for construction, objects from the collection have been in the public eye in other ways. Through September 11, the Bechtler Museum of Modern Art in Charlotte is presenting *The House that Modernism Built*, with their rich mid-20th century art collection displayed alongside furniture, textile and ceramic holdings on loan from the Gregg Museum of Art & Design and other collections. A few of the designers featured in the exhibition from the Gregg’s collection include Russel Wright, Mies Van der Rohe, Harry Bertoia, Charles and Ray Eames, Thonet, Eero Saarinen, Marimekko, Nakishima, North State Pottery and Jugtown Pottery.

Learn more about the exhibition at bechtler.org.

EXPERIENCING



PHOTO BY ROGER WINSTEAD

STATUE OF DR. MARTIN LUTHER KING, JR., IN ROCKY MOUNT, NORTH CAROLINA.

KING FROM NEW ANGLES

Martin Luther King, Jr.'s speeches help form the foundation of his legacy.

BY NASH DUNN

From “I have a dream” to “Fill up the jails,” his words are timeless. Echoing from old recordings and jumping off the page of the written record, King’s ideas and rhetoric pillared the civil rights movement. They continue to inform and instruct leaders as they navigate current social challenges. They’re still used by teachers to educate students – still used by pastors to inspire congregations.

The world knows a lot about King. Now NC State digital humanities scholars are using technology to illuminate King’s words in new ways, transforming how the public and other scholars interact with his messages. Their work is providing unprecedented access to two of King’s lesser-known North Carolina public addresses, allowing the public to not only read or listen to the speeches, but to experience them as well.

ORIGIN OF THE DREAM

One such project revolves around perhaps the most famous of King’s visions: the “dream.”

While often associated with the historic March on Washington in 1963, when King debuted the “I have a dream” speech for the world to hear, the development of his motif for a more just society can be traced back much earlier.

King actually first uttered the phrase and many themes tied to “I have a dream” during a public address at a high school gymnasium in Rocky Mount, North Carolina, on November 27, 1962. English professor Jason Miller discovered a recording of the Rocky Mount speech while researching the genesis of King’s “dream” in recent years.

After restoring and analyzing the tape, Miller has launched a new website that lets users take a comprehensive look at the address and its unique place in history. The site, kingsfirstdream.com, includes the full refurbished recording, allowing



PHOTO BY MARC HALL

DR. JASON MILLER

listeners to hear details down to King rapping on the podium.

The audio showcases more than the minister's first rendition of "I have a dream," Miller said; it's evidence of one of King's most unique addresses ever.

"It's the greatest hits of Martin Luther King Jr., all in one place," Miller said of the 55-minute recording.

The website also houses a transcript with 89 interactive annotations that give context to King's words. A historical overview adds depth, too, along with newly uncovered photographs and educational tools for teachers.

"There is a built-in apparatus for people to come to this website and learn something new about Dr. King; here's a new way of looking at him," Miller said. "We've seen more than anyone the younger generation really attracted to King's messages and wanting to know more about them."

Miller has pored over King's speeches, sermons and writings for much of the past decade, looking for the source of his famous vision. His findings led to the 2015 book, *Origins of the Dream: Hughes's Poetry and King's Rhetoric*, which documents how King's inspiration largely stemmed from another social activist: Harlem Renaissance poet Langston

Hughes. In the book, Miller shows readers how King exchanged letters with the poet and also paraphrased and riffed on poems such as "I Dream a World" and "Harlem (Dream Deferred)."

One of the speeches Miller highlights in his book is the Rocky Mount address. Miller's story of the event, the connection to Hughes and how King came to visit the town inspired local actors to re-enact the momentous occasion.

Last fall, members of the Rocky Mount Community Theater began performing *Origin of the Dream*, a production based on Miller's research. In addition to the show, which includes singing and recitations of King's speech and Hughes' poetry, Rocky Mount launched a traveling historical exhibit that will soon find a permanent home at the town's Imperial Centre for the Arts & Sciences, Miller said.

"To see this project take on such life, vibrancy and accessibility was really, really inspiring," Miller said. "That was the world that King was inhabiting and that Hughes was inspiring, so seeing it come full circle is very appropriate and unique."

Miller is also helping produce a documentary about the project, *Origin of the Dream*, which further illuminates the unexplored intersections between Hughes and King.

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COMMUNICATION PROFESSOR VICTORIA GALLAGHER AND GRADUATE STUDENTS KEON PETTIWAY (LEFT) AND STEPHEN CARRADINI (CENTER) ARE BRINGING KING'S HISTORIC "FILL UP THE JAILS" SPEECH TO LIFE AT THE HUNT LIBRARY.

PHOTO BY ROGER WINSTEAD

LIVING HISTORY

The Rocky Mount address isn't the only speech getting a new audience. Thanks to the work of Department of Communication faculty and graduate students, visitors to the James B. Hunt Jr. Library can also immerse themselves in King's "Fill Up the Jails" speech.

First delivered days after the start of the Greensboro sit-ins at Durham's White Rock Baptist Church, King's 1960 speech, "A Creative Protest," marked the first time he called for direct nonviolent action. No recordings exist of the address, also known as the "Fill Up the Jails" speech. However, a team of researchers led by professor of communication Victoria Gallagher has created an experience that attempts to replicate the original event.

Combining archival photos with audio and video recordings from a staged re-creation of the speech, Gallagher's team built an audio model and visual exhibition fit for Hunt Library's Teaching and Visualization Lab.

