

Callboard

Spring 1997

A publication of the North Carolina School of the Arts for alumni, parents, faculty and staff

Teaching Inspiration Alumni Return As Guest Faculty

As a small school producing a limited number of graduates for the past 31 years, the North Carolina School of the Arts doesn't have a huge bank of alumni who have extensive experience in the performing arts. There are no Lauren Bacalls, no Hume Croyns, no Anne Bancrofts, no Jason Robardses — not yet.

But what the School of the Arts does have is a growing pool of talented alumni working steadily and successfully in the fields in which they trained. And, most important perhaps, alumni more than willing to return to their alma mater to share their experiences and knowledge.

Of the more than 100 guest artists who are engaged to teach at the School each year, typically about one-fourth to one-third are alumni.

"I'm really delighted to see the deans are incorporating more alumni into their programs as guest artists and teachers," said **Mark Land**, director of alumni relations and himself a dance graduate of the School. "It provides such a good link for the School in building a good relationship with the alumni, and keeping them involved in the life of the School."

Dance alumna **Cynthia Penn-Henderson** '73 had been teaching jazz in the summer session for several years. When she and husband **Joseph Henderson** '76, a drama alumnus,

(see *Inspiration*, Page 3)



Photos: Lenay Cohen

Lesley Hunt leads a "Period and Style" class.

LESLEY HUNT: GOING THE DISTANCE

"The last one is always the favorite," she said when asked about her favorite role.

Veteran drama faculty member Lesley Hunt, who describes herself as "a working actor," certainly has her share to choose from.



Lesley Hunt

During her nearly 30-year tenure at the North Carolina School of the Arts, she has appeared in a variety of productions ranging from the recent "Endgame" (played in a trash can) to Robert Ward's "He Who Gets Slapped." In addition to her work at NCSA, she has also appeared with the North Carolina Shakespeare Festival and Charlotte Rep, and has worked with Piedmont Opera Theatre and the Little Theatre of Winston-Salem.

Recognized as a consummate professional, Ms. Hunt plans to retire from the School of the Arts at the end of this year. It will undoubtedly leave a hard-to-fill space in the drama program. "She's just a terrific teacher," said Marilyn McIntyre '72, who recently taught a workshop with Ms. Hunt for film students.

Loved by her students and colleagues alike for her understated humor, gentle nature and proper English manner, Ms. Hunt grew up in Banbury, England, a

(see *Hunt*, Page 5)



When is a bus not a bus? When it's the Blue Goose, as many School of the Arts students and alumni know! The Blue Goose is the affectionate name assigned to not one but two NCSA buses over the years, perhaps because of their squatty appearance and all-over blue paint job. Today, thanks to the purchase of another bus, the original Blue Goose — acquired from North Carolina Dance Theater in 1985 — is headed for bus heaven (or the highest bidder). *Why* isn't much of a mystery to the many NCSA alumni who toured with Dance Theater. "We would put close to 50,000 miles a year on it," said Tom Brown, special assistant to Chancellor Alex Ewing and former NCDT company manager. "We pulled up in front of some of the finest theatres in the country in that (bus)." Doug Patterson, director of Student Activities, said the School's two buses are used to take students to rehearsals and shows at the Stevens Center; to movies, the grocery store and the mall in town; and to events such as the North Carolina Shakespeare Festival in High Point. And the buses have also taken students from Myrtle Beach, S.C., to skiing trips in the North Carolina mountains. Both buses have been painted white with royal blue stripes. "Now we have White Swans, I guess," Patterson said.



The Blue Goose

**Callboard
North Carolina School of the Arts**

Vol. 1, No. 2 Spring 1997
Telephone: (910) 770-3399

Callboard is a publication of the North Carolina School of the Arts, specifically for alumni, parents of students, faculty and staff.

Please mail alumni updates and address changes to: Alumni/Development Office, North Carolina School of the Arts, P.O. Box 12189, Winston-Salem, NC 27117-2189, or telephone (910) 770-3332, or fax (910) 770-3375, or e-mail landm@ncsavx.ncarts.edu

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The School is a constituent institution of the University of North Carolina.

