

The Happiest Day



Photos by Nathan Park, Joseph Walston, Bella Kim, Dhruvi Parmar, Hannah Murrow, and Amani Bushiri

In This Edition:

**Lagniappe: The Bonus
Features - Page 2**

**Aether: Dance Cornerstone -
Page 5**

**The Helping Hand
- Page 7**

**Remember My Lai and
Obedience - Page 3**

**Intro to Stage Combat
- Page 6**

**Photojournalism: Technique
and Craft - Page 8**

**Lemonade: Beyoncé's Cultural
Renaissance - Page 10**

**The Life Cycle in a
Symphony - Page 4**

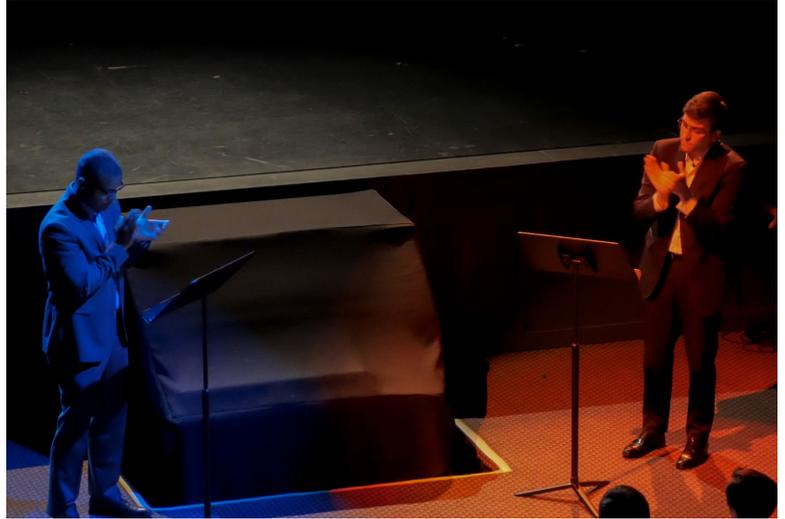
**Carlyle Campbell
Library - Page 7**

**Art Exhibition
- Page 9**

Lagniappe: The Bonus Features

Article by Madi Chandler, Photo by Caleb Cabiness

An oddly secretive event, Lagniappe was a mystery to every student before arriving at Jones Auditorium last Saturday. Students asked one another if they had any clue as to what it meant. a quick Google search only revealed that Lagniappe was, “something given as a bonus or extra gift”. Would the staff be giving the students as a gift? Would we get those GSE t-shirts early? Maybe, by some small shred of hope, we could text safely now? Could we leave our dorms on weekends for a 2am Waffle House craving? Excited murmurs floated through the orchestra section of the auditorium, as the lights dimmed to the introductory speaker, Mary Naber, at the podium, illuminated by a pink light. As she shared the definition of Lagniappe once more to the still-puzzled students, her spotlight faded.



The audience sat in anticipation as the presentation faded first into a video of a poetry reading, followed by a video filled with watercolor quotes from literature and a video clip of Albus Dumbledore. Of course, the quotes were inspiring and interesting...but what exactly was this presentation?

As the presentation continued, Lagniappe revealed itself as the true bonus features for the DVD of our Area I classes. Lagniappe was the chance for teachers to share a little something extra with the entire student body. For some, this was a song, such as “David Duchovny Why Won’t You Love Me?”. For others, this was a chance to raise awareness on the often overlooked issue of human trafficking and present-day slavery. It also included sharing talents such as rhythmic clapping, and the strange observation of the Collatz conjecture.

For students who have read the Harry Potter books, learning “Rise Up, O Flame” was a callback to the Hogwarts theme sang by the frog chorus. Perhaps a sorting hat is in our future.

All in all, Lagniappe was a deeply interesting 90 minutes to learn what the teachers wanted to offer during their five to ten minute opportunity to pass on wisdom.