"Visitors will be able to stand, sit and move around in an architecturally accurate digital recreation of the old White Rock Baptist Church sanctuary," said Gallagher, an expert on the rhetoric of civil rights leaders such as King, and on commemoration and commemorative sites. "They'll be immersed in King's speech, experiencing it just as a child in the church balcony or an elderly woman in the front row did, yet simultaneously situated in the current historical moment."

The three-phase Virtual MLK Project started with staging a re-creation of King's speech at the rebuilt White Rock Baptist. On June 8, 2014, a congregation of more than 250 people – including



DR. KING'S 1962 SPEECH IN ROCKY MOUNT WAS RECORDED ON THIS 1.5 MILLIMETER ACETATE REEL-TO-REEL TAPE. IT WAS STORED IN AN ATTIC FOR 38 YEARS, SPENT ANOTHER 12 YEARS IN A CLOSET IN THE ROCKY MOUNT CITY OFFICES, THEN FOUND ITS WAY TO THE BRASWELL MEMORIAL LIBRARY, WHERE JASON MILLER LOCATED IT IN 2013.

several members who witnessed the original speech – engaged in a call and response with voice actor Marvin Blanks as he delivered King’s words from the pulpit. Gallagher said the entire service was recorded on audio and video from multiple locations; the team also recorded Blanks in the studio, augmenting the live recording that includes the audience’s feedback.

Heavy media coverage of the re-creation event carried news of the vMLK project across the nation, as local outlets, *The Associated Press* and *Slate* all picked up the story. And since the project’s website launched in 2015, thousands of visitors have accessed audio and video recordings, a historical overview and curricula materials that are housed online.

The final phase of the project, currently under development, calls for a 270-degree digitally rendered visual model of the original White Rock Baptist Church. The model, which incorporates thoroughly researched audio and visual elements, will give viewers an opportunity to experience the speech from multiple perspectives, Gallagher said.

“The project will enact a story of this critical speech beyond the speech text, letting audiences learn what different receptions of the speech may occur, and the impact of these receptions on social and civic transformation,” Gallagher said.

When it’s complete in 2019, the fully rendered and fully integrated Virtual MLK model will have a built-in audience: the more than 1,000 NC State students who take public speaking courses each year. Other target audiences include communication and history scholars, church congregations and religious groups, North Carolina citizens and librarians.

Since its inception, the project has received funding and support from the North Carolina Humanities Council, the College of Humanities and Social Sciences Research Awards program, NC State’s Department of Communication and NCSU Libraries. ●

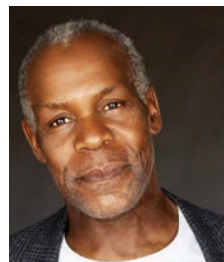
An earlier version of this article appeared online at chass.ncsu.edu.

Nash Dunn is a public communication specialist in NC State’s College of Humanities and Social Sciences.



Dr. Martin Luther King made a measurable impact on our state’s and our nation’s struggle for civil rights. This impact can now be experienced and understood anew at NC State University, September 16-17, through a series of public events.

Experiencing King at NC State opens with a Friday evening performance in Stewart Theatre by renowned actors Danny Glover and Felix Justice. Their program – *An Evening with Martin and Langston* – draws audiences inside the worlds of two of the greatest orators of the 20th century: Dr. Martin Luther King, Jr., and Harlem Renaissance poet Langston Hughes. Visit go.ncsu.edu/martin for details.



Saturday events offer an immersive experience at the James B. Hunt Jr. Library, showcasing the innovative projects of Dr. Jason Miller and Dr. Victoria Gallagher. The day will include walking tours of the Experiencing King immersive projects at Hunt Library, a conversation with Pulitzer Prize winner David Garrow, and the unveiling of *Origin of the Dream*, a new work by artist Synthia SAINT JAMES.

For more information about Experiencing King at NC State, go to www.lib.ncsu.edu/experiencing-king.

Experiencing King at NC State has been created through a partnership with the NCSU Libraries, the College of Humanities and Social Sciences, the African American Cultural Center, and NC State LIVE. ●

THE HOT SARDINES' HOLIDAY STOMP
DECEMBER 3 IN STEWART THEATRE



PHOTO BY LEANN MUELLER

NC State LIVE Fall 2016

THE CAPITOL STEPS

Saturday, September 10 at 4pm & 8pm
Stewart Theatre

You know them, you love them... and has there *ever* been an election year with so much juicy material? For thirty-five years, the Capitol Steps have been putting politics and scandal to music. They began when Reagan was president and ketchup was a vegetable. As fans know, the Steps are the premiere political comedy troupe in the nation, and the only group in Washington that attempts to be funnier than the Congress.

AN EVENING WITH MARTIN AND LANGSTON, STARRING DANNY GLOVER AND FELIX JUSTICE

Friday, September 16 at 8pm
Stewart Theatre

Danny Glover and Felix Justice draw audiences inside the worlds of two of the greatest orators of the 20th century: **Martin Luther King, Jr.**, and **Langston Hughes**. The evening begins with Justice's critically acclaimed portrayal of Dr. King; through the words of his most memorable speeches, Justice transforms into the legendary civil-rights leader, recreating the power of the man and his message. He then introduces "an old friend of mine I think you may have heard of," and Glover enters the stage to bring to life the words and poetry of Langston Hughes, portraying one of the great American writers in modern history.

See Experiencing King at NC State on page 21 for details of a weekend of events associated with this performance.

DR. LONNIE SMITH TRIO

Saturday, October 22 at 8pm
Stewart Theatre

With a career spanning over five decades, Dr. Lonnie Smith stands as the preeminent Hammond B-3 organist in jazz today. Earlier this year, he returned to the Blue Note label with the release of *Evolution* – a wildly acclaimed album that again demonstrates that Dr. Smith is a master of foot-tapping grooves, sophisticated harmonic voicings and indelible melodicism.