Every effort has been made to avoid errors in this issue of Callboard. However, if any errors have occurred, please notify us and accept our sincere apologies.

5,000 copies of this public document were printed at a total cost of \$1,494.25 or \$.30 per copy.

In the Students' Corner: Smoke and Mirrors

[Last summer, William R. Donohue became the first vice chancellor for student life at the North Carolina School of the Arts. This column will be a regular forum for him to address NCSA student and community issues and concerns.]

A number of expectations awaited me when I arrived at NCSA, some sitting neatly on my desk in the form of memoranda, some scattered about in the form of staff "wish lists" and many more in the semi-silent and illusive coffee klatches around campus. As I find myself midway through my first year, some of the latter have begun to emerge. One of those is smoking.

Smoking is of course a national dilemma. That I have some opinions makes me no different than any administrator or faculty member here. That I am new, however, allows (requires?) me to theoretically carry some banner into someone's battle. You can imagine, that as a student advocate, there are some lines pretty clearly drawn across which even a skilled dancer can't tiptoe.



Photo: R.L. Brady

Bill Donohue

Parents, faculty, students and staff all have policies and problems they wish addressed in regard to smoking. I have received a few letters already and our newly constituted committee on smoking has been inundated. A smoke-free campus? A smoke-free high school? What about the sale of tobacco? These issues, and many more related to campus ventilation systems, rule enforcement and educational cessation programs are once again facing the campus.

It has been three years since Chancellor Alex Ewing received his last set of committee recommendations. I serve with a newly constituted group that brought the many-faceted issue to public discussion in Performance Place on Feb. 26.

This is not an easy issue for our campus, though some would suggest the quickest of solutions. The faculty, student and staff committee has considered the opportunity available with new construction to phase-in some proposals. Many of those were discussed at the campus-wide meeting. The committee members plan to sift and sort their consciences and constituents for the best advice possible. *We'd appreciate hearing your thoughts as well.*

As the vice chancellor for student life, I am pleased that we are having this debate. Our students, in spite of their intense art focus, cannot be oblivious to the social engineers in their lives, myself included, who will always try to make the educational environment around them as healthy as possible. I hope they will see this as an engaging opportunity and express themselves fully. Part of a healthy educational environment is an openness to differing opinions. If we allow smoking in any fashion, are we less educational or less healthy? In the end, we have to look at ourselves in the mirror. That of course is all part of the debate.

I also hope this column can serve as a reminder to readers that all aspects of a student's education are complex. I feel that there is rarely too much discussion when it comes to policies affecting the lives of students. Of all the campuses at which I've worked, NCSA is without a doubt the most difficult when it comes to having time for substantive discussions with students. Their schedules are so filled, their art so consuming — but somehow, I think smoking will bring them, like their mentors, out of the woodwork and in front of the mirrors.

If there are other topics that I can address or keep you abreast of through Callboard, please write, call or use e-mail. I'd be happy to hear from you.

William R. Donohue
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(Inspiration, continued from Page 1)

moved with their young son to Durham, N.C., from New York two years ago, she was asked to teach movement three days a week in the School of Drama.

"I've had a very nice professional career," said Ms. Penn-Henderson, who has danced with major companies such as Bella Lewitzky and Alvin Ailey. "As Agnes de Mille told us, 'you have to have a hold on the reins.' I'm able to give my students that, *from the heart.*"

She also enjoys being part of the School's tradition -- passing her knowledge down to the next generation, as her teachers did before her.

Teaching dance is "one of my favorite things to do right now," said dance alumna **Mary Cochran '81**, who returned to the School of the Arts earlier this year to dance with her former schoolmate **Mark Dendy '83**, and set Paul Taylor's "Esplanade" on students for Winter Dance.

Ms. Cochran was a principal dancer with the Paul Taylor Dance Company for 12 years, and is known as one of his foremost interpreters. She currently teaches at Agnes Scott College in Decatur, Ga.