Remember My Lai and Obedience

Article by Dana Bumbalo

Last week, two short films were screened for students to discuss in their Area III classes. Obedience focused on the capacity of a normal human being to inflict pain on others under orders from an authority figure. The film consisted of footage from social psychologist Stanley Milgram's 1963 experiment on this aspect of human nature. Milgram sought to evaluate the legitimacy of the claims put forth by those tried for genocide in the recent Nuremberg Trials; most of the defendants justified their actions by asserting that they were just "following orders." In the experiment, 'teachers' read a list of paired words aloud to 'learners,' who were to memorize these words and complete the phrases when prompted by their teacher. If these learners failed to complete the pair correctly, they faced shocks of increasing severity depending on the amount of incorrect answers. However, the learners were always actors that were in on the experiment and never actually harmed. The teachers were the real participants: Stanley Milgram and his team recruited 40 males aged twenty to fifty from the New Haven area via newspaper advertisements. Disturbingly, it was discovered that over half the participants chose to shock the learner all the way up to the highest possible voltage, simply because they were instructed to by an authority figure (a psychologist from Yale conducting the experiment). This pattern persisted despite the fact that the learner-actor could be heard screaming in pain in the other room, coupled with the knowledge that he had a heart condition. Still, most men carried on their punishment, seemingly overridden by the instructor's insistence that they must continue the experiment. Only a few refused to continue the shocks, genuinely worried for the health of the learner-actor.

On the topic of obedience, Remember My Lai showcased the frightening lengths young, ordinary soldiers in the Vietnam War went to in order to kill innocent

Vietnamese citizens, solely because their generals instructed them to. It was during this same time period (1968) as the Milgram experiment that American soldiers killed hundreds of unarmed Vietnamese civilians in an attack on the village of My Lai. Through interviews with the GIs, former soldiers in the attack, and survivors of the original massacre, the film illustrates the somber truth of a previously concealed war crime. My Lai was believed to harbor members of the enemy, or the Viet Cong, and following months of American casualties due to hidden snipers and concealed traps, the young army company was finally ordered into combat. On the day of the massacre, the soldiers embarked on the town in early morning by helicopter, and by noon over four hundred Vietnamese civilians were dead. One of the soldiers describes how he "was given an order to shoot," and after murdering a civilian woman and her baby, his "training came to [him], the programming to kill, and [he] just started killing." He also described in graphic detail how other soldiers sexually and physically assaulted the citizens, and how he joined in with the others in doing so. Survivors of the massacre sobbed on camera, weeping for the lives of their loved ones and the horrors they witnessed. A former soldier displayed the multitude of medications he takes for his PTSD resulting from the war, and recounted his history of suicide attempts. Finally, graphic pictures of dead bodies in ditches and in piles on the road were silently presented on screen. Most of the victims were women and children.

When Remember My Lai concluded, there was a scattering of applause, but mostly a grim silence. Some went to the quad to discuss their feelings, even cry; others went straight to their rooms in contemplation. Nonetheless, students at GSE were affected by the powerful, moving themes of the two films.

GSE Creativity Corner

This week's submission comes from Cedelia Obenshian!

If you have art to submit to the GSE Creativity Corner, send it to gsepublication@gmail.com or use the hashtag #gse18 on Instagram



The Life Cycle in a Symphony

Article by Gayathri Ramanathan, Photo by Robin Hardman

The chorus concert was centered around the life cycle. The light hearted melody of “Estampie Natalis” signified the bright wonders of life’s beginning, as cited in the program, while “Sing, My Child” represented the peace one finds at the end of their life. The unbelievably talented chorus of North Carolina Governor’s School East belted out life’s highs and lows, allowing the audience to experience a roller coaster of emotions. Gwen McLeod Hall and Stuart Chapman Hill, with assistance from Cecelia Gulley and Jack Wolverton, conducted the chorus to victory until the very last pitch. The sopranos, altos, tenors, and basses created a harmonious symphony that accurately encompassed the evolution of life. The milestones of life (growth, coming of age, love, and peace) were easily comprehensible to the friends, parents, supporters, and other Governor’s School students. The chorus truly portrayed the hurricane that is life in its most elegant form: music.