CLICK, CLACK, MOO

Saturday, October 29 at 3pm
Stewart Theatre (Kidstuff Series)

When his granddaughter Jenny comes for a visit, Farmer Brown declares the farm a "tech-free zone." He puts her laptop in the cold barn along with the shivering cows who use her computer to type messages requesting blankets. "No way," replies Farmer Brown. "No blankets!" So the cows go on strike and the chickens join the cows in solidarity. No blankets? No milk, no eggs!

THE OTHER MOZART
NOVEMBER 11 AND 12
KENNEDY-MCILWEE STUDIO THEATRE



PHOTO BY THE LITTLE MATCHSTICK FACTORY

THE OTHER MOZART

Friday, November 11 at 8pm

Saturday, November 12 at 3pm & 8pm

Kennedy-McIlwee Studio Theatre

This charming, intimate play shares the true and untold story of Nannerl Mozart, the sister of Amadeus. She was a prodigy, keyboard virtuoso and composer, who performed throughout Europe with her brother, to equal acclaim, but her work and her story faded away, lost to history. Until now. Created and performed by Sylvia Milo, the monodrama is set in a stunning 18-foot dress (designed by Magdalena Dabrowska from the National Theater of Poland). *The Stage* (London) calls *The Other Mozart* "a gem of a show," and *TheaterMania* hails it as "fascinating and irresistibly intelligent."

BILLY CHILDS: REIMAGINING LAURA NYRO FEATURING BECCA STEVENS AND ALICIA OLATUJA

Saturday, November 19 at 8pm

Stewart Theatre

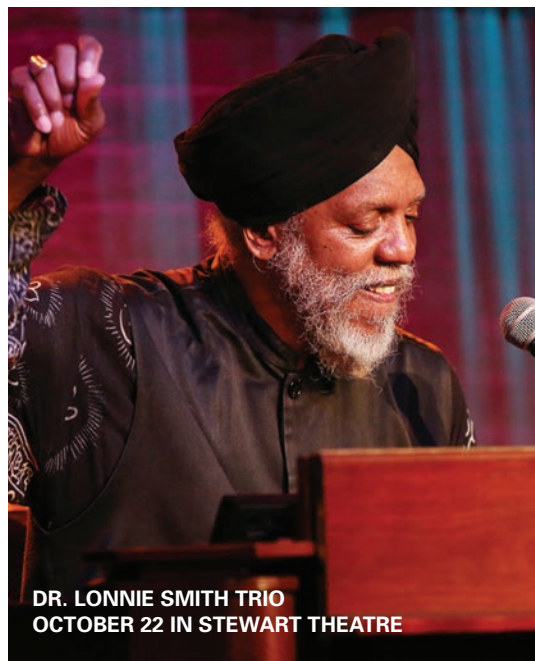
When jazz pianist and composer Billy Childs was 11 years old, his older sister introduced him to the work of Rock & Roll Hall of Fame singer-songwriter Laura Nyro (1947-1997). Nyro's blend of Broadway inspired melodies, jazz improvisation and socially conscious lyrics have stayed with him. Now Childs has returned to his early source of inspiration for conceiving and orchestrating his latest project. He'll be joined by two electrifying young vocalists: Becca Stevens (a North Carolina native now making a big splash in New York) and Alicia Olatuja, who first grabbed the national spotlight when performing as the featured soloist with the Brooklyn Tabernacle Choir at President Obama's 2013 inauguration.

THE HOT SARDINES' HOLIDAY STOMP

Saturday, December 3 at 8pm

Stewart Theatre

The Hot Sardines effortlessly channel New York speakeasies, Parisian cabarets and New Orleans jazz halls. In the talented hands of this New York-based ensemble, music first made famous decades ago comes alive through their brassy horn arrangements, rollicking piano melodies, and vocals from a chanteuse who transports listeners to a different era with the mere lilt of her voice. And, of course, there's the amazing tap dancer.



DR. LONNIE SMITH TRIO
OCTOBER 22 IN STEWART THEATRE

PHOTO BY MARK SHELDON

SPRING 2017 PERFORMANCES

**The HillBenders – The Who's TOMMY:
A Bluegrass Opry** February 18

**Camille A. Brown & Dancers –
Black Girl: Linguistic Play** February 25

**Teacher from the Black Lagoon and
Other Storybooks** March 4

The Nile Project March 15-21

**Aquila Theatre – The Trojan War:
Our Warrior Chorus** March 30

Black Grace April 11

ETHEL's Documerica April 22



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GNOMES BY JOHN WILK

PHOTO BY JO ELLEN WESTMORELAND



CRAFT LOCAL. SHOP LOCAL.

It's the Saturday before Thanksgiving.
Isn't there some place you're supposed to be?

For 32 years, the NC State University Crafts Center has presented the Holiday Crafts Fair and Sale, always the Saturday before the turkey extravaganzas commence.

What makes this show different from most is that it features only the work of the Crafts Center's artists and craftspeople. Made locally, sold locally. You'll find pottery, wood, glass, jewelry, fiber arts and more, *and* be able to explore the studio spaces where work is created.

To get a sense of what makes the annual fair at the NC State Crafts Center so special, we checked in with several folks – exhibitors, students and people from the community who take part year after year. While the responses did not surprise us, it's nice to be reassured that we have a good thing going here.

Potter **Barbara McKenzie**, a longtime vendor and instructor, calls the Crafts Fair "a joyous celebration of the spirit of craftsmanship." She enjoys the NC State fair "because it's not all about selling and making money. It's about celebrating the crafts and the value of individual workmanship."