For many students, having an alumnus as teacher is an inspiration. "In their eyes, you've made it," Ms. Cochran said. "It gives them hope and confidence that they can do it, too."

Alumni guest teachers reinforce the idea that "you can go from this school into a professional career," said dance alumna **Susan McCullough '69**, dean of the School of Dance. "They've heard about most of these people even before they realize they're an alum."

Ms. McCullough said alumni may also use their company connections to provide

"In their eyes, you've made it," Ms. Cochran said. "It gives them hope and confidence that they can do it, too."

an edge for graduating students trying to enter the field. "If they like working with a particular dancer, they will probably mention him or her to the person who does the hiring for the company," she explained.

Robert Yekovich, dean of the School of Music, sees a real benefit from bringing in alumni to teach. There's a certain credibility given to a program that has successful alumni as models, which is strengthened "when you can point to them, when they're actually here," he said.

"They're able to share on a far more in-depth level how the experience they had here impacted on them." And it is "about as convincing a case as you could make for your own program."

Yekovich added that because they are alumni, they often have "a special affection for the program, and are willing to give a little extra," which enhances the interaction, "makes it special."

"I quite frankly love the School of the Arts," said **Marilyn McIntyre '72**, who has taught a television workshop for drama students for several years. "I'm so impressed by the quality the School has maintained over the years."

Photo: Lenny Cohen



Mark Dendy and Mary Cochran performed at NCSA in January.

A founding member of L.A.'s Interact Theatre Company, where she has earned Drama Critics Circle and Drama-Logue awards, she has also appeared on Broadway. Her film work includes mini-series and movies-of-the-week, and she's appeared as a guest or in recurring roles on numerous TV series.

Though NCSA is still not well-known on the West Coast, she said, "I do find there is a lot of respect for people who come out of the School." She also believes students are "better prepared now in terms of how they fit into the business commercially. ... I'd like to think I have something to do with that." But the students aren't the only beneficiaries.

Ms. McIntyre said she always loves to come back because the students "give me back so much."

"It's really hard to be a commercial success and still have creative fulfillment and integrity," she said. "They inspire me. They keep me on my toes."

Ms. Cochran echoed those sentiments. "There's nothing like that feeling of giving back to the School, and to dance, the art form," she said. "All the students give you a lot, too: inspiration, creativity, validation of your ideas. It's all really circular."



Photo: Sarah Turner

Don't Forget!

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SEND IN THE CLOWNS

School of Drama faculty member Yury Belov has announced his retirement at the end of this school year. Belov, who specializes in Stanislavski techniques and comedy acting, has taught at the School of the Arts since 1982.

Trained in Russia, Belov was the director of clowning at the Moscow State Circus and artistic director of the Moscow Clown Pantomime Theatre. Exiled from the Soviet Union, he came to America in 1981 with his family, seeking artistic freedom.

Known by his students and colleagues as the quintessential clown, Belov performs with his wife, Tanya, an adjunct faculty member, in the Belovs' Contemporary Clown Drama. He wrote and directed "My Heart is in Your Shoes," which enjoyed a successful run at the Theatre for the New City in New York, and appeared in MOSCOW ON THE HUDSON with Robin Williams.

At the School of the Arts, he has directed several plays including Chekhov's "The Cherry Orchard," "Uncle Vanya" and "The Sea Gull," which went to Moscow in 1990.

First-year college student Waylon Watts of Milledgeville, Ga., praised Belov for the fresh ideas he brings to students' work. Vital and energetic, Belov "always brings a lot of life into the class," Watts said.

Alumnus Preston Lane, who recently received his M.F.A. from Yale, said, "Yury taught me to make bold choices, challenging me to always dare to go to the extreme, to never be ordinary. From him I learned to bring a sense of lightness to even the darkest tragedy.

"Every time I hear an audience laugh, I thank God for Yury Belov." Lane is currently assistant director for "The Greeks" at the Alley Theatre in Houston.



Tanya and Yury Belov

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That's why we need for you to make a gift of \$10 or more to the Performance Fund.

