

Callboard

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

A Facelift for “The Nutcracker”

Campbell Baird remembers the first time he talked seriously about designing new sets and costumes for the North Carolina School of the Arts’ annual production of “The Nutcracker.” He was attending NCSA’s 30th anniversary alumni reunion in 1996 when John Sneden, dean of the School of Design & Production, introduced him to Susan McCullough, dean of the School of Dance. It wasn’t the first time the two had met. “I used to hook you up in the back when you were a Flower,” Baird reminded McCullough. Nearly 30 years earlier at NCSA, while McCullough was dancing in “The Nutcracker” as a student, Baird was working as a student member of the technical staff.

“The School’s version is the first one I ever saw and sticks in my mind the most,” Baird said. “Every time I do ‘The Nutcracker,’ it’s either like that or not.”

Perhaps it’s more than coincidence, then, that the person who designed the first costumes and sets for NCSA’s “Nutcracker” was also Baird’s first serious mentor. Christina Giannini, niece of NCSA’s first president, Vittorio Giannini, liked Baird’s work and asked him to assist her on School projects as well as professional engagements. “In so many things I do, you can see her influence,” Baird said.

While Giannini’s costumes were refurbished from year to year, D&P faculty member Mark Pirolo designed new sets for the ballet in 1978. But 20 performances each year had begun to take their toll, so Baird was commissioned to design a whole new look.

A New York-based scene and costume designer, Baird grew up in Wilmington, N.C., and spent five years at NCSA, first in high school and then college, graduating with a Bachelor of Fine Arts in 1974. He received his Master of Fine Arts from New York University’s Tisch School of the Arts,

where he now teaches when he’s not designing around the country or working as a scenic artist for the Metropolitan Opera. The former principal assistant to the late Oliver Smith, Baird spent eight years as



New costumes for Flowers

Photo: Lenny Cohen

resident scenic designer for The Joffrey Ballet.

During his career, Baird has designed no fewer than six “Nutcrackers” (including Robert Joffrey’s, with Smith, in 1987).

This is, however, the first time he’s ever designed two at one time. NCSA’s “Nutcracker” – his seventh – was originally

slated to premiere in 1997, but was delayed because of funding problems. Meanwhile, Baird was hired to design a new “Nutcracker” – his eighth – for Fort Worth Dallas Ballet. While both designs debuted Dec. 4, 1998, the Texas company graciously moved its press opening night so Baird could be at NCSA for its premiere.

Baird set his design in Russia about 1845, during the time “Nutcracker” composer Peter I. Tchaikovsky would have been growing up. He researched photos of the Tchaikovsky family, which he used in costuming the children of Act I’s party scene. And he designed the Silverhaus house to reflect a prosperous, upper-class family.

For Act II’s “Kingdom of Sweets,” Baird’s treatment of the candy is highly stylized. Drawing from what he calls a “palatial” feel to the music, he set the magical kingdom inside a palace. Tchaikovsky’s music has always been a great influence: “I never start designing (‘The Nutcracker’) without listening to it again,” said Baird.

Finally, Baird said he wanted a lighter



Photo: Clay Thornton

Mouse heads under construction in the Dance Costume Shop



See **Nutcracker**, Page 3

Alumna Elizabeth Sobol Addresses Family Weekend

School of Music alumna Elizabeth Sobol '81 was the featured speaker at NCSA's Family Weekend, Oct. 23 and 24.

Sobol is senior vice president and associate director of IMG Artists, a leading performing arts management agency. She has been in the performing arts field for 19 years, 15 of those at the New York-based IMG, where she works with clients such as Itzhak Perlman, Kiri Te Kanawa, James Galway, Joshua Bell and Bill T. Jones. In addition, Sobol is a member of the NCSA Board of Visitors, which also met on campus during the weekend.

About 325 parents, siblings and other relatives attended the annual Family Weekend. Other activities included information sessions presented by Student Life staff, open houses in the arts schools, and conferences with General Studies faculty.



Photo: Sarah Turner

Giannini Society members got a sneak preview of the new "Nutcracker" look on Oct. 3 during the annual Giannini Gala. The program featured the collaborative talents of two of NCSA's schools: dance and design & production. Drama alumni Jay Freer and Rhoda Griffis, both '83, pictured at center with Mary and James Semans, served as master and mistress of ceremonies. Also at the gala, June Montague Ficklen of Greenville, N.C., received the 1998 Giannini Award, given annually in recognition of meritorious service to the School of the Arts.

Callboard

North Carolina School of the Arts

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The School is one of the 16 campuses 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.

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WinstonNet To Offer Students Additional Resources

With a recent infusion of \$2 million from the federal government, WinstonNet continues to expand toward its goal of connecting local schools and governments on the Internet.

A collaborative venture, WinstonNet will one day connect Forsyth County government, the Forsyth County Public Library system, Forsyth Technical Community College, the North Carolina School of the Arts, Salem College, Wake Forest University, Winston-Salem State University, Winston-Salem city government and the Winston-Salem/Forsyth County Schools. Its mission is to provide a common community-owned technology that affords all citizens of Forsyth County equal access to economic, educational and cultural resources.

Currently, 16 miles of core network links the colleges and universities and city/county government. When completed, there will be 155 miles of fiber-optic cable connecting the local participants. Students at schools that are linked will have access to online resources at each of the universities.

For more information, visit the site on the Internet: www.winston-net.wfu.edu.



Say "The Nutcracker Tree" and most people immediately think of the tree that grows – much to Clara's amazement – by leaps and bounds in Act I of the ballet. This "Nutcracker Tree," however, graced the lobby of the Stevens Center during the run of NCSA's annual production, Dec. 4-13. It was designed and decorated – using a "Nutcracker" theme, of course – by a special committee representing the NCSA Associates, in participation with the Festival of Trees benefiting Brenner Children's Hospital. Last year, dancers from "The Nutcracker" visited with Brenner cancer patients and their families after a performance. The event was sponsored by Giannini Society members Fred and Lillian Nordenholz.

Nutcracker, continued from Page 1

tonality to the production overall. That's where lighting designer John McKernon stepped in. "If anyone thinks what I'm doing for the ballet is important," Baird says, "without him, none of it works."

