

# The Kennedy Center



JUNE 2001

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COVER PHOTO: Backstage with Dance Theatre of Harlem. Photo by Carol Pratt.

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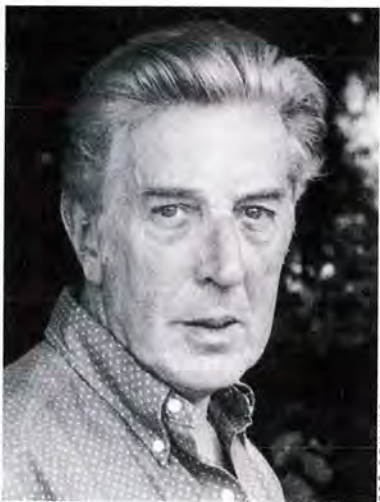
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# Royal Heritage

The Kennedy Center presents the Royal Ballet in a tribute to Founder Choreographer Frederick Ashton and in a collaboration with the cutting-edge Random Dance Company. BY DEBORAH BULL

Sir Frederick Ashton is often described as the architect of the “English style.” In these days of globalization—as evident in ballet as it is in commerce—it is rare to be able to speak of something as unmistakably English. But if anything in dance conveys the essence of William Blake’s “green and pleasant land,” it