Please send your check, made payable to the North Carolina School of the Arts Foundation, to: *Performance Fund, Development Office, North Carolina School of the Arts, P.O. Box 12189, Winston-Salem, NC 27117-2189.*

And thank you.

STUDENT, STAFF AND FACULTY NOTES

Sarah Brough, a college senior in the School of Music and a student of Elaine Richey, has been selected as a semifinalist for the Schadt String Competition in Allentown, Pa., in March. She will compete with 11 other semifinalists for a cash prize and a guest-artist appearance with the Allentown Symphony Orchestra.

Edwin Rush II, a high school senior, is a finalist in the 1997 National Achievement Scholarship Program.

Christopher Bush, Lucy Popkin and Grisha Krivchenia are finalists in the 1997 National Merit Scholarship Program.

Andrea Maisonpierre, an 11th-grader and student of Philip Dunigan, was recognized as the best young woodwind player in the Music Teachers National Association southeast regional competition in Knoxville, Tenn. She will compete in the national competition in Dallas, Texas, in April.

Amber Ferenz, a college junior studying with Mark Popkin, and **Jubal Fulks**, a second-year graduate student studying with Kevin Lawrence, were state winners in the recent competition sponsored by the North Carolina and National Federation of Music Clubs. Ms. Ferenz won the orchestral woodwinds division-bassoon and Fulks won the string division-violin.

Jennifer Welch, a student of Marilyn Taylor and second-year graduate student in the School of Music, was selected as a winner at the National Finals of the Metropolitan Opera National Council in New York.

Seven high school seniors have received awards in the 1996-97 Arts Recognition and Talent Search, sponsored by the National Foundation for Advancement in the Arts. **Holly Jane Smith and Jocelyn Denise Wilson**, both violin students, received Level II awards of \$1,500 each; **Lorraine Elizabeth Laroque**, an acting student, received a Level III award of \$1,000; and **Sarah Rena McCafrey, David Dinsmore, Vanessa Guillén and Orin A. Wolf**, all acting students, each received Honorable Mention awards in the amount of \$100 each.

Casey Noblett, a high school senior studying contemporary dance, was named North Carolina's Junior Miss. She will compete in America's Junior Miss Pageant in June in Mobile, Ala.

The Division of Student Life welcomes four new staff members. **Carrie Curtis**, athletic trainer, has a master's degree in sports medicine; **Lucy Holman**, assistant director in Residence Life, has a master's degree in counseling and guidance; **Amoreena Brewton**, high school coordinator in Residence Life, is completing her thesis for a master's degree in sociology; and **Dawn Barker**, Residence Life coordinator for high school, holds a master's degree in higher education administration.

Barney Hammond, a School of Drama faculty member, will be the vocal coach for The Acting Company at Stratford this season. Drama Dean **Gerald Freedman** will be directing "Glass Menagerie" at the Great Lakes Theater Festival in May.

Lawrence Dillon, School of Music assistant dean, has been named composer-in-residence for the 1997 Swannanoa Chamber Music Festival. His residency includes a commission of a new work for the Cassatt String Quartet.



(*Hunt, continued from Page 1*)

small, medieval market town. She trained at the famous Rose Bruford College of Speech and Drama in Kent, graduating with a teaching certificate *and* citation as Best Actress. “I worked in and around London,” she said, “and then I came to the States (and Broadway) with Alfred Lunt and Lynn Fontanne in ‘The Visit.’”

On a limited work permit, she was supposed to go back to England but took a permanent detour when she went to visit her sister in California. Stopping off in Hollywood to see “a friend’s friend,” she was asked if she could do a Scottish accent. “We were taught at Rose Bruford never to say ‘No,’ and the next thing I knew I was at Paramount Pictures” doing “Juvenile Court.” They got her her green card.

To pay for her way back to the East Coast, she took an opening with the national company of “Duel of Angels” with Vivien Leigh, and toured cross-country by train, ending up at The National Theatre in Washington.

