

# Arts



## School Of Arts Auditions In Charlotte



The auditions are scheduled for Feb. 27 in Charlotte. A subsequent regional audition site will be in Hendersonville on March 5. These auditions are part of a regional effort to attract talented students from across the state to NCSA.

Auditions traditionally are held on the NCSA campus in Winston-Salem throughout the school year. Dates for off-campus auditions vary according to discipline.

"As in years past, we've scheduled these regional auditions across the state in order to enable prospective students to audition at locations closer to their homes," said Edward T. Brake, executive director of enrollment and admissions at NCSA.

"By bringing our auditions to these different parts of the state, we hope to reach all talented students who are seeking a professional career in their art form," Brake continued. "We want to strongly encourage these North Carolina residents to consider the wonderful opportunity that exists for them at NCSA."

Students interested in audi-

tioning must make arrangements in advance with NCSA's Admissions Office. Applicants will be given an audition time and site when they contact the Admissions Office at P.O. Box 12189, Winston-Salem, N.C., telephone (919) 770-3291. Applications must be received at least two weeks prior to the scheduled audition date.

Auditions for NCSA's training program in music (high school and college) will coincide with the NCNB 1988 Music Competition's preliminary auditions. Those auditions will be held in Charlotte, Edenton, Fayetteville, Hendersonville, Marion, Wilmington, Wilson and Winston-Salem on Feb. 20. Students who audition in these cities also will be considered for the NCNB Music Competition scholarships.

The NCNB Music Competition awards cash scholarships totaling \$24,000 for instrumentalists and/or vocalist to study at NCSA. Students interested in auditioning for the music program should contact the NCSA Admissions Office for more information.

## RHAC Come See Me!

By Vicki Huggins Cook  
Special To The Post

A sidewalk art show is being planned for downtown Rock Hill, April 16-17. According to Vicki Huggins Cook, Director of the Rock Hill Arts Council, "Main Street Scene" will be the first outdoor art exhibition sponsored by the Arts Council.

"We wanted to have a special event during our City's Come See Me Festival. Something to get people downtown, an activity appropriate for our new facility," Ms. Cook commented, referring to the city-owned Federal Building which now housed the Arts Council offices. "What better way to showcase this historic building than to have artwork displayed all around it?"

She continued, saying, "Our business partners are eager for the show to succeed and they have contributed over \$3,000 to be awarded in prizes to artists competing in the juried section of the show."

The downtown art show is open to North and South Carolina artists 18 and older. There are four categories: Paintings, oils and watermedia; Drawing and Printmaking, Handcrafted Art and Sculpture, Photography.

All work must be original and exhibited by the artist. Handcrafted art must not be made from kits.

To qualify for the juried section and be eligible for awards, artists must submit 3 slides or color photographs of work comparable to the work they plan to show. Applications must be accompanied by two checks: \$10 for application/jury fee and \$30 to reserve space.

Participants in the non-juried section do not have to submit slides and do not pay the \$10. For more information or to receive an application, write or telephone: MAIN STREET SCENE, Rock Hill Arts Council, P. O. Box 3635, Rock Hill, S.C. 29731; area 803-328-2787.

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## Hometown Honors

By Louise Pettus & Ron Chepesluk  
Special To The Post

Beside the courthouse on Main Street in Lancaster, S.C., there is a brick wall decorated with likenesses of five Lancaster natives, each of whom achieved great fame. The portraits are displayed in the following order: Andrew Jackson, Dr. J. Marlon Sims, Col. Elliott White Springs, Nina Mae McKinney, and Gen. Charles Duke.

When the mural was unveiled, the artist, Ralph Waldrop, said that Nina Mae McKinney represented two minorities: Blacks and women. That is true, but she is quite deserving of a place on the wall on her own merits.

Nina Mae McKinney was an international figure as an actress, singer, and band leader.

Her given name was Nannie Mayme McKinney. Her parents, Hal and Georgia McKinney, moved from Lancaster to New York City and left the child with her aunt, Carrie Sanders.

"Aunt Carrie" lived in a small apartment in the back yard of Col. Leroy Springs, father of Elliott White Springs. Aunt Carrie worked as a cook and housekeeper for the Springs family.

As soon as Nannie Mayme was old enough, she ran errands for Mrs. Lena Jones Springs. She attended school in Lancaster but did not graduate.

Apparently, her mind was not on school. While a teen-ager, Nannie Mayme left Lancaster to join her parents in New York City.

Choosing Nina Mae as her stage name, she managed to get a job as a member of the chorus in "Blackbirds," a Broadway play. Her performance caught the attention of King Vidor, famed MGM producer, who starred her in "Hallelujah," released in 1929.

It was the first all-black sound feature. The movie houses billed the film as "a story of murder

and redemption in the Deep South." The melodrama was not widely acclaimed at the time, but movie historians now see it as an interesting introduction to black theater. One critic described "Hallelujah" as having "a crude power."

Her first film gave Nina Mae McKinney the opportunity to appear in a number of others, including "Safe in Hell," "Sanders of the River," "Dark Waters," and "Pinky." "Pinky" is considered Nina Mae's best movie.

Nina Mae McKinney was also on the stage. At the Apollo Theater, Harlem's only all-black theater, Nina Mae played Jeane Eagel's role in "Rain."

In an Elliott Springs scrapbook there is pasted a newspaper clipping (dated December 28; no year given but probably around 1940) about a scheduled performance at the Columbia Township Auditorium. The story was headed "Old Folks Home Benefit Dance This Evening." Nina Mae McKinney and "her famous orchestra" were to perform for Jaggers Old Folks Home, "a charitable institution for old Negro folks." An ad for the benefit described Nina Mae as "America's No. 1 Swingheart!" A section of the auditorium was reserved for white spectators.

Nina Mae McKinney could have become one of America's enduring performers. She had the talent and the beauty. Her problem was that her skin was too light to fit into the black woman stereotype of the 1930s. Realizing that the doors to true stardom were barred in Hollywood, Miss McKinney took her great talent to Europe, where she became known as the "Black Garbo."

In the 1950s and 1960s in Athens, Greece, Nina Mae McKinney was known as the "Queen of Night Life." Some time in the late 1960s, she came back to New York City but did not perform. She died a few years later, but has not been forgotten in Lancaster, her home town.

## How Harry Mayo, Jr. turned rust into gold...legally.

It all started with some rusted steering wheels. Harry Mayo, Jr. saw a batch of damaged wheels, waiting to be retooled, rusting outside an auto plant and had a brilliant idea: If he could make them rustproof, retooling would be easier, and he could make some money.

Of course, Harry had no idea how to do it, but that didn't stop him. He put together a team of amateur chemists from a local university and, after many disappointing experiments, they developed a formula that did the job. Today his company, Mayo Industries, supplies over \$3 million worth of parts to several General Motors divisions.

This proves two things. That nothing can stop a person who refuses to stop, and that General Motors wants to do business with people like Harry Mayo, Jr. Last year we spent over a billion dollars with minority suppliers. We've also placed nearly a billion dollars in minority-owned banks, and established scholarships at minority colleges and universities.

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