The production began with “Estampie Natalis”, a song that signified birth and beginnings. The graceful and whimsical song had the audience moving their heads and hands almost subconsciously. Suddenly, Governor’s School East dance students, who had recently finished their own dance recital and performance, began an impromptu dance piece which expressed the feelings of the crowd. After the initial surprise wore off, the audience watched in awe as the dancers and singers wove together in perfect harmony. The chorus sang the wonders of life, while the dancers visualized it. Not only did the choral music students collaborate with dance students, they worked with the english department as well “The Climb”, a memoir written by Governor’s School’s own English student Addison Beer, was accompanied by musical undertones. Addison’s spoken words combined with the voices of the all-powerful chorus echoed throughout Jones Chapel. By the time Allison Harrison’s poem “Mother, Let Go” finished, there was not a dry eye in the audience. Students

and parents alike understood the immense meaning behind this poem. Allison penned a beautiful coming-to-age work, which Governor’s School’s chorus delivered with amazing passion. The trials and tribulations of becoming an adult and slowly growing into old age were intertwined in the next couple of pieces, especially in Amaya Apolinario’s memoir, “Flowers and Cigarettes”, which was also set to music. The concert ended with “Sing, My Child”, where the dance students once again joined the choir for one final flourish. The finale was then met with a stunned silence until the audience erupted. Deafening applause, whistles, and cheers were amplified around the chapel. After performing an astounding eleven pieces, the chorus received a long standing ovation as the audience expressed its gratitude and astonishment. Finally, a still awestruck crowd filed out of the chapel and into the quad, where the spirit of the concert could still be heard. A sigh of relief from the Choral Music students and the promise for something more concluded the night.



GSE
Meme
of
the
Week

me: save your money
me to me: buy area 1, area 2, area 3
hall, and official gse tshirts



Aether: Dance Cornerstone

Article by Dana Bumbalo, Photos by Amani Bushiri and Nathan Park



Space and aether were the dominant themes at the latest dance performance. Staged in the courtyard of the Science and Math Building, the setting provided ideal surroundings to complete the theme. Open air, large trees, and a central reservoir of water provided an optimal background to the dancers' routine. The accompanist, Dorian Ham, supplemented the performance with subtle white noise, sometimes ominous, sometimes light, with chiming and playful melodies. The themes of outer space and aether (defined as "the upper regions of space; the clear sky; the heavens") were picked by both the dancers and instructors. Choreography was similarly a collaborative effort, and both dancers and instructors had a say in what went into the performance. Three themes were used to inform their session here: space, time, and energy. However, their first show focused primarily on space.

Dancers began in the atrium; audience members watched as they emerged from the transparent glass walls and into the courtyard. They took up positions across the environment: in tree branches, behind stone walls, and near two monuments with the words "space" and "aether" written in chalk, along with accompanying words that further describe space. Dancers incorporated elements such as water and plant life by splashing the water from the reservoir and shaking branches of the trees. To highlight the sporadic nature of space, attention was seldom focused on one particular group of dancers; often, the audience physically looked around at many different dancers, and their focus was frequently shifted from one side of the courtyard to the other. However, there were several times when the attention was clearly aimed on a specific group. Dancers lined up in the middle to splash water in a descending fashion; a group of four playfully imitated the movements of a car and rocketship (even replicating the explosion of takeoff); near the end, all of the dancers came together to complete a pose representative of aether. Finally, the dancers retreated back into the atrium, and wrapped up their performance by taking up various positions, whether it be looking out into the audience or reclining on a banister, then filing away one by one.



Afterwards, the dancers lined up in front of the audience, and the names of each were announced, followed by applause. Grace Tippett, one of the performers, was "really proud" of her team and believed that they had created something beautiful. A standing ovation by the audience members proved this to be true.

Intro to Stage Combat

Article by Emily Parsons

On Saturday, June 30, theatre instructor Lauren and TAC Keaton led an elective titled “Introduction to Stage Combat” which was offered to theatre students and non-theatre students alike. The elective was broken up into two sessions. Theatre students could go further in depth with stage combat while novice students could also participate and learn the art of stage combat in a fun and encouraging environment.