Back in New York, Ms. Hunt was seen in such shows as “A Man for All Seasons,” “Oliver,” and “Philadelphia, Here I Come” on Broadway and in several Hallmark Hall of Fame television productions. But then a colleague recommended her to Ira Zuckerman, then dean of the School of Drama at the North Carolina School of the Arts. She got the job, but still wasn’t convinced, so Zuckerman asked her to see the School.

The year was 1968.

Used to urban sprawl, Ms. Hunt remembers being “scared to death” that

she was landing in a field when she first saw the rather rural-looking airport in Greensboro. When she saw Stanley Bernstein ’71 and Gary Beach ’70 doing “Romeo and Juliet,” she decided: “I’ll give it a year — and here we are.”

She was hired to teach voice and speech, but she has also taught mime, radio, fencing, singing, period and style, craft and comedy — whatever was needed over the years.

“I feel it’s very important if you’re going to teach voice and speech, you should have worked as an actor,” she maintains. “I know it works because I use it as an actor. You can’t teach it from a book.”

Ms. Hunt started the drama summer session in 1970, and has continued to head the annual program. In 1971, she planned the drama program in London, which operated through Rose Bruford for several years. In 1990, she directed “Misalliance,” and took it to Russia during an exchange with the Moscow Art Theatre School. And she originated “Shorts for Lunch” at the Stevens Center, a series of lunchtime readings that is now in its seventh year.

In addition, she has been assistant dean, “served on nearly every committee here,” and was faculty representative to the University of North Carolina’s faculty senate for almost a decade. She also received one of the inaugural “Excellence in Teaching” awards given at NCSA in 1995.

“The thing I enjoy most is knowing one is passing on the traditions of the theatre and expanding the horizons of young people in terms of good theatre,” she said, “sharing with them the importance of the need for discipline, really going the distance with every project.”

Why is it that so many of her former students thank her when they return to visit or to teach? “I made them reach for a standard that they felt they never could reach,” Ms. Hunt said, “and when they do, they realize how fulfilling it is.” She resists naming a few favorite students, saying she’s proud of all of the ones who go out and use what they have learned here, whatever they do.

Photo: Lenny Cohen



Ms. Hunt, left, with William Tribby in Samuel Beckett’s “Endgame,” 1996

She worries that her students take enough time to reflect on their work. “Pressure, stress is enormous in the arts,” she notes. “Time to reflect is essential. When performing artists stare off into space, they are literally wiping the slate blank so they can create on it again.

“I’ve always advised the kids: Don’t sit around and bitch about things. Go and find a swing and swing on it.” She was thrilled when she heard the School had just erected two swings on campus. “They need at least a dozen more,” Ms. Hunt said.

She thinks it’s important for the School of the Arts to be a leader in arts education in North Carolina, and she and several of her faculty colleagues frequently give workshops in schools around the state. She is a great proponent of the old touring “modules,” which she described as “a 50-minute commercial for the School,” crossing all arts disciplines.

So what will she do when she leaves the School of the Arts?

“Who knows,” she said, with that familiar gleam in her eye. “I just know that it’s time, just like it was time to leave New York.”

Is she sad?

“No,” she said, “I feel like I’m 8 years old, and it’s exciting.”



Lesley Hunt in “Kaleidoscope,” 1976



DANCE

Marilyn Snyder Budzynski '68 spent four years with Pennsylvania Ballet as a company member and soloist. She also performed for two years as soloist/principal with the New York City Ballet. Budzynski's twin sister, **Janet (Snyder) Carole** '67, spent three years with the Pennsylvania Ballet and several years as a soloist with Les Grands Ballets Canadiens. Janet also was a principal dancer with Oakland Ballet. Marilyn's son, **Chris Budzynski** '93, is currently dancing with Boston Ballet; her daughter, **Carissa Budzynski** '94, was a trainee with Colorado Ballet.

Jeffrey Bullock '81 danced with Pacific Northwest Ballet, Pittsburgh Ballet Theatre and is currently with Hubbard Street Dance Chicago. **Jeff Myers** '84 is also currently with Hubbard Street Dance.