Another alumnus who remembers the School's "Nutcracker" as the first he ever saw, McKernon said: "It's always been kind of the Holy Grail. It's terrific to go back and revisit it."

From Falls Church, Va., McKernon studied lighting design in the School of Design & Production for three years, receiving his Bachelor of Fine Arts in 1975. For more than a decade, he has been an associate designer to Ken Billington, with whom he has

worked on many off-Broadway and Broadway productions, including the recent "Chicago" and "Inherit the Wind."



Campbell Baird

McKernon is also one of the lighting supervisors for the U.S. tour of "Riverdance," as well as the author of "Lightwright," the industry standard software for theatrical lighting designers and electricians.



John McKernon

Ironically, McKernon never worked on "Nutcracker" when he was a student – but has designed extensively for dance as a professional. This makes his third "Nutcracker."

McKernon sees his job as making "the people on stage look beautiful and the set and costumes look as the designer and choreographer envisioned." Thanks to new lighting equipment in D&P, McKernon was able "to do things we were not able to do years ago." One result is that the production is brighter than in previous years.

He said he was lucky because Baird "wanted a lot of practical lights in the show." The Act II interior palace scene, for example, includes seven chandeliers, six

Photos: Clay Thornton and Lenny Cohen



Construction and painting of the new sets and props, top and bottom, helped create the magic on stage, center.

sconces and two candelabra. "They add the twinkle and the sparkle," McKernon notes.

Another change was the addition of hundreds of lights – inside and outside – to the Christmas tree – "so that it flickers and shimmers and *dings*," he said.

Both McKernon and Baird reported positive experiences working again at their alma mater. "It's sort of like family," Baird noted. "Of course, it's the school I grew up in."



Of Angel Wings and Kokoshnics

"We've got a little problem with angel wings," said School of Design & Production faculty member Bill Volz, "Nutcracker" technical director. It was October, and the steel tubing in the wings of the new angel costumes (Act II) kept breaking.

Volz took off to see Carolyn Fay, head of the Dance Costume Shop, for a consultation.

Meanwhile, the costume shop was in the middle of fittings. Fay paused to display some of the costumes, which she described as "highly embellished and decorated, with extra dimension and sparkle."

Soon, the curtain would rise and "The

Nutcracker's" new look would be unveiled – but not without an incredible amount of hard work!



While the ballet is not a new assignment for Volz (he's been faculty

technical adviser to the production for the past seven years), this "really is a whole new show," he said.

To create that new look, D&P began work on the sets in the fall of 1997. About 90 percent of the hard scenery (the new staircase, etc.) was completed by June, and painting was done over the summer. Finishing touches and adjustments were made during the fall.

Meanwhile, the costume shop started work on the new costumes – all 177 of them – in the fall of 1996. To meet the challenge, the shop enlisted the aid of students, alumni and volunteers from community organizations such as the Winston-Salem Little Theatre, as well as a full-time milliner.

The new Russian setting was as big a change as any. The dresses in Act I's party scene now featured boned, fitted bodices instead of empire waistlines. The familiar bunny sentry became a *bear*. And almost everyone was wearing *kokoshnics* – onion dome-shaped headpieces.

"It's been said," Fay noted, "that this is a 'Nutcracker' about hats!"

Hats off to all for a job well done!

FACULTY AND STAFF NOTES

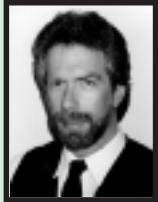
Several new faculty members have joined the School of the Arts.

* In the School of Dance: **Sean Sullivan**, contemporary dance. Formerly of the Limon Dance Company, Sullivan was on the faculty at the University of Illinois at Urbana-Champaign, where he also received his Master of Fine Arts in dance.

* In the School of Design & Production: **Dane Krogman**, film design/art direction, and **Richard Harrison**, computer-assisted drafting. Krogman has more than 10 years of motion picture art department executive experience. He has taught at Cal Poly in Pomona, the University of Minnesota, Minneapolis College of Art and Design, and College of Charleston in South Carolina. Harrison is a 1982 graduate of the School of the Arts in technical production and sound. He previously worked at Appalachian State University as technical director for Farthing Auditorium and more recently as project manager for Long Communications Group.

NCSA Names Hollywood Producer Dale Pollock As Film Dean

Prominent Hollywood film producer Dale Pollock, 48, co-chair of the producing program at The American Film Institute's Center for Advanced Film and Television Studies, became the new dean of NCSA's School of Filmmaking on Jan. 1.



Pollock is president of Peak Productions of Los Angeles and a producer with 12 feature films to his credit, including SET IT OFF, MRS. WINTERBOURNE, HOUSE OF CARDS and BLAZE. His films have received four Academy Award nominations and have

won several other awards.

Pollock was selected from more than 60 applicants in a nationwide search that began in September when founding Dean Sam L Grogg announced his resignation to take a position at AFI as director of education and training.

"I am honored and excited to be named the new dean of the North Carolina School of the Arts School of Filmmaking," Pollock said from his Los Angeles production office. "Now that its impressive physical plant is completed, my mission is to take the school to the next level, where it can become one of the preeminent film and television programs in the world. I envision the School of Filmmaking, with its committed faculty and talented student body, graduating a new generation of writers, directors, producers and technicians who will have a huge impact on art and entertainment in the upcoming century."

* In the School of Filmmaking: **Chris Hart**, screenwriting; **Renata Jackson**, critical studies; **Leander Sales**, post-production; **Julian Semilian**, post-production; and **Ron Stacker Thompson**, screenwriting. Jackson received her B.A. and M.A. in film production and film history/criticism from Penn State University and Ph.D. in cinema studies from New York University. She has taught film history, theory, and analysis at Penn State, Emerson College, The European Institute for International Communication, and New York University. Sales began his editing career as an assistant editor for Spike Lee. His credits include: SCHOOL DAZE, DO THE RIGHT THING, MO' BETTER

BLUES, JUNGLE FEVER, MALCOLM X, and CROOKLYN. Semilian began his editing career as an assistant editor on Disney's RESCUERS DOWN UNDER; other credits include LAGUNA HEAT (HBO), "Moonlighting" (ABC), "Knighttrider" (NBC), JAWS II and others. Thompson received his B.A. and M.A. from Illinois State University. He was a producer for A RAGE IN HARLEM, DEEP COVER, THE CEMETERY CLUB, SISTER ACT 2 and HOODLUM.