Beth Yerxa, executive director of Triangle ArtWorks, has attended the Crafts Fair for years, and calls it "a holiday ritual." "I love the wide variety of work styles and products, as well as the range of price levels. I admit that I also just love to visit the Crafts Center, to see the work spaces, check out all the great equipment available and watch people using it, and see all the works in progress."

Woodturner **Steve Driggers** notes that the NC State Crafts Fair is different from most because of its long history and loyal following. He observes that "the artists have worked at the Craft Center and been associated with it for years, and people have learned that they can find very good work each year." The fair at NC State was the first for Driggers, and he says it now shapes his crafting year. "I know that I need to begin pieces early in the year if the wood is going to be dry and ready to sell in November."

NC State student **Fahad AISuwaidi**, a senior in nuclear engineering, has been a regular (and volunteer extraordinaire) in the pottery studio throughout his time as a student. "My first experience in the Crafts Fair (2014) was quite a good one – a lot of friendly faces checking your wares, asking questions about the process of making such wares, as well as just hanging out and being open about their thoughts on your pieces and work."

For wood carver **John Wilk**, participation in the Crafts Fair is a family tradition. "(My late wife) Jean exhibited her pottery in the first one held and at every other one during her lifetime. I started exhibiting my wood carvings and turnings after I retired and plan to continue



WOODTURNED VESSELS BY STEVE DRIGGERS

PHOTO BY JO ELLEN WESTMORELAND

as long as possible."

Young alum **Anne McLean** graduated from NC State in 2014 with a B.S. in polymer and color chemistry and a minor in arts entrepreneurship. She worked in the Crafts Center as a student, and creates handbound books and journals, as well as metal and beaded jewelry. Anne's first crafts fair as an exhibitor (in 2013) was at NC State ("an amazing experience").

Now with three years under her belt, and the addition of other fairs to her schedule, McLean has developed a sense of perspective. "After participating in several different fairs, I can tell you that the NC State Holiday Crafts Fair has a special family feel to it that others do not – people laugh and enjoy themselves. The artists are more concerned with engaging with those who attend and creating a meaningful experience – even when they don't purchase anything. Putting together experiences like that is a work of art in itself."

Each year at the November fair, the Crafts Center showcases the work of over 40 of its own artists and craftspeople. Whether you're a regular or just discovering this campus gem, mark your calendar to visit the Crafts Center on Saturday, November 19, 10am to 5pm, where you can shop for local, unique, handmade items for yourself or the lucky people on your holiday gift list. ●



LEADING LADIES,
SPRING 2016



University Theatre

2016-2017 Season

LOVE/SICK

September 22-October 2

Titmus Theatre

A darker cousin to *Almost, Maine*, John Cariani's *Love/Sick* is a collection of nine slightly twisted and completely hilarious short plays. Set on a Friday night in an alternate suburban reality, this 80-minute romp explores the pain and the joy that comes with being in love. Full of imperfect lovers and dreamers, *Love/Sick* is an unromantic comedy for the romantic in everyone.

GROSS INDECENCY: THE THREE TRIALS OF OSCAR WILDE

October 19-30

Kennedy-McIlwee Studio Theatre

In early 1895, the Marquess of Queensberry, the father of Wilde's young lover, Lord Alfred Douglas, left a card at Wilde's club bearing the phrase "posing sodomite." Wilde sued the Marquess for criminal libel. Wilde's art and literature was denounced as immoral, leading the prosecuting attorney to declare, "It would appear that what is on trial is not Lord Queensberry but Mr. Wilde's art!" In the end Queensberry was acquitted, and evidence that had been gathered against Wilde compelled the Crown to prosecute him for "gross indecency with male persons." His hit plays, running in London's West End, were forced to close and Wilde was reduced to penury. Eventually Wilde was convicted and sentenced to two years imprisonment at hard labor. He was separated forever from his wife and children, and wrote very little for the rest of his life.

In addition to Wilde, Douglas and Queensberry, characters ranging from Queen Victoria to London's rent boys, to a present-day academic are assembled to explore how history is made and how it can be so timely revisited in the theatre. This off-Broadway hit was written by Moisés Kaufman.

AN IDEAL HUSBAND

November 10-20

Titmus Theatre

To illustrate Oscar Wilde's genius as one of the most important of English playwrights, University Theatre is mounting a production of one of his most successful plays. Sir Robert Chiltern is a respected government official and a loving husband. His friend, Lord Arthur Goring, is a notorious womanizer who lives a life of casual lounging, meaningless flirtations and multiple illicit affairs. But when old acquaintance Laura Cheveley arrives in London to stir up trouble, the lives of the two men become increasingly complicated and intertwined, and their true natures are revealed.

ANON(YMOUS),
SPRING 2016



PHOTO BY RON FOREMAN

INK,
SPRING 2016



PHOTO BY RON FOREMAN



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DR. JEKYLL AND MR. HYDE,
SPRING 2016

PHOTO BY RON FOREMAN

OPEN DOOR SERIES

University Theatre introduces the Open Door Series, a new 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. The inaugural series will include:

Of Ghosts and Strangers, an original play by NC State student Teal Lepley, winner of the 2016 Arts NC State Creative Artist Award. (reading on August 19, full production in March 2017)

Gross Indecency: The Three Trials of Oscar Wilde by Moises Kaufman, directed by Rachel Klem. This smash Off-Broadway hit will be performed in October as a companion piece to University Theatre's November production of ***An Ideal Husband*** by Oscar Wilde, and will serve as the centerpiece of a semester of learning.