Dianne Cunningham '83 is a writer living in Chicago. She has written short stories, stand-up comedy, a collection of poetry and is currently at work on her first novel entitled "Cultivating the Divine Spark." Her works have been published in "Mountain Moving Literary Journal," "Shared Transformation," the Chicago Sun-Times and "Cat Fancy" magazine. She currently has a cartoon in production at National Public Radio called "The Amazing Adventures of Gilgamesh — Mighty Fighting Cat Warrior."

Nena Gilreath-Lucas '84, formerly of Dance Theatre of Harlem and Atlanta Ballet, co-founded the six-member multicultural Balletnic Dance Company in 1990 to introduce young people to dance.

Amy (Groos) Wilder '86 continues to dance with American Ballet Theatre.

Jeffrey Hankinson '82 is with Lar Lubovitch Dance Company.

Vikkia Lambert '91, **Dwana Smallwood** '93 and **Michael Thomas** '88 are currently dancing with Alvin Ailey.

Edmund Melville '96 dances with Douglas Dunn and Dancers.

Stephanie Nugent '91 and **Eun-Jung Choi** '96 are currently with Malashock Dance and Company in San Diego.

Kim Sturm '82 is with Pittsburgh Ballet Theatre.

Kirstie Tice '91 is in the national touring production of "West Side Story."

Katita Waldo '83 continues to dance with the San Francisco Ballet and can be seen on the instructional CD "Ballet CD-Rom."

DESIGN & PRODUCTION AND VISUAL ARTS

Tim Eckel '91 was nominated for an award for excellence in production design from the Society of Motion Picture & Television Art Directors for his work in Hallmark Hall of Fame's SUMMER OF BEN TYLER, which was broadcast in December. He recently wrapped BODY COUNT in Charlotte, N.C., for which he was art director and second unit director.

Debe Hale '76 was art director for the sitcom "Life's Work," starring Larry Miller.

Donna Bost Heins '88 is acting administrative director for PlayMakers Repertory Company in Chapel Hill, N.C.

Seth Jason '86 recently moved to Silver Spring, Md., and continues to work with BASH Lighting and do free-lance work. He and Katherine Hilton have plans for a November wedding.

DRAMA

Susan Dawn Carson '78 recently appeared as Heather and Second Masseur in "Sunset Boulevard" on Broadway.

Avery Glymph '95 appears in the New York Shakespeare Festival's production of "Antony & Cleopatra" starring Vanessa Redgrave.

Atlanta's weekly newspaper, Southern Voice, recently named **Rhoda Griffis** '83 Best Actress of the Year for her performance last summer in "In Stitches."

Danny Hoch '89 is currently playing the lead role of Sonny in the "The Flatted Fifth."

Sean Kent '96 guest starred on a recent episode of the television drama "Homicide."

Preston Lane '92 was assistant director to Nicholas Martin for the Roundabout Theatre's Broadway production of

Anouilh's "The Rehearsal." Appearing in the production were **Jeff Cox** '95 and **Clay Hopper** '95.

Melanie Salvatore '95 is in Los Angeles working as assistant to Michael Lindsay-Hogg, who is directing the movie ALONE, written by Pulitzer-Prize winning playwright Horton Foote.

Kim Shipley '83 will be Gregory, the choreographer, in "Love! Valour! Compassion!" at Actors' Express in Atlanta. The play opens in May.

Gregory Vore '94 is assistant director on the new John Patrick Shanley play "Psychopathia Sexualis" that opened Feb. 11 at the Manhattan Theatre Club. The director is Daniel Sullivan, who directed "The Heidi Chronicles."

Jeremy Webb '94 recently played Mordred in "Camelot" at the Walnut Street Theatre in Philadelphia.

Robert Weldon '94 recently appeared in The Drama League's production of "Mom and the Razor Blades."

Alex Woods '94 recently played Christian in "Cyrano de Bergerac" at the Pittsburgh Public Theatre.

MUSIC

John Ellis '92 served in the Jazz Ambassadors Program for the Office of Arts America, U.S. Information Agency, spending most of September and October 1996 in Africa.