* In the School of Music: **John Beck**, percussion instructor, and **Marion Pratnicki**, voice. Beck received his B.M. from Oberlin College and his M.M. and Performer's Certificate from the Eastman School of Music. He has performed with the National and Baltimore symphonies, the Kennedy Center Opera House Orchestra, and the Theater Chamber Players of the Kennedy Center. Pratnicki has been a member of the voice faculty at both Indiana University, where she received her Master of Music, and at Western Michigan University, where she was artist-in-residence from 1987-90. Her performing credits include appearances with The Opera Company of Philadelphia, Hawaii Opera Theater, Opera Carolina, Indianapolis Opera, Tulsa Opera and Syracuse Opera.



John Beck

* In the Division of General Studies: **Joseph Mills**, critical perspectives and literature. He received his B.A. in English from the University of Chicago, his M.A. in English from the University of New Mexico, and Ph.D. in English from the University of California, Davis.

Several General Studies faculty members have been busy over the past few months.

Gary Mathews, Humanities, presented a paper at the annual meeting of the American Classical League Institute in San Francisco, Calif., this summer. Philosophy teacher **Richard Miller** also presented a paper at the annual meeting of the Association for Core Texts and Courses in Asheville, N.C. **Lynnda Moss**, World Studies, serves as master teacher trainer for **Richard Miller** the International Social Studies Project, a collaboration between UNC-Chapel Hill and the Southern Center for International Studies in Atlanta. She was also a participant in the summer teachers workshop at the U.S. Memorial Holocaust Museum in Washington, D.C. **Rebecca Brown**, English, currently serves as president of the N.C. English Teachers Association. And **Wanda Coyle** and **Jill Lane** spoke at the fall conference of N.C. Teachers of Mathematics.



Richard Miller

Lynn Peters, a member of the School of Music faculty, has been invited to serve on a panel awarding Fulbright Scholarships in music, specifically to string players.

Composer **Sherwood Shaffer** of the music faculty had his work "Charades" presented at the Western Slope Music Festival in Colorado; and his "Summerfare: 3 Palindromes and Dances," at the Banff Arts Festival in Canada. Recently, Israeli Radio broadcast a performance of Shaffer's "Concerto for Orchestra."

A new orchestral and choral work by alumnus **Kenneth Frazelle** '74 of the School of Music faculty was given its world premiere at the Isabella Stewart Gardner Museum in Boston on Sept. 27. Commissioned by the Gardner, "The Motion of Stone" was performed by the Boston University Chamber Chorus and Gardner Chamber Orchestra.



Kenneth Frazelle

Lesley Hunt, retired faculty member of the School of Drama, received the 1998 Marian A. Smith Distinguished Career Award presented by the North Carolina Theatre Conference. It is presented annually to an individual who has made a significant contribution to North Carolina theatre over the course of their career.

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Alumni Notes

DANCE

Liz Benjamin '83 is working as a playwright and has created "The Party," which is in development at MTV. She has also written for VH1 and most recently completed the pilot script for a drama for Mosaic Entertainment. Her plays have been developed and/or produced in New York at Ensemble Studio Theater, Naked Angels, Adobe Theater Co. and others.

Ryan Billia '96 is dancing with Smuin Ballets/SF, directed by Michael Smuin.

Jenny Blascovich '95, **Stuart Capps** '94 and **Amanda Edge** '90 are dancing with New York City Ballet as members of the corps de ballet.

Brian David Carter '98, **Jennifer Cavanaugh** '89, **Mia Cunningham** '83, **Heather Maloy** '91, **Benjamin Westafer** '91, and **Rinehart Yeager** '90 are currently dancing with North Carolina Dance Theatre.

Mindy Cooper '81, who has been performing on Broadway in the Tony Award-winning musical "Titanic," is choreographing and restaging the musical's national tour, set to open in Los Angeles in January. She also works with her husband, David Grenke, in his company, Thingseizee'm Dance/Theater. In July, the company premiered a commissioned work for the American Dance Festival in Durham, N.C.

Holly Cruikshank '92 recently performed in "Fosse: A Celebration in Song and Dance" at The Colonial Theatre in Boston.

In July, **Mark Dendy** '83 and dancers from his company helped raise money for dancers living with AIDS through the annual Fire Island Dance Festival, sponsored by Dancers Responding to AIDS.

Dale Flemming '98 performed in Dallas Black Dance Theatre's production of "The Gershwins' Miles Davis - Porgy and Bess" at The Kennedy Center's Eisenhower Theater in September.

Courtney Greer '94 appeared in "Trilogy" with Laura Dean Musicians and Dancers in Durham, N.C., in November.

Monica Johnson '91 danced at a Thanksgiving gala hosted by Dr. Maya Angelou in Winston-Salem. Johnson has danced with Dance Theatre of Harlem, Alvin Ailey and Ballethnic in Atlanta.

Daniel Kobin '81 is owner of and executive chef for Dano, a restaurant at 254 Fifth Ave., New York.

Ruth-Ellen Kroll '96 recently completed her first year with the Parsons Dance Company, including tours to Brazil and Switzerland and a world premiere at the American Dance Festival.

Chad Levy '98 is the newest member of Taylor 2, Paul Taylor's second dance company.

Jaime Martinez '80 received a "Bessie" at the 14th Annual Dance and Performance Awards at New York's Joyce Theater in September.



Jamie Martinez

Oregon Ballet Theatre premiered a new work by resident choreographer **Trey McIntyre** '87 on Oct. 16.

Gillian Murphy '96 received a prestigious Princess Grace Award this fall. She is one of five NCSA alumni who are members of the corps de ballet of American Ballet Theatre; the others are **Christopher Martin** '86, **Rebecca Massey** '86, **Erica Fischbach** '85 and **Christin Severini** '95.

Heidi Olivares '89 is currently teaching ballet for Ballet Madison in Madison, Wisc. She has danced for BalletMet of Columbus, Ohio, and Hartford Ballet of Hartford, Conn.

North Carolina Dance Theatre gave the world premiere of **Peter Pucci's** '81 new work "Midnight" in October in Charlotte, and also presented the work at the Stevens Center in Winston-Salem.