A collection of play readings, moderated discussions and performance-focused master classes.

In partnership with NCSU Libraries, and in commemoration of **National Banned Books Week**, University Theatre students will perform monologues, scenes and readings from banned and challenged books. This year's focus will be books by writers of color. (September 27)

The Open Door Series will explore a broad range of play texts, styles and genres. These projects invite partnerships with other NC State organizations and foster community connections.

Visit go.ncsu.edu/opendoor for full details.



PHOTO BY NAPOLEON SARONY

THE SECRET GARDEN

February 15-19

Stewart Theatre

This enchanting classic of enduring popularity is reimagined in brilliant musical style. Orphaned in India, 11-year old Mary Lennox returns to Yorkshire to live with her embittered, reclusive uncle Archibald and his invalid son Colin. The estate's many wonders include a magic garden which beckons the children with haunting melodies and the "Dreamers," spirits from Mary's past who guide her through her new life, dramatizing *The Secret Garden's* compelling tale of forgiveness and renewal with a magnificent and soaring score. *The Secret Garden* was written by Lucy Simon and Marsha Norman, adapted from the novel by Frances Hodgson Burnett.

THE MERRY REAL (HOUSE)WIVES OF WINDSOR

March 30-April 9

Titmus Theatre

A modern spoof of the Shakespeare classic, this production will use the reality TV genre to tell the romping story of Falstaff as he tries to trick Mistress Ford & Mistress Page out of their money. Set in the trashy nouveau riche town of Windsor, Connecticut, jealous husbands, silly suitors, and mischievous fairies make this classic play a riotous trip through small town politics and merry matchmaking. Adapted from Shakespeare's work by Rachel Klem.



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THE POWER SOUND OF THE SOUTH

A day in the life
of the NC State Marching Band

BY CHRIS VITIELLO

On November 21 last year, the Wolfpack hosted the Syracuse Orange in their fifth of six home football games at Carter-Finley Stadium. Our writer spent game day embedded with the roughly 350 members of the NC State Marching Band – from rehearsal at the crack of dawn, through a boisterous 42-29 victory, to a sunset stowing of instruments.

6:22 A.M.

The bombast and bluster of game day begins with utter stillness beneath cloudless morning twilight. A solitary young woman trudges up to the Price Music Center yawning, Bojangles coffee in hand, and lets me in. We sit silently at small tables in a wide corridor lined with wooden instrument lockers. An institutional clock on the wall audibly ticks. It's the day's first – and last – restful moment.

Still six hours from kickoff with Syracuse, the NC State Marching Band arrives by twos and threes, stepping from muddy pickups and shiny compacts, Wolfpack-red sweatshirts peeking from beneath coats and jackets. Within 30 minutes the corridor is swarming, lockers opening and slamming, red garment bags unzipping to produce gallant uniforms, voices chirping in every direction: "Who has the key to the truck?" "Who will open 'the cage?'" "Want the rest of my biscuit?" "Ladder coming out! And I *will* hit you."

Whether they're busily loading sousaphones onto a panel truck for morning rehearsal or just nodding to earbuds and munching breakfast in a corner, some 350

musicians from every corner of the university ready for a long day in heavy uniforms in the autumn sun. All told, they'll parade about eight miles today, throughout pregame and halftime.

Jason Brannock, a 3rd year chemistry major who plays snare in the drum corps, fastidiously preps his drumsticks. A set of sticks generally survives a couple weeks of two-hour, thrice-weekly practices. He shows me where they tend to break, a couple inches down from the tip, before wrapping them with white tape "so they all look the same when we play."

Some nearby saxophonists walk me through the parts of their uniforms. Black polyester bib pants – basically a fitted pair of suspenders with sharp creases down the legs. Shiny black shoes and sharp jackets. Huge, decorative wrist cuffs called gauntlets that fit over white gloves. And reasonable white hats more like what a crossing guard wears, rather than those furry stovepipes.

Chris Branam, the band's assistant director, is in such a good mood that he compels you to reciprocate. Branam struts among the preparations, barking instructions, encouragement, and wisecracks like a





ALL BAND PHOTOS BY DAN JAHN

jolly drill sergeant – which is appropriate because it’s the annual Military Appreciation Game. This means different music, different flags, and different routines for the color guard.

Rachel Solomon, a guard captain and senior studying Fisheries, Wildlife, and Conservation, chimes in as she does her hair and makeup. “You always want to look your best because you’re out front of 60,000 people,” she smiles. “The majorettes and the dance team and the color guard – we’re the pretty faces.”

7:50 A.M.

It takes seven buses and a panel truck to move the band. I follow the tenor sax section onto bus #4, which they assure me is the best bus to have chosen. As we head for the practice field for game-day rehearsal, they chatter about television shows and movies, snow in the northeast and west, how cool the Florida State dorms look.

Our caravan crawls onto the stadium grounds. Despite the first frost of the year, some early-bird tailgaters already have their tent and grill set up in the

gravel lot, their breath visible in the brassy sunrise. Every single musician, without exception, thanks the driver as they file neatly off the bus. Guys swarm the back of the moving van for their sousaphones and drums. Girls sort through the chaos to find bags printed with their names and majorette titles like “feature twirler.”

A pristine sheet of manicured green, the practice field glistens and awaits the marchers. In full morning sun, one-half of the field steams slightly; the half awaiting sunlight sparkles minutely with undisturbed frost. Instrumental sections leave dark footprints in it as they congregate on the crisp field and mill about, blowing hot breath into their instruments to warm them up. If the metal is cold, the sound goes flat.