The theatre-student-only session took place in the Studio Theatre below Jones Auditorium from 2:15 pm to 4:15 pm. In the session, students were taught a series of combat motions for stage performance so that conflict could be played out in a safe yet convincing manner. The students were given partners and the moves, but they were told to include their own lines, scenarios, and reactions. The moves were person A shoved person B, B shoved back, A proceeded to swing at B, B ducked before contact could be made, B then “pulled” A’s hair and punched them in the stomach, and finally A back-handed B’s cheek, ending the fight.

The second session was very similar and took place from 4:30 pm to 6:00 pm in the Studio Theatre; however, each pair was given the same lines and scenario to act out to make it easier to access the emotions needed for the scene and to avoid putting too much pressure on the students who were not familiar with acting. Person A was instructed to strut up to person B while saying, “I heard what you said about me in Belk today.” Person B responded with, “Yeah, what about it?” or, “Well, it’s true.” Of course, there were slight variations from pair to pair in the final performance. A proceeded to shove B, saying, “Take it back.” B shoved A back, saying, “No way.” A then “squared up” and threw a punch at B saying, “Oh, now it’s on.” No more lines were specifically given to the pairs, but, since there were supposed hair pulling and stomach punching going on, verbal and physical reactions were encouraged, if not expected.

Overall, both sessions were well-taught and informative. Lauren and Keaton are both certified instructors of hand-to-hand stage combat, and each also specialize in miscellaneous weapons combat such as daggers, bow staffs, and swords. The elective may be offered again in the future, though when asked about it at the end of the second session, Lauren and Keaton said that it might not be possible with the upcoming theatre production. No one was harmed in either session due to the safe nature in which the moves were taught and the trust each pair had in the other.



The Helping Hand

Article by Abigail Ormond

Stuck in rut? Bored with the same old same old? Check back weekly for movie, book, and song suggestions and just a little bit of advice.

Movie: Mr. Nobody

Step into a future where you can (almost) live forever. Jared Leto plays 118 year old Nemo Nobody. Nobody tries to remember important events in his life to feed the curious public, but how can he be certain he is remembering the true events when they happened over a hundred years ago?

Song: Spectrum by Florence and the Machine

Released in 2012; Indie Rock Band

Book: She Is Not Invisible

Laureth Peak believes in patterns, sequences, and numbers because they never lie. Therefore, when her father goes missing while researching coincidence, she believes it is anything but. In order to save her father, Laureth will have to use all her skills to unravel the cryptic clues in New York City, an ocean away from home.

Advice: School

After finishing an essay, copy and paste it into Google Translate, and listen to it. It's the easiest way to find mistakes.

Carlyle Campbell Library

Article by Marshall Grayson

The library is often an overlooked building on campus. Amid the numerous activities and events happening at GSE, the library and all that it offers could easily be missed. But don't pass up on a visit to the Meredith Campus Library. The Carlyle Campbell Library offers students the ability to explore a wide selection of over 147,000 print volumes, 160,000 ebooks, and over 3,000 newspaper and journal subscriptions! This library is truly amazing!

The library is divided into three distinct floors, each with its own individual characteristics. As you enter the library, you are met with the "central hub" of the library's activities. This floor is the "social" floor, meaning that it is designed with conversations in mind! There are many tables and desks, perfect for working on homework or talking with friends. This is a great place to meet up, discuss projects, or even just get out of the hot sun to cool off! There are also plenty of helpful staff members ready to help you find a book, article, or even a film to enjoy! Grab a book, find a comfy chair, and relax! This is a wonderful place to spend your day with friends!

But sometimes we all need a little peace and quiet. The Carlyle Campbell Library has two floors dedicated to those who favor a more tranquil atmosphere. The bottom floor of the library is the second quietest floor. Designed for students who need quiet to focus but still want to talk to friends and peers, the bottom floor is a great place to get work done. With the whispering atmosphere, this floor is a wonderful work environment for those who need quiet with just a little background noise. There is also a computer lab available with a projector in case you ever need to practice a presentation. From the large tables to the comfy bean-bag chairs, the bottom floor of the library is soon to be your favorite homework spot!