Keith Roberts '87, a principal dancer with American Ballet Theatre, danced in Twyla Tharp's new work during the company's fall season at New York's City Center.

After graduation, **Emily Salkin** '91 spent four years in Germany, performing with the Stuttgart Ballet. She graduated from the University of Wisconsin-Madison in December with bachelor's degrees in history and women's studies.

Greg Sample '98 and **Geoff Myers** '83 are dancing with Hubbard Street Dance Chicago.

Sallie Scripser '81 is president of Patrick Robinson, a designer clothing company.

Alumni Notes

According to Dance Magazine, **Deanna Seay** '89 "sparkled" during a performance with Miami City Ballet at the Saratoga Performing Arts Center in New York.

Sharon Skepple '89 danced in the New York premiere of "Nkanyit" with Garth Fagan Dance during November at the Joyce Theater.

"At 25, **Dwana Smallwood** '93 is already one of the sensations of the Alvin Ailey American Dance Theater," according to New York magazine. She was also featured on the cover of the December issue of Dance Magazine.

Kirstie Tice '91 is the program director for the Broadway Dance Project in Raleigh, N.C. She has toured throughout Europe and the United States as the assistant director for "West Side Story" and as Victori (the white cat) in "Cats." At the North Carolina Theatre, she appeared as Tiger Lily in "Peter Pan."

Mateo Torres '88 recently married dancer Claire Taber. He has danced for four years with Richmond Ballet and for four years with Nashville Ballet.

Lilyan Vigo '96 is a member of the new Carolina Ballet of Raleigh, N.C.

J.D. Wakefield '87 is studying psychology at the University of North Carolina at Chapel Hill. She danced for seven years with Pennsylvania Ballet, Milwaukee Ballet, Buffalo Ballet and Charleston Ballet.

Katita Waldo '84 was referred to as "among the standouts" of San Francisco Ballet's 65th anniversary season in the August issue of Dance Magazine.

Sandi Walker '79 is founder of the Atlanta-based dance company "Dance For Everyone." The company, composed of dancers with mental and physical disabilities and professional dancers, offers performances, classes and choreography sessions. Its goal is to provide a broad-based dance experience for people with disabilities, senior citizens and children.

Boris Willis '89, currently living in Alexandria, Va., teaches dance in Virginia and Washington, D.C. He was recently made a full-time faculty member at George Mason University, where he is working on a computer program that allows one to choreograph over the Internet

using IBM-compatible machines.

Julie Worden '91, a dancer with the Mark Morris Dance Group, was one of six athletes photographed by Annie Leibovitz for "Women's Sports & Fitness" magazine's September/October issue.

DESIGN & PRODUCTION AND VISUAL ARTS

Campbell Baird '74 was interviewed for an article called "My Old School -- Some of the Country's Top Designers Recall Their College Years" in the October 1998 edition of Theatre Crafts International.

Richard Bergstresser '90, formerly the production manager at the Dallas Theatre Center, is the new project manager at the American Conservatory Theatre in San Francisco.

Randy Carswell '87 has been promoted to director of development marketing and communications for PBS. He produces and directs industrials and marketing presentations and tours for the national office.

Brady Grogg '98 is currently a sound engineer at Arena Stage.

Brent "Mickey" Henry '94 recently completed his Master of Fine Arts in technical direction at the University of Arizona and joined the faculty at Tufts University as technical director this fall.

Frank Holliday '75 has been showing his paintings in New York (including seven solo shows), Mexico, Europe, Japan and South America, and recently had a New York Times critic "pick" for his sell-out show at Debs And Co. Gallery. He also did an Absolut Vodka ad and was added to the company's collection.

Michael Kelly '87 is currently employed as senior set decorator, Design and Production, with Walt Disney Imagineering in Glendale, Calif. He is married to **K.C. Myers** '89.

Jonathan Ledden '88 has been named director of operations at Hubbard Street Dance Chicago. **Todd L. Clark** '86 is lighting supervisor for the company.

Jeffrey Main '95 is a stage manager with Ballet Austin.

Scott Poitras '96 is living in New Jersey and is a free-lance lighting designer.

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Lake Simons '96 wrote and directed the premiere of "Inky Pod" at Fort Worth's (Texas) Hip Pocket Theatre, and is currently appearing in Richard Brautigan's "In Watermelon Sugar," adapted and directed by her father, Johnny Simons. Drama alumnus **Vincent Renard** '96 has the leading role in the play.

Christopher Sams '96 was recently commissioned to create two original paintings for the Donald Trump Organization. The paintings will be in Trump's newest building on the Hudson Waterfront and 69th Street in New York. Sams also works free-lance for the art department of New York magazine.

George Scofield Jr. '94 is working with North Carolina Dance Theatre as technical director and is also doing some scenic design work for them.

Rebecca Tam '98 is now living in Florida and working for Universal Studios.

Paul Tazewell '86 is the costume designer for George C. Wolfe's "On The Town," currently playing at the Gershwin and presented by the Joseph Papp Public Theater/New York Shakespeare Festival.

Mary Katherine "MK" Vandiver '96 is living in New Jersey and is an account representative with Rose Brand, the leading supplier of soft goods for the entertainment industry.

Angela Colter Woods '91 was awarded the Phillips Publishing Company prize for new media for her work on the team that conceived "Queue," a revolutionary web-based ticket service for professional performing arts events. The graduate team produced the project for the University of Baltimore School of Communications publications design program.

DRAMA

Adam Adams '92 wrote the book, music and lyrics for and appeared in "One Arm Red: Gospel Truth Family Hour" for the New York International Fringe Festival this summer.

Lynn Baber '81 has been appointed director of the Drama Cherub Program at Northwestern University. Until recently, she taught acting at the Chicago Academy for the Arts.

Susan Batten '87 recently founded The Southern Food Company, of which she is president.

Alumni Notes

dent. She and her husband, businessman Truitt Bell, live in Connecticut.



Erica Bradshaw

Erica Bradshaw '96 was featured in the new Arthur Miller play "Mr. Peter's Connections" with Peter Falk at the Signature Theatre Company

this summer.