In a knee-length black coat, Branam climbs a ladder in the full brunt of the morning sun and leads them through scales. It’s stunning how so many musicians can sound like one thing. He cups his hand against his chest to convey “more breath” to a section.

I loiter with the majorettes while the musicians warm up. These young women are in constant, birdlike motion. “We have to spend a lot of time warming up



our hands,” says freshman Jaycie Greenberg. “It’s hard to control the rod with gloves because it’s so slippery.” Greenberg will juggle three flaming batons at halftime. She says the trick is just to keep them moving and not really think about handling fire too much. Sure, Jaycie.

Then, Director of Bands Paul Garcia strides onto the sideline and the band comes to attention. Garcia has the air of a celebrity or politician, someone who is at all moments photographably poised. From the top of the ladder, he delivers his game-day address.

“Remember the purpose of this halftime show,” he intones with gravity. “We’re honoring all of the men and women who have sacrificed for us. Their families have sacrificed. Remember what I told you on Veteran’s Day. They put their name on a line, but it wasn’t just a name they were putting on that line. They put their life on that line. So knock this one out.”

Branam gets the band marching; he and Garcia confer and critique. “Clarinets – we were about a step and a half out front. Can we correct that?” They do a second run-through, give more notes, and then a third, more notes. They bunch everyone together in “tunnel formation” and make them sprint on to play the pre-game “Star-Spangled Banner.” They go over special additions to the program. It’s a lot of information to take in. Hundreds of hats bob up and down as the musicians nod. Yes, we got it.

Before he dismisses them for a brief break, Garcia gets serious again. “Seniors? That’s how many you have left.” He holds up two fingers and pans his eyes slowly across the whole band. It’s silent, intense. “Take it all in and enjoy it,” he says.

9:26 A.M.

The band performs at least as much before the opening kickoff as after it. In street parade formation, we march from the practice field, through the half-full parking lot, toward the stadium, blaring away. Thick, barbecue smoke billows from behind clustered pickup trucks. Beefy guys salute the band with grill tongs raised; their girlfriends, huddled against the cold, raise Bud Light bottles and woo-hoo at us. Grandparents point out the different instruments to wide-eyed kids agog with wonder. It’s true – everyone loves a parade.

Competition brings out the best in athletes; why not the band, too? Instrument sections gather themselves around the waterfall sculpture, “Wolfpack Turf,” at the stadium entrance. The clarinets and drums merge into two tight, concentric circles, chanting and dancing and cheering in frantic choreographic synch. One student jumps up and down at the circle’s center, screaming. This ritual’s called the “Dirty Shuffle,” which is pantomimed with full panache.

Not to be outdone, the trumpets erupt with their own

line routine, swinging instruments up and down and side to side with a rogue trombone on the end. The clarinets razz them: "Oh look, they have a trombone. That's dangerous! You could put an eye out!"

It's bedlam: Mrs. Wuf gets down with the mellophones and trombones. The flutes are low-key, no steps just an articulated sway. These routines are passed down within band sections through the years, tweaked and augmented as section leaders graduate and move on. Some musicians are doing chants and dances that their section started before they were born.

10:07 A.M.

Lunchtime. After a crowd-pleasing fight song, we flow into the PNC Arena concourse. With blinding speed, instruments are put down and 350 hungry students rocket through a buffet of chicken biscuits, barbecue, brownies, and unripe bananas. The clarinets motion me over to join them.

Between mouthfuls, they tell me about the distinct personalities of different sections by way of band jokes:

Q: "How many clarinetists does it take to change a light bulb?"

A: "Just one but she has to go through 100 bulbs to get exactly the right one."

Q: "How many trumpet players does it take to change a light bulb?"

A: "One. They hold it up and the world revolves around them."

Turns out that clarinets really have it in for the trumpets:

Q: "Why are trumpets like pirates?"

A: "Because they're both murder on the high Cs."

As sections finish lunch, they form little strike forces to wander throughout the now-crowded parking lots playing quick hits for the tailgaters. This is an absolute blast. Fans gather to clap to the marches, chant "Go, State!" at the right times, and make wolf signals to each other at the finish. Moms leap out of camping chairs to shove pompoms into little girls' hands. Everyone films with their phones.

After the clarinets finish a tune, they practically sprint to another area – they want to cover as much ground as they can. We surround a porta-john and play for whoever's inside it. We dazzle a couple of little boys clutching a football. We turn down bloody Marys as we squeeze between minivans.

Then we run into a sax quartet that crouches



Dan Jahn has been the NC State Marching Band photographer since 2003. He is inspired by the smiles: "I love to see people smile when I point the camera, and I love to see people smile when I show them their picture."

While in college, Dan was the school mascot Bucky Badger for Wisconsin from 1985-88, where he wore red and white and could go anywhere in the stadium he wanted, "and people would always smile when they saw me." He has only two photos from his days as an oversized mustelid in a sweater (and wishes he had more), so he hopes that NC State Marching Band members will enjoy having photos to show their children a few years down the road. Dan has two kids in college – one at NC State – and enjoys hearing comments from parents about the band photos he takes.

facetiously and shouts "Faceoff!" After trading fours, one of the sax players says, "Hey, I have an idea. We should join all the sections together and make a band!"

11:11 A.M.

Eventually everyone navigates to the stadium and lines up in one parking lot lane. It's time to march into game position. The trombones are high-stepping; the piccolos put their instruments to their hat brims like a horn; the majorettes make that cheerleader smile with their teeth showing, just slightly apart. The day is absolutely cloudless and cool. The band positively shimmers as it marches through crowds, down an access road, and into the bowels of the stadium.