Joan Eubank '85 recently completed an extensive tour with the New York City Opera National Company, appearing alternately as the heroine Violetta and Annina in the production of "La traviata."

Kathryn Findlen '91 and '95 will receive her master's degree in vocal performance from the University of Texas at Austin in May and will be performing a lead role in "Cosi fan tutti" at the Rome Festival in Italy in July.

Jill Holmes '96 performed as Adeles in Indiana University's fall production of "Die Fledermaus."

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Inaugural Performers

North Carolina School of the Arts students and alumni performed for the inaugurations of U.S. President Bill Clinton and N.C. Gov. James B. Hunt Jr. in January.

The New Century Saxophone Quartet traveled to Washington, D.C., to perform at one of President Clinton's 14 inaugural balls on Jan. 20. The quartet, composed of four music alumni of the School, played for the Florida Ball — which, incidentally, was right next door to the Arkansas Ball, the hottest ticket of the evening.

The ensemble performed what member **Stephen Pollock** '82 and '91 called "pre-ball music," including selections from their new CD, "Main Street USA," which features works by Leonard Bernstein, George Gershwin and Morton Gould.

Afterward, the group passed the time with artists such as Kenny G, Bruce Hornsby, Michael McDonald and Sheryl Crow, who were among the multitude of headliners who performed at the balls.

"It was a real good experience for us," said Pollock, who plays tenor saxophone. The ensemble also includes **Michael Stephenson** '86, soprano saxophone; **James Boatman** '85, alto saxophone; and **Brad Hubbard** '89, baritone saxophone.

This wasn't the first time they've played for The White House. In October 1995, the NCSQ performed at a ceremony for the presentation of the National Medals of Arts. But their biggest thrill that day was a command performance for President Clinton, who invited them to the East Room for a private performance.

Back in North Carolina, ballet students **Jonathan Stiles** and **Amber Randell** performed the Sugar Plum Pas de Deux from the second act of "The Nutcracker," accompanied by the North Carolina Symphony, during an evening presentation on Jan. 10 at Raleigh's Memorial Auditorium. The event was one of several scheduled around the inauguration of Gov. Hunt on Jan. 11.

Both of Winston-Salem, Stiles is a second-year college student; Ms. Randell, a high school senior.



Music Alumnus Makes Donation To Honor Teacher

Music alumnus **Daniel McKelway '83**, who gave a master class and performed at his alma mater in January, has pledged a gift of \$1,000 per year to the School's general scholarship fund in honor of his former teacher at NCSA, Robert Listokin. McKelway was recently named assistant principal clarinetist of the Cleveland Orchestra.

THE NEXT STAGE

NCSA alumni are making news at The Next Stage Company in New York. "White People," a play by com-

pany member **J.T. Rogers '90** and produced in 1995-96, received rave reviews in a number of New York publications, was selected "Best Bet of 1996" by "Backstage" magazine and received the "Off-Off Broadway Review" Award for Excellence. **Gus Reyes '90** directed and **David Castaneda '90** designed the lighting for Next Stage's production of "2 the hand,"

a recent festival of solo theatre by women of color. And the company's Drama Ensemble was one of only a handful of arts organizations in the state to be awarded a three-year grant from the New York State Council on the Arts.



Photo: Clay Thornton

J. T. Rogers



DEATHS

Rex Rector '83 died on June 22, 1996, in Atlanta, Ga., due to complications from AIDS. Rector was the former organist-choirmaster of Rivercliff Lutheran Church in Dunwoody, Ga.

Alumnus Drops Ball ... For Times Square New Year's Eve Blast!

Do you remember where you were New Year's Eve 1997?

School of the Arts alumnus **Scott Poitras '96** does. He was on top of the roof at One Times Square in New York City, with 500,000 people below him and more than 300 million television viewers watching his work. (Talk about stage fright!)

Poitras, as it turns out, was the lucky one who got to push the button for the famous "ball lowering" ceremony, which has come to symbolize the arrival of the new year. It is conducted annually by the Times Square Business Improvement District.

Is it really a button? "It actually was," Poitras said, "a little green button that says 'Run.'"