Richard Corley '82 has been appointed associate producing director of The Acting Company. His production of O'Neill's "Desire Under the Elms," starring **Ashley Gardner** '83, played this summer at the Berkshire Theatre Festival.



Cassandra Creech

Cassandra Creech '92 has signed a three-year contract with CBS for its daytime drama "As the World Turns."

Leanna Croom '97 has guest starred in several television series including "Law & Order."

Catherine Dent '93 played a psychiatrist in a recent episode of NBC's "The Pretender."

Richard Fullerton '96 has recently been seen in TV movies MY STEPSON, MY LOVER, PERFECT CRIME and TARGET EARTH; feature films LAST LIVES and STONEBROOK; TV series "Legacy" and "Dawson's Creek"; and plays "Faith Healer" and "John Brown's Body," among others.

Avery Glymph '95 served as a vocal/acting coach for basketball star Dennis Rodman.



Adrienne Gould

Adrienne Gould '98 was featured in "The Matchmaker" and "The Rivals" at the Williamstown Theatre Festival this summer.

Scott Thomas Hinson '96 was seen in "A Man Called Peter" at Lamb's Theatre in New York City in October. He spent the summer as a stage hand for "Lillian," directed by **Joe Mantello** '84, at Playwrights Horizons.

Preston Lane '92 has been named artistic associate and literary manager at Dallas Theatre Center.

Jim Lauderdale's '79 "You Don't Seem to Miss Me," performed by Patty Loveless and George Jones, won the 1998 Country Music Association Vocal Event of the Year.

Lorri Lindberg '76 teaches acting at the University of North Carolina at Greensboro, where she lives with her husband, Barry Bell. Both appear frequently in North Carolina-made films and TV series.

Davenia McFadden '89 appeared on the TV series "Diagnosis Murder," which stars Dick Van Dyke.

Kelly Moore (formerly Gary Enck) '72 appeared opposite Karen Valentine in "Me and Jezebel" at The New Theatre in Kansas City. The show is slated for Sydney, Australia, in February.

Henry Pankey '70, the new principal of Durham's (N.C.) Southern High School, was profiled in the Durham Herald-Sun and the Raleigh News & Observer.

Mary-Louise Parker '86 appeared with James Garner in the TNT Originals movie LEGALESE in October, and is currently starring in "Communicating Doors" off-Broadway.

Will Patton '73 was recently seen in ARMAGEDDON with Bruce Willis and THE POSTMAN with Kevin Costner.

Joyce Reehling '71 was seen this fall in the Hallmark movie special REAR WINDOW with Christopher Reeve. Her other appearances include the film A PRICE ABOVE RUBIES, the new TV show "Trinity," episodes of "Law & Order" (her fifth guest starring role as Lt. Commander Jag) and "Cosby," and a K-mart commercial with Rosie O'Donnell and Penny Marshall.

Klea Scott '97 is now appearing as FBI Special Agent Emma Hollis on Fox's "Millennium."

Ben Sheaffer '97 and **Danny Sherman** '98 are in the Manhattan Theatre Club's production of Terrence McNally's "Corpus Christi." **Corey Behnke**

Alumni Notes

'98 and **Josh Perilo** '98 are understudies. All four were onstage together in a recent performance.

Our apologies to drama alumna **Jada Pinkett Smith** '90, whom we incorrectly listed under "Dance" in the last issue of Callboard.

Bryce Somerville '97 has joined **Wes Day** '97 as a member of Blue Man Group.



Rick Stear

'95 is playing the lead in an independent film, ASTORIA. His appearance in "Twelfth Night" at Lincoln Center was televised on PBS this fall.

Stoney Westmoreland '95 appeared in the film GODZILLA and in UPN's "Seven Days," and can be seen in many national commercials.

Jane Bowen Williams '69 is a physician, specializing in trauma, in Fairfax, Calif. She graduated from Reed College in Oregon and received her M.D. from Washington University in St. Louis.

Ira David Wood III '70 was most recently seen on University of North Carolina Television as a guest artist with the North Carolina Symphony, and in the Hallmark movie special, WHAT THE DEAF MAN HEARD. He is founder and executive director of Raleigh's (N.C.) Theatre In The Park, and invites visits to its web site at tip.dreamhost.com.

FILMMAKING

This fall, **Randy Benson's** '98 film MAN AND DOG was a grand prize winner for best documentary at IFC2000, sponsored by the Independent Feature Project and the Independent Film Channel. In addition to being accepted to screen at the Shorts International Film Festival in November, MAN AND DOG was the only student film accepted to the Doubletake International Documentary Film Festival in Durham, N.C. It also won a jury screening award from the 1998 Charlotte Film and Video Festival.

Elizabeth Carlton '97 served as the producer's assistant on the pilot for Lifetime's new series "Any Day Now" and as assistant to the producers of the Emmy Awards. **Randy**

Gambill '97 was also a researcher for the Emmy Awards.

Seth Freedman '97 is in his second season as a producer's assistant on NBC's "City Guys."

David Green's '98 film PHYSICAL PINBALL was declared a jury winner at the New York Short Film Expo. Green is also directing a new film called THE FAMILY JEWELS, a feature-length romantic comedy written by **Nate Meyer** '98. It is being filmed in Greensboro, N.C.

Brian Sides '97 has received a grant from the Arts Council of Winston-Salem and Forsyth County to pursue a full-length screenplay based on the life of painter Walter Inglis Anderson.

Also from the festival circuit, four films from the 1997 graduating class have received CINE Golden Eagle Awards. They include TARGETS by **Brandon Williams**, CHOCOLATE'S BAD FOR THE DOG by **Krista Loheed**, ABOUT FACES by **Michael Patwin**, and ALBERTA by **Chad Benton**.

MUSIC

Michael Bellar '92 and **John Wilson** '93 are members of the As-Is Ensemble, which recently enjoyed a sold-out performance at the Knitting Factory in New York and several North Carolina appearances. Upcoming engagements include the Guggenheim Museum and a tour in upstate New York. The ensemble, which recently released a CD, is working to create a national jazz/arts festival (ImproVisions) in Winston-Salem in 1999.

Cristy L. Brown '94 and **John Williams** '71 joined NCSA faculty members Marilyn Taylor and James Allbritten as soloists in Rossini's "Stabat Mater" with the Winston-Salem Piedmont Triad Symphony in November at the Stevens Center.