Among emergency vehicles and golf carts, there's a half-hour before pre-game. Some musicians take power

naps while others stand around restlessly. Then, sections perform elaborate psych-up rituals so they can burst out of the tunnel onto the field with max energy.

The trumpets pick up one of their own and fling him around, chanting "Beat the Orange!"

The section captain holds his horn over his head like a sword and sacrifices him by stabbing him in the stomach.

Then the whole band comes together to tune up and sing a chorus together. In the concrete bunker, 350 voices echo upon themselves, filling your whole being with the unison sound. One musician looks at me, almost teary: "It always gives me chills!"

12:14 P.M.

We are a collective sea of pent-up energy contained in a narrow tunnel. Musicians jump and scream. Their faces are flushed and their eyes are dilated. And suddenly the drums fire up and the whole band sprints on, instruments held high, shouting at the tops of their lungs. The public address announcer welcomes "the world's most dangerous marching band," which seems wholly accurate.

Coolly, Garcia saunters on. He settles his manic rabble. There's a long moment of silence for fallen soldiers, and the national anthem, which cuts the bright air with perfect majesty. The alma mater is next, and the entire stands links arms and sways to its melancholy warmth. It feels like we're all in one big dorm room. Then fireworks detonations break the spell, and we all remember that we're at a football game. The gray-suited home team sprints on through the gray drift of fireworks smoke. We make our way into the stands behind one of the end zones.

Coin toss. Kickoff.

12:39 P.M.

State draws first blood! An early touchdown prompts the fight song, which the whole crowd joins deafeningly in on. But practically every event in the game serves as a band cue. The musicians can't blink.

Musicians watch their conductor, not the game. Standing on a ladder, drum major Patrick Bell works while looking over his shoulder so he can stop the band at the absolutely last moment before the ball is snapped. The conductor has a headset guy who watches the field and manages the game's production schedule, so they know when the television timeouts are and when the ROTC tug-of-war will happen.

*It's easy to show your ongoing support for the Marching Band with a sustaining monthly gift! Please visit go.ncsu.edu/givearts and select "Marching Band Fund" and "Sustaining Gift" or call **919.515.6160** to make your recurring gift.*

The conductor gives music cues with hand signals. A heart prompts "Tainted Love." Brushing your teeth with your fist is "Mortal Kombat." Patting your back is "Back in Black." Circle your ear and pull a whistle cord to get "Crazy Train."

Garcia and Branam greet their families as they come by the front of the section, smiles and hugs and pecks on cheeks. These men utterly glow with pride.

Once the game is underway, it's pretty programmed out. NC State builds a 21-3 lead. Just before halftime, Syracuse scores and nearly bowls over a member of the dance team in the back of the end zone. Their two-point conversion attempt fails.

1:51 P.M.

Just before halftime, the band files onto the sideline and bunches up to take the field. They march onto the field to fanfare, their shadows longer than they are tall. As they play, they make special shapes for each unit of the armed forces. An Army tank, a Navy submarine, the eagle and anchor of the Marines, a Coast Guard helicopter and, for the Air Force, a jet with two fire extinguishers for its rockets. Marching Band student assistant Haley Wells and band librarian Autumn Lyell do double duty wielding the fire extinguishers.

After their halftime set the whole band munches Pink Lady apples grown at NC State. "They're delicious," a young woman chirps. "We use them in our pies and tarts class."

A small ensemble leads me up onto the concourse after apples. This "traveling band" marches past the concessions, fans ducking trombone slides. They climb dizzying stairs to the upper sections and serenade the nosebleed seats from the aisles. The sousaphones teeter. It feels a bit like a band on a tightrope. But they keep at it, even past the second-half kickoff. They hit every upper section in the stadium before they rejoin us down low.

2:36 P.M.

The third quarter is bogging down in penalties. It's the nadir of the game, and the band has been at it for almost eight hours at this point. The bowl of the stadium fills with shadow.

Garcia never lulls, though. He paces across the back of the field throughout the game, joking with staff, posing at dramatic moments in the music, rocking some dance moves to "Tainted Love," then turning stern to ask why some musicians have taken their hats



off – a no-no. And the conductor picks up on Garcia’s energy, rolling his hand to keep the band playing all the way through a timeout.

It’s hard to overstate the athletic rigor this gig requires. The musicians are constantly moving. Even standing in place they’re dancing, turning, flinging arms in the air. Even as the staff preps for departure, loading out music stands and bags, the band is on point. As fans begin to leave early – State is up by three scores – they’re forced to dance up the steps to “Hungry Like the Wolf.”

3:56 P.M.

It’s 42-29, a rout. The Pack kneel out the clock and the band rises for one final fight song, then one final alma mater so the remaining fans sway and sing loud.

The band isn’t done, though. Parents sneak down to kiss their uniformed sons and daughters as they’re setting for the parade out. Section leaders are bossing them around, keeping them focused. Garcia takes the head of the column and leads the band out into the departing traffic, snaking toward their buses in the distance.

He marches them into a circle and then spirals them

into a tight cluster with him at the center. He praises them up and down for their performance, then hollers about the upcoming schedule, and wishes them a great Thanksgiving.

We’re on buses, where the garment bags are open and waiting. Exhaustion hits the musicians as they take jackets and gloves off. There’s almost no banter. They’re spent, slumped on seats, whining for dinner.

4:57 P.M.

Back at Price, everything has to be put away – the opening of this day in stumbling reverse. Instruments go into the lockers; the garment bags fill up long clothes racks, which vanish behind a laundry door. Quickly, the hall goes from a frenzy to almost empty. It’s the second and third trumpets’ turn to sweep the corridor. They grumble as they slide push brooms across the floor tiles.