Poitras, originally from Buffalo, N.Y., received his B.F.A. in lighting design from the School in 1996. He has worked for United Theatrical Services (UTS) of New Windsor, N.Y., since last August, and was working on a job at Hartford Stage, doing field service, when he got the call.

"My boss asked me if I wanted to push the button," he said.

United Theatrical Services built the automated system — a motorized winch unit with control system — for lowering the ball, which had been lowered manually with cables since the ceremony's inception in 1907.

"The only reason I got the job is I knew the equipment," Poitras explained. "I oversaw the installation of the winch, installed the control rack and drive rack, and set the speeds and trims.

"And it worked."

Perfectly, as a matter of fact. In 1996, before UTS ran the ball lowering, the ball was a couple seconds late to its mark. This year, UTS staged 10 rehearsals that helped get everything just right.

Poitras said he actually controlled the ball — which is 6 feet in diameter and weighs more than 500 pounds — from the top of the roof, 24 stories above Times Square, during the final 60-second countdown. In fact, he was 20 feet from the ball when it reached the gigantic "1997" sign at midnight — also the time that 3,000 pounds of confetti was released.

Alumna **Mary Katherine Vandiver '96**, project coordinator for United Theatrical Services, said the celebration organizers hired UTS to build the automated system for the ball lowering ceremony "because the show's become more sophisticated, and the technology is there."

Ms. Vandiver, who majored in technical production, also received her B.F.A. from the School last year. She is a native of Arkansas.

WANTED: OLD PHOTOGRAPHS

Remember the call for photographs in the last issue of Callboard? Well, we need more. We want photographs of people, buildings, events and performances to use in a photo essay about the School of the Arts.

We'll take good care of them and will return them when we're finished. If we use your photo, we'll send you a free copy of the book. Please date and identify people, places, events and photo credits and send them (with an explanation or a story, if you want) to Chancellor's Office, North Carolina School of the Arts, P.O. Box 12189, Winston-Salem, NC 27117-2189.



**NORTH CAROLINA
SCHOOL OF THE ARTS**

North Carolina School of the Arts
P.O. Box 12189, 200 Waughtown St.
Winston-Salem, NC 27117-2189

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Callboard

A publication of the North Carolina School of the Arts for alumni, parents, faculty and staff

School of the Arts to Implement Ticketed Commencement

Commencement for the North Carolina School of the Arts always packs the Stevens Center, and this year will be no exception. But on May 31, you'll need *tickets* to watch the high-spirited ceremony.

School officials are anticipating two historic twists this year: the graduation of the first group of students in film-making and, partially as a result, the largest graduating class ever at NCSA.

The School will allow up to four tickets for each graduating student. After students place their order for tickets, a lottery will be conducted to assign reserved seats. Any remaining tickets will be distributed to students on a first-come, first-served basis.

"Every effort will be made to accommodate the needs of graduating students and their families," noted Chancellor Alex Ewing.

Special Effort Needed to Reach Minority Students; Alumni Sought To Assist Recruiting

The North Carolina School of the Arts is making a special effort to reach talented minority students, including African-Americans and Native Americans, who are interested in training for careers in the performing arts. Under the University of North Carolina Board of Governors' general Minority Presence Grant Program, black students may be eligible for a limited amount of financial assistance if they are residents of North Carolina, enrolled for at least three hours of degree-credit coursework, and demonstrate financial need.

If you know someone who would like information about the School, please fill out and return the coupon below to: Admissions, North Carolina School of the Arts, 200 Waughtown St., P.O. Box 12189, Winston-Salem, NC 27117-2189.

If you are interested in joining the network of School of the Arts alumni in recruiting prospective students, please call the admissions office at (910) 770-3291.

NORTH CAROLINA SCHOOL OF THE ARTS INFORMATION REQUEST

Name _____

Address _____

City/State/ZIP _____

Telephone () _____

Current Grade Level _____

Interested in (please check):

- Dance
- Design & Production
- Drama
- Filmmaking
- Music
- Visual Arts
- Summer Session