Finally, the library has the entire upper floor dedicated to those who need complete silence to complete their tasks. This floor stays quiet 24/7, helping those need to reduce all distractions in order to concentrate. This floor, while not for everyone, is a great place to stay focused and be productive.

All three floors of the library are filled to the brim with books, articles, and movies. Books can transport you to other worlds, brightening up the dullest days into the happiest days! There is so much to discover in the library. Be sure to stop by this week and check it out! What are you waiting for?

Photojournalism: Technique and Craft

Article by Helen Nocito, Photos by Robin Hardman

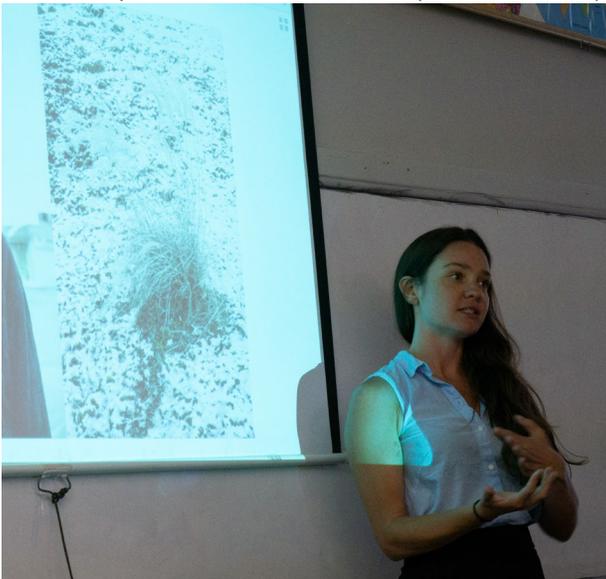
For those who enjoyed Natalie Keyssar's convocation on the ongoing protests in Venezuela and Ferguson, Missouri, this elective was definitely the place to be. It was very casual, with Keyssar giving insightful tips that not only can be applied to photojournalism, but also photography in general, as well as tips extending to your own lives. Some of the more prominent tips include:

- Your lightsource is everything! Much of photography, according to Keyssar, is the use and manipulation of a lightsource on your subject. So, pay attention to it!
- Make sure your subject is comfortable. Photography is not always a portrait of a person, but, when it is, you want to relax your subject by making small talk and directing them as needed, taking control of the photoshoot. For this, you can use Natalie Keyssar's "Squeaky Toy Method", where you use an object for the subject to focus on during the photoshoot. (Squeaky toys are only suggested for dogs. For a person, just direct with your hand.)
- Good technique creates good photos, not good equipment. As paraphrased from Keyssar, being a person with an expensive camera and not knowing how to use it is akin to being a terrible driver and driving around in a Ferrari. A great image can come from any camera, as long as the photographer knows how to use it.
- Take advantage of internships. Keyssar greatly appraises the use of internships when following a passion. They can teach you the ins and outs of any sort of career just as effectively as a college class with less expense. That being said,



she does advise people to be careful of what internship they go into, as many internships are established to take advantage of free, menial labor.

- Try something different! For many careers, it is not enough to just be good at a craft. Great work requires something insightful, a new technique or a new perspective on an issue. If you create work intelligently with depth behind it, it will be appreciated.
- Create the work that you want to be paid to create. If you have something that you are passionate about, then do it, and improve your craft, and eventually it may be appreciated. The work certainly will not be appreciated if it does not exist, especially if you wait for permission to follow your passion first.
- These tips, along with the fun and insightful atmosphere of the presentation, certainly made for a memorable elective. Thank you Natalie Keyssar!