Guitarist **Benjamin Bunch** '70 has a new CD titled "Connections," based on music by Villa-Lobos.

Jeffrey Cowen '89 is principal violist and **Phil Wachowski** '73 is the personnel manager for the Tulsa Philharmonic.

Violinist **Richard Downs** '90 plays with the Puerto Rico Symphony.

Joan Eubank '87 recently made her Canadian debut as Gilda in "Rigoletto" for Opera

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Ontario. Prior to that she was in the national touring company of "The Phantom of the Opera" as Carlotta.



Joan Eubank

Brother **John P. Forbis** '86 is now at Holy Cross Monastery in West Park, N.Y., where he recently conducted for a Sunday Eucharist.



Tobi Foster

"Crazy For You."

Robert Franz '92 is celebrating his seventh season as music director and conductor of the Carolina Chamber Symphony. Upcoming Winston-Salem performances are Feb. 6 at Reynolda House and May 1 at Brendle Recital Hall.

Jubal Fulks '97 has received a grant from the Arts Council of Winston-Salem and Forsyth County to promote recital programs of violin and violin-and-piano works.

Pianist **Margo Garrett** '71 is on an extended concert tour this season with soprano Dawn Upshaw. A frequent lecturer in schools throughout the world, Garrett will give master classes for singers and pianists in January at the Fletcher School of Performing Arts in Raleigh, N.C.

Neal Goren '74, a member of the Mannes College of Music faculty since 1992, is music director and principal conductor of the New England Lyric Opera as well as an accompanist to such singers as Kathleen Battle and Leontyne Price.

Michael R. Granados Jr. '88 is the box office manager at the New World Symphony in Miami Beach.

Flutist **Mary Ellen Guzzio** '97 recently performed in the orchestra for the first Bahamian opera, "Our Boys" by Cleophas Adderley, which celebrates the 25th anniversary of independence in Nassau, Bahamas.

Carl Halperin '82 is currently lecturing throughout the Triangle, N.C., area on the subject of opera, and has written sev-

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eral liner notes for CDs. He recently sang in the world premiere of "The Practical Heart," an opera presented at Meredith College in Raleigh.

Ellen Hendrix '82 has joined Vision Video, the production division of James A. Fyock & Associates Inc. in Winston-Salem, as a videotape editor.

Cellist **Samuel Magill** '71 appeared with The New York Symphonic Ensemble in the 1998 Panasonic Harmony Series at Alice Tully Hall, Lincoln Center.

Aaron Mazze '98 is a new media programmer at Vision-Factory Inc. in Apex, N.C.

Pianist **Rachel Matthews** '85 performed in August at the Foothills Music Festival at Reynolda House in Winston-Salem. Her current schedule includes solo recitals in Seattle and Paris and a return engagement with the Philharmonic Northwest. She is director of the chamber music program at Academy of Music Northwest.

The New Century Saxophone Quartet has received a grant from the North Carolina Arts Council that will support the commissioning of a concerto for saxophone quartet and orchestra by Peter Schickele. The quartet includes alumni **Stephen Pollock** '91, **Michael Stephenson** '86, **James Boatman** '85 and **Brad Hubbard** '89.

John Eric Osterhoff '98 has been awarded a teaching assistantship from Arizona State

University where he is a candidate for the Master of Music Performance in 2000.

Federico Pivetta '86 was featured in "Who Could Ask For Anything More?" a concert celebrating George Gershwin's 100th birthday, in October at Salem College in Winston-Salem.

Crystal Potter '75 has just moved to Raleigh, N.C., where she is working as a legal secretary. She is looking for Triangle alumni who are interested in starting a musical group!

Elizabeth Holler Ransom '92 has been named director of education for the Winston-Salem Piedmont Triad Symphony. A member of the orchestra, she also performs with the Carolina Chamber Symphony and the West End Chamber Ensemble.

Susan Roberts '98 was Nancy in the Children's Theatre of Charlotte's production of "Oliver!" this fall at Spirit Square.

Carlos Cesar Rodriguez '87 has his first CD on a commercial label (Brios). Called "Portrait of Spain," the CD is being distributed through Tower Records and Borders Books.

Joseph Smith '66 recently edited a volume of "Four Early 20th Century Piano Suites by Black Composers" that has been published by G. Schirmer. His essays also accompany little-known pieces by various composers in a book called "Piano Discoveries," published by Ekay Music.

Wanda Steele '75 is a featured entertainer/assistant cruise director for Seabourne Cruise Line.

Christina Self Stockwell '90 is the director of choral programs for the Chicago Children's Choir. She received her master's degree from Northwestern University.

Dmitri Vorobieff '96 recently performed with the Western Piedmont Symphony in Hickory, N.C.

Jennifer Welch '97 can currently be seen in the Metropolitan Opera's "Le Nozze di Figaro" and "Die Fledermaus" and will be seen in the upcoming "Susannah." She is also covering in "Moses and Aron" and "The Queen of Spades."

In September, **Sonja Williams** '85 served as mistress of ceremonies for "Zetabration," a banquet recognizing 15 years of community service by the Mu Lambda Zeta Chapter of Zeta Phi Beta Sorority in Jacksonville, N.C.

Violinist **Sandy Yamamoto** '92 is a member of the Miró String Quartet, which won first prize in the Sixth Banff International String Quartet Competition. The Miró members are serving as teaching assistants to the Juilliard String Quartet, and will give their New York debut concert on March 23, at Alice Tully Hall. The ensemble recently recorded a piece by Gunther Schüller with Bridge Records.

Faculty, continued from Page 4

Jeffrey Lewis, faculty member in the School of Drama, was the musical director for the tour of "Master Class" to Schenectady and Albany, N.Y.; Wilmington, Del.; Toronto, Canada; and the Papermill Playhouse in New Jersey.

Warren Conover, assistant dean of the School of Dance, worked with Hubbard Street Dance Chicago this summer at the Festival of Two Worlds in Spoleto, Italy, and Cologne, Germany. In October, he joined them for an East Coast tour.

Melissa Hayden, School of Dance, staged George Balanchine's "Serenade" in October for Carolina Ballet's inaugural season. NCSA students also danced as members of the corps de ballet.

