

# NCSA students honored at annual Awards Day

More than 100 returning, graduating and entering students at the North Carolina School of the Arts received scholarships and/or commendations at the annual Awards Day Convocation held Wednesday, May 14, in the school's Crawford Hall.

Endowed scholarships totaling approximately \$96,000 were awarded on the basis of merit during the ceremony. Additional

scholarships and student aid will be awarded this summer at NCSA based on merit and financial need.

Among the scholarships presented were four Terry Sanford scholarships. Given annually to entering students at NCSA, the scholarships pay the full cost of college or high school for one year and are awarded on the basis of talent, skill and potential for

professional success.

The recipients were chosen after taking part in auditions for admission to the School of the Arts.

Chancellor Jane E. Milley led the convocation, which was attended by the student body, faculty and staff.

She praised the students and urged them to keep the en-

thusiasm they have shown in their studies and in their performances.

Following the convocation, students, faculty and staff members attended an all-school cookout, of which Dr. Milley was the hostess. The day's activities culminated with a softball game which pitted faculty/staff members against students.



## Local women attend leadership development seminar in Raleigh

Several local women recently attended the Leadership Development Seminar for Minority Women held at North Carolina State University.

The seminar was sponsored by the school's division of lifelong education. The statewide adult education service links the university, its scholars, research and resources with the people and the communities of the state.

Short courses were offered to help each woman pursue her intellectual and cultural interests, her career advancement, unders-

tand her public responsibility and learn about educational services for government and voluntary agencies.

The keynote speaker at the luncheon was Dr. Beverly W. Jones, associate professor in the department of history at North Carolina Central University. Her topic was "Empower Yourself and Others."

Group sessions on managing family and work were presented by Sylvia Cole. Other speakers included Dr. Carolyn Love, Dr.

Bertron D. Haywood, Ralph and LaMonica Mitchell and Dr. Theresa Hayes.

Local residents attending were

Martha Jones and Marilyn Springs.

Dr. Brenda Allen presided at the luncheon.

## Sadler

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profession, fostering a spirit of sisterhood among teachers and encouraging youth to attain higher levels of education and character.

The organization continues to be dedicated to the task of training youth to cope with problems

in today's world.

The president of the local chapter is Beatrice Watts.

The Founders' Day chairman was Mattie Mae Alexander, and the co-chairman was Ann Motz, who is also the chapter's vice president.

## Close-Up

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background plays a big part in the targeting of her work.

"I create my work especially for black people and Mexican people and anybody else that's interested," she says.

Miss Catlett became a Mexican citizen in 1963. She made her first trip to the country in 1946, when she received a Rosenwald Fellowship. She says she fell in love with the country and a Mexican artist and decided to stay.

"I went to Mexico and worked with the print makers, fell in love, got married and stayed," says Miss Catlett, pausing to note a point in Spanish to her husband, Francisco Mora, also an internationally known artist. "I went to Mexico because I was interested in the Public Art Movement, which included printmaking and mural painting.

"Mural painting is public because it's in a public building. Printmaking is public because it can be exhibited in a lot of places. The movement grew out of the Mexican Revolution."

In a 1975 interview with Raquel Tibol titled "The Work of Elizabeth Catlett," the artist further explained her association with Mexico and the Mexican people:

"I feel closely identified with the black liberation movement. ... I want to let the Mexican people know how the blacks seek to establish their dignity, their self-respect. I feel that it is right for me to express my black experience in Mexico in the same way that I relate my Mexican experience in the United States."

Miss Catlett's fellowship project was a 1946 series on black women. She designed the exhibit to be shown in the South, where, she says, "there weren't any

black cultural centers, and black people couldn't go into the museums."

Having finished the first set of repairs on the King bust, Miss Catlett trades the glasses she uses while sculpting for another pair and settles in to discuss conditions facing black artists today.

In the 1960s, during a speech at Howard University, Miss Catlett encouraged black artists to "take our paintings and prints and sculptures not only to Atlanta University, to the art galleries and to the patrons of the arts who buy them; let us exhibit where Negro people meet -- in the churches, in the schools and universities, in the associations and clubs and trade unions."

Asked if opportunities for black artists to exhibit their works have improved in the last two decades, Miss Catlett acknowledges that conditions have improved but says they are still less than ideal.

"It's not as difficult now as it used to be for black artists to get their works to their people," she says, pausing to think her thoughts through. "Now, there are black cultural centers that exhibit black art, but it is still difficult for black artists to get into the 'mainstream.' In New York they have their own quota of black artists. They're concerned with what is going to be profitable."

Her own works, she says, have been influenced by African art, particularly her sculptures. It is the form in African art that she most admires, and she says that African "woodcarving is the best in the world."

She says her works also reveal her fondness for pre-Colombian art and pre-Hispanic sculpture.

Both, she notes, show "very strong emotions through form instead of through details."

Her expressive pieces on black women are inspired from deep within, and Miss Catlett freely admits her enthusiasm for creating tangible expressions of the qualities she has found in black women.

"Many of my works illustrate black women," she says. "The qualities I try to show are dignity, beauty and strength."

These qualities, as well as Miss Catlett's apparent admiration of black women, are evident in many of her works.

"Glory," a bronze portrait head, is reminiscent of ancient Egyptian queens. "Maternity" is an abstract black marble piece that depicts a child, carved separately, encompassed in his mother's body.

Although she has no favorite work of her own, except "always the next piece," Miss Catlett says museums seem to have chosen her "Sharecropper" piece as a favorite.

Following a trip to New York, Miss Catlett and her husband will return to Mexico, where she will begin work on several commissioned pieces.

The Detroit chapter of Delta Sigma Theta Sorority has commissioned Miss Catlett to sculpt a 10-foot image of Sojourner Truth, a project she says she is "very excited about."

She has also been commissioned to do a piece for Spelman College.

Miss Catlett and her husband have three sons and five granddaughters. While she enjoys time spent with her family, "retirement" is a word she scoffs at.

"No, I'll never stop working," she says, laughing deeply at the

## Robinson

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party game? Can any black political leaders hold their heads up without shame when nothing significant has been done to insure the black citizens participate in the apparatus of both parties, the nominating primaries of both parties and the candidacies of both parties' candidates?

I say their shame should be unending.

Several steps must be taken if we are to maximize our community's political influence. First, black political leaders must decide that leverage can be gained to influencing both parties instead of being ignored by both. Second, a third of those leaders should switch parties and become active in the Republican Party leadership through the vacant seats on the party's executive committee reserved for black precincts.

Next, 4,000 black voters in Forsyth County need to be put on the Republican voting rolls. Finally, these new Republicans need to get behind the candidacies of those who address the concerns of our community.

Frankly, I am not going to hold my breath. However, should the above scenario ever come to pass, our community would greatly increase the dialogue

necessary for political influence, both parties would scramble for black support and that scramble will result in substantial political influence in both parties.

If we allow others to choose candidates and policies for either party, then we deserve only what we have received thus far. Nothing more. Political irrelevance is only one step removed from political extinction.



## Taking Steps

Members of the Just Us Ladies Club recently donated a finished walkway to the Prince Hall Masonic Temple. Pictured, left to right, are Jessie Burton, Levonia Smith, Dorothy Witherspoon, Lula H. Jenkins and Jessie Landingham. Not pictured is Ruby Toney (photo by James Parker).

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