Game day is over. But UNC’s coming next week. ●

Chris Vitiello is a writer, curator, event organizer, and creates spontaneous custom poems on a vintage typewriter as the Poetry Fox. Since accepting this assignment, he has joined the staff of NCSU Libraries as a communications strategist.

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SUPPORTER (\$50-\$99)

William Ellenson & Kathy Brown
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SCHOLARSHIPS & ENDOWMENTS

Named Scholarships & Endowments may be established with a minimum commitment of \$25,000 and may honor or memorialize an individual or family member while supporting arts initiatives such as student scholarships, programmatic support, and collections.

ABB Inc. Arts Outreach Endowment
 Judy C. Abee Marching Band Endowment
 Patricia H. Adams Scholarship
 Arts NC State Endowment
 Athletic Bands Endowment
 Donald and Maryann Bitzer Theatre Achievement Awards Endowment
 Henry & Sory Bowers Arts Endowment
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 Fox Family Foundation Crafts Center Endowment
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 Dewey M. Griffith Marching Band Endowment
 Dr. Frank M. Hammond Endowment for Musicianship & Outstanding Leadership

Glenn S. Harman & Miriam Bailey Gardner Choral Accompanist Scholarship Endowment
 Robin Harris Dance Program Endowment
 Horton Fellowship Endowment Fund
 Amelia E. Hunter Choral Leadership Endowment
 ITG Norma Ausley Memorial Endowment
 Jerry and Nina Jackson Endowment for Outdoor Programming
 The Suzanne Kennedy-Stoskopf Endowment for Creativity in the Performing Arts
 The Lattice Endowment for the Performing Arts
 James and Eileen Leece Ethnic Art Collection Endowment
 Sheila Margaret Lund Endowment
 Jim Marchman Marching Band Endowment
 Toni Christine Masini Memorial Scholarship
 John C. McIlwee Theatre Endowment
 John Menapace Photography Endowment
 Sharon Herr Moore NC State LIVE Endowment
 Mu Beta Psi Honorary Music Scholarship
 NC State LIVE Endowment
 NCSU Pipes and Drums Scholarship
 NCSU Theatre Endowment
 Barbara G. & Hayne Palmour III Museum Endowment
 James M. Poyner Visiting Artist Endowment
 Lew & Billie Rentel Arts NC State Endowed Scholarship
 Lew & Billie Rentel Museum Enhancement Endowment
 Lew & Billie Rentel Thompson Building Endowment
 Reynolds Music Performance Scholarship
 Banks & Louise Talley Arts Endowment
 Banks C. Talley Jr. Arts Endowment for the Frank Thompson Building
 Kimberly Titmus Przybyl Music Endowment
 Alby Rose Marching Band Scholarship
 Stafford Endowment for Arts NC State Student Travel
 Brita M. Tate Memorial Endowment
 Martha Emerson Upchurch Performing Arts Endowment
 Wachovia Endowment for the Visual & Performing Arts
 Randall & Susan Ward Arts NC State Scholarship
 Randall & Susan Ward Museum Endowment
 Mary Lib Wood Endowment for the Visual & Performing Arts

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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

H-Street Kitchen
2420 Hillsborough St
919.725.1983

Jubala Coffee
2100 Hillsborough St
919.792.1767

Liquid State
1908 Hillsborough St
984.200.6184

Mitch's Tavern
2426 Hillsborough St
919.821.7771

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

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

Busy Bee Café
225 South Wilmington St
919.424.7817

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
919.821.7468

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

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



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To learn about the benefits of making a charitable bequest contact **Jill Orr**, Director of Development, at **919.513.4101** or **jill_orr@ncsu.edu**.





A “TWO-FISTED ART ATTACK” IN TALLEY

When Denny Dent died – too young – in 2004, the lead in *The New York Times* article about his passing described him as “a performance artist who frenetically splashed, dabbed and spilled his way to quirky celebrity by lighting into six-foot-high canvases with three paintbrushes in each hand to produce portraits of famous people.”

Denny Dent was invited to NC State twice. The first was as the opening act for comedian Gilbert Gottfried in Stewart Theatre on February 8, 1989 – which led to a quick return engagement for a “Flashback to the 1960s” outdoor party planned for the old Student Center Plaza (approximately the current location of Stafford Commons on the north side of Talley) on September 21st of that year.

Since it was September, and it was North Carolina, it’s no great surprise that a hurricane got in the way. In fact, it was Hurricane Hugo – one of the costliest ever – that was bearing down on the state that year. The 60s party was shifted inside to the old ballroom.

Mike Wallace (who retired from NC State in 2005 as director of the Student Organization Resource Center) was responsible for the bookings, and recalls that Denny Dent was “quite the character, a true Bohemian.” Before the second appearance, with Hugo on the way, Dent wanted to cancel the show and head for the airport so as not to miss a high-paying corporate gig coming up next, but Wallace would have none of that. “So he did the show and we raced to the airport and all flights were cancelled.”

Dent created his paintings in minutes with music blaring, often painting them upside-down; he would then right the canvas to reveal the piece to the audience. Three of his paintings have adorned the walls (and prompted inquiries) in the student union since his visits to NC State in 1989 (they were stored during the renovation, and returned once the project was complete). Albert Einstein now hangs on the second floor near the central elevators. Portraits of music legends Stevie Wonder and Jimi Hendrix are displayed side-by-side in the Talley Pavilions. •





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*Vansana Nolintha '09
Co-owner, Bida Manda*