Violinist **Kevin Lawrence**, a faculty member in the School of Music, received a grant from the Arts Council of Winston-Salem and Forsyth County to produce a CD of three sonatas from the early 1900s that have not previously been recorded.

Retired Campus Police Officer **Billy Logan** received a plaque from the NCSA Police Department on Oct. 1, recognizing his 28 years (1970-98) of dedicated service.

DEATHS

Martin Sokoloff, former administrative director and later vice chancellor for arts and academic programs at NCSA from 1970-1985, died this fall. A memorial service was held Oct. 3.

Alumni Collaborate Professionally

A number of NCSA alumni have been getting together in New York and other cities to create art. Just recently, 1997 drama alumni **Nick Battiste**, **Wes Day**, **Colin Hurd**, **Ben Sheaffer** and **Bryce Somerville** formed the "Trouble Squad" at Caroline's Comedy Club in New York. Appearing as the "Tatung Heat Devils" were 1995 grads **Benim Foster**, **Avery Glymph**, **Clay Hopper** and **Chris Sheih**, and **Sean Kent** '96.

Also in New York, Incite Productions was recently founded by 1997 grads Miky Wolf (artistic director) and **Jonathan Frappier** (managing director). This fall Incite presented "Sight Unseen," featuring Battiste, **Michael Bannigan** '95 and **Elizabeth Van Meter** '97. Designers included **Zeke Leonard** '97 (set), **Al Crawford** '97 (lighting) and **Brett Jarvis** '97 (sound), and **Alaric E. Hahn** '97 was the production stage manager.

Golden Mean, an independent development company in California, is led by drama grads **John Patrick Langs** '96 (artistic director) and **Stoney Westmoreland** '95 (associate artistic director/executive producer). The company recently presented "a drift through Tennessee," directed by Langs and **Shawn Tolleson** '96, featuring **Klea Scott** '97, with scenic design by D&P grad **Brian Bembridge** '97, and choreography by dance grad **Kelly Parsley** '94.

New "Nutcracker" Features Dance Alumni

Through the years, several NCSA alumni have returned to the fold – if only temporarily – to grace the School's stage once again and dance guest roles in "The Nutcracker."

This year, a number of alumni returned to dance guest roles in the newly refurbished production. For the Dec. 4 gala benefit performance, **Gillian Murphy** '96 of American Ballet Theatre appeared as the Sugar Plum Fairy; and **Christopher Anderson** '82 of San Francisco Ballet, as Her Cavalier. **Isaac Stappas** '99 of ABT's Studio Company was the Snow King, and **Rick McCullough** '69, assistant professor of dance at the University of North Carolina at Greensboro, was Dr. Drosselmeyer. In addition, **Frank Smith** '69 and **Melinda Lawrence** '69 of the School of Dance faculty portrayed Dr. and Mrs. Silverhaus.

Murphy, Anderson and Stappas also performed Dec. 5 and 6. And **Gabor Szigetl** '93 of the Hungarian National Ballet danced the Cavalier Dec. 10-12.

Callboard

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



Photos: Clay Thornton

Construction is well under way on two buildings currently taking shape on the northern end of the campus. The School's new Fitness Center (large photo), a free-standing, 19,000-square-foot facility, will include an indoor swimming pool, a cardiovascular machine area, a free weights and Nautilus area, an aerobics class area, and a full-court gymnasium when completed next spring. Much of the work this fall has been underground, digging the pool and laying specialty piping. Nearby is the School of Filmmaking's newest instructional building (small photos), which is located at the northern end of the Studio Village's Main Street. It will provide additional classrooms, faculty offices and the film school's New Media Lab and Art Department, and is also slated for completion next spring.

In the Students' Corner: **FOOD** Can't Live Without It ... Sure Unhappy With It!

Students complain about food – what's new? Parents spent a good deal of time doing the same during Family Weekend. NCSA students have a history of being dissatisfied with food providers over the years. Does that mean NCSA students are just a bunch of whiners? Not exactly.

Our students are expressive and discerning: They know quality and nutrition, and they seem to have a larger interest in vegetarian and vegan entrees than some schools. Most significantly, they eat more meals on campus per week than any school we know of and have the least alternatives near campus.

Students tell us that they don't like the hours, the Snack Bar, the quality and selection of the food, the limited option of meal programs. (Need I say "etc.?"?) Some are very specific and write us about food items, personnel, spice choices, the "grease quotient," the cereal and ice cream selection. The comments board is full of suggestions and feedback. You should know that some students actually like the food! Most are in the middle, however, and the middle is bored.

When students eat so many meals in the same location, ARAMARK can only rotate so many options past them. When students are required to stay here every weekend for crew and rehearsals, it's a problem.

For years we have had food committees. And when I say "we," I mean it. The High School Advisory Board, the dorm councils, the town meetings and the Student Government Association – as well as the administration and faculty. They have struggled economically, gastronomically and psychologically. One of the problems is that it has been difficult to sustain student input in these groups. We need students to hang in with us and not just list grievances ... but help us with the choices.

Economics dictates many things in our lives; food is a big one. Here are some of the most basic ingredients to our contract and the limitations we place on ARAMARK (and ourselves):

- **Hours.** Our students demanded that the salad bar be open all day, that we accommodate the early risers as well as those who need meals after rehearsals and, because of the small size of the Cafeteria, that we offer the Full Luncheon Monty, or FLM, from 11 a.m. to 1:30 p.m.
- **Selection.** Our students demanded that we have a sandwich/deli bar, vegetarian bar, two hot meat items and a hot vegetarian entrée two meals each day. Later, students asked for more, so we opened the soup bar and the yogurt bar, and added eight ice cream options.
- **Economies of scale.** We have fewer than 500 students on the meal contract. We are the smallest ARAMARK contract and by far the smallest of the UNC schools. To maintain the variety of options, extended hours (including lunch boxes for film shoots), a viable Snack Bar, and still be responsive to students who wish to remain kosher or attempt a vegan diet, we push the tray to the limit, so to speak.