Art Exhibition

Article by Marco Rojas, Photos by Aiyana Woldu and Katie Liu



On Wednesday, July 4th, the Visual Art Area 1 hosted their first quarterstone event by allowing the GSE population to freely enter their building and participate in an art gallery. GSE students were captivated by aesthetically phenomenal displays of art as they walked through the several sets of work in the exhibition. These projects were created during the art students' time here at Governor's School thus far, with some projects being completed in less than a day! Some students left sketchbooks on display for their fellow peers to flip through and appreciate their ideas and see art in progress. Some artists decided to display works in early stages of their development to show the

process of how they created their art and crafts. The students utilized several different mediums to create their unique pieces, using paints, pencils, paper folding, cutting, crafting technique, and even photography, resulting in a tasteful blend of interactive crafts and stunning works of still art.

According to art student Malachi Smith, a difficult aspect of the project was stepping out of his comfort zone to create different forms of art. He described the process as very creative, requiring a system of keeping what he liked and modifying it further, even by "making a mess" and molding it into beautiful art.

Gabrielle Schiltz described her favorite aspect of working on this project as not having a limit to how she could express herself. "The expression and lack of restriction were most certainly the most enjoyable aspects of my project." She also emphasized her appreciating the nature of the project allowing her to explore her art without "messing it up".

Being able to appreciate and support fellow GSE students' creativity and talent in events such as this is an amazing and unique experience to this community. It is wondrous to think that fellow GSE students were able to create such professional and breathtaking art and allow the GSE community to appreciate it in such a close interaction between the audience and the artist.



Lemonade: Beyoncé's Cultural Renaissance

Article by Rayna Young

On Sunday, after returning from our brief break, GSE students were given a treat: Beyoncé's critically-acclaimed 2016 film *Lemonade*, which spawned an album of the same name, was the Area II film. Characterized by themes of infidelity, loss, patriarchy, and freedom the film also highlights the beauty of Black womanhood, with actresses like Amandla Stenberg, Zendaya and Quvenzhané Wallis; ballerina Michaela DePrince, superstar tennis player Serena Williams and the "Mothers of the Black Lives Matter Movement."

The film tells a captivating story of reconciling love after a break in trust. Beyoncé creates a storytelling arc, weaving in mediums such as music, prose and imagery through different phases: Intuition, Denial, Anger, Apathy, Emptiness, Loss, Accountability, Reformation, Forgiveness, Resurrection, Hope and Redemption. *Lemonade* depicts Beyoncé in a vulnerable state that she had not previously shown throughout her decades-long career. Her husband, Jay-Z, the subject of most of the work appears several times, as well as their daughter, Blue Ivy.

Beyoncé drew inspiration from several African artists for this project. She uses quotes from Somali poet Warsan Shire throughout the film, specifically in the Anger and Resurrection sections of the film. In the video for "Sorry", a song under the Apathy section of the film, the tribal dots featured on Beyoncé and her dancers are Yoruban and painted by Laolu Senbanjo, a Nigerian artist. This is not the only reference to Beyoncé's roots in the project: she also talks about her parents and their Southern roots in Alabama and Louisiana. In "Formation," she is seen lying on a police car as it sinks, carefully selected to depict the singer's attitude about the police treatment of black people as well as the lasting effects of Hurricane Katrina on the community of New Orleans.

Beyoncé also drew inspiration from past films depicting the Southern Gothic, as there are several images in the film that parallel a movie called "Daughters of the Dust," which is about a Gullah community in South Carolina. Both works features Victorian dress, settings that heavily feature plantations and water, and highlight patriarchy, ancestral connection and freedom. The comparison was so significant that the filmmakers behind *Daughters of the Dust* sued Beyoncé and her team for copyright infringement, in a lawsuit that is still being litigated.

Regardless of the outcomes of that case, Beyoncé's bravery to broadcast not only her personal experiences, but the pain of the black community at large in such a beautiful way makes *Lemonade* unique. Though the film sparked dialogue here in our GSE classrooms this week, it has been making an impact since its release over two years ago, and will continue to evoke thought-provoking discussion about the issues plaguing society today, as only good art can.





Photos by Amani Bushiri, Becca Lewis, Dhruvi Parmar, Kennedy Moore, Aliza Matthews, and Sally Bui