- **Wages and hours.** Food workers are among the lowest paid in today's workplace. As a result, absenteeism is a problem for ARAMARK. It affects line efficiency, quality and worker morale. It is a constant struggle.
- **Branding.** Students all across the country score high satisfaction when their campuses "brand" on campus, bringing Pizza Hut, Burger King or Subway into the food plan. For the same product, purchased from the same purveyor and served by the same personnel, you are allowed to pay an additional 10 percent! All for a label, a napkin logo, and the illusion of being at the mall. It's a choice many campuses are making against their economic will, but in the interests of student satisfaction.

Choices. Many of the students' complaints are quite fair. The ARAMARK challenges are equally real. It may surprise some students, but ARAMARK listens. For the record, ARAMARK is a huge company and they don't like kids telling them, their parents or their clients that the food is not good. They go out and do something about it. Last summer they sent one of their employees to "chef's school" specifically to learn more vegetarian entrees. (He brought back 42 – love that tofu!)

They know students don't like the Snack Bar so they brought in ARAMARK Design Solutions to assist in the Commons renovation project. Aside from giving students patios from which to eat outdoors, they may "brand" with Chick Fil A, Krispy Kreme and others to give a much different feel when we reopen.

ARAMARK also heard students about variable meal options, and this year college juniors and seniors in-residence can elect a 10-meal program. They know high school students and others want it now, too! But, there are still tough choices left to make, and students can help them.

Fewer hours could mean more money for food variety or possible exchange options in the Snack Bar. Less selection and variety could mean more hours or more variable meal options for all students. Branding could help some students and do nothing for vegetarians while driving everyone's costs up.

This is tough stuff. ARAMARK is pleased to work with NCSA to set up student participation in these difficult planning decisions. They cannot operate at a financial loss, yet they know their contract will be challenged if they cannot please the School.

Here is what we tell students: If you really want to get involved, see Jean Ann Wood about a time you can regularly meet to provide ideas and feedback with fellow students on the food committee. If you have tried this and remain frustrated, call Barbara Pace, director of purchasing, at 770-3319 or Joe Dickson, vice chancellor for finance and administration, at 770-3301 to offer up some of the tough choices you would make in the contract. If you don't have time (and most of you do not), keep writing Jean Ann on the comment board and give us your suggestions. We will not give up on good ideas!

William R. Donohue (donohb@ncarts.edu)
Vice Chancellor for Student Life

Bill Donohue

STUDENT GOVERNMENT ASSOCIATION NEWS

The NCSA Student Government Association is already hard at work with many new and exciting endeavors. SGA has picked up the “Town Hall” meeting structure from last school year as the basis for the organization’s structure. The “Town Hall” meetings are held once a month to address issues and concerns that the



Barclay Stiff

student body is currently facing. This allows every student to have the opportunity to voice his or her concerns.

Time is so often the most difficult thing to control as a student at NCSA. There are so many competing events and activities that it’s hard to keep up with them all. That’s why the SGA has established a phone line called the “I” Line. Available 24 hours a day, the “I” Line (631-1553) gives students up-to-date information about campus events, offerings at local movie theatres, and other community events of interest. By calling the “I” Line, students can choose a day of the week and hear a recorded message about that day’s events. The “I” Line also includes an option in which students may voice their concerns and opinions, which are then delivered to the respective departments and are subsequently addressed at the Town Hall meetings.

This year the SGA includes three executive vice presidents. They are: Lindsay Davis, a junior in contemporary dance; Ryan O’Gara, a junior in lighting design; and Jason Weeks, a freshman in stage management. The SGA is always available to hear concerns and comments. Together, with the help of the NCSA student body, we hope to make the NCSA campus a united community.

Barclay Stiff, SGA President

[Editor’s Note: Stiff is a junior in stage management. This is his second term as president.]



NCSA students dressed up for the Rockin’ Rasta Pre-Halloween Bash and Costume Party on Oct. 30 at the Vintage Theatre in Winston-Salem. Partyers danced the night away to Appalachian reggae and enjoyed mocktails and smoothies – but no alcohol. The party was one of several events sponsored by the School’s Alcohol and other Drug Abuse Prevention Team, or ADAPT, to mark Alcohol Awareness Week. Other activities included a forum on drug abuse and a day of abstinence from caffeine, nicotine or alcohol.

STUDENT NOTES

Bruce Cole, a student in the School of Film-making, is a winner of a Ruffin/Edwards Academic Development Scholarship, sponsored by the Durham Housing Authority. The scholarship goes to young people in public housing who have been accepted into a college or university. It is named after Benjamin S. Ruffin, former housing authority board member and new chairman of the University of North Carolina Board of Governors, and Daniel J. Edwards, former Durham mayor.

School of Dance students **Summer Belnap** and **Rene Archibald** participated in the American Dance Festival in Durham, N.C., this summer. Belnap’s performances in Inbal Pinto’s “Freida and Rosa” drew notice in The New York Times, the Raleigh (N.C.) News & Observer and Durham’s Herald-Sun.

Alice N. Wood, School of Music, has been named a semifinalist in the 1999 National Merit Scholarship Program. Semifinalists represent less than 1 percent of each state’s high school graduating class. **Katharine B. Pyle**, School of Dance, was named a commended student in the competition.

Call Boxes Add to Campus Security

Security is a big issue on college campuses these days, and nowhere is it more important than NCSA. With one-third of the student body of high school age, the School has the added responsibility as stand-in parents for those 18 and younger.

Now there is an additional safety feature at NCSA: Nine call boxes have been installed on the campus, giving instantaneous, around-the-clock emergency access to campus police officers.

“It provides a faster way to get in touch with us and is also a deterrent to crime,” said Campus Police Chief Ben Sutton. Students are less than a minute away from help “because these boxes are placed in strategic locations.”

And, because they are marked by blue lights, they are high visibility and easier to locate than the old red emergency phones.

Some of the red phones have been lost to construction, Sutton said, while others in the residence halls will be phased out. Every room now has a phone line with emergency access.

The new emergency call boxes, which cost about \$3,700 each, are also in use at other college campuses, including Wake Forest University and Winston-Salem State University. While some are hard wired and others have solar-powered panels, all have batteries that allow the boxes to work in the event of a power outage.

Sutton noted that once a box is activated, the blue light begins flashing – which could scare away a person with criminal intentions.

And just having the blue lights on the call boxes seems to be a deterrent. Sutton said that since the boxes have been added on campus, only one break-in has been reported in the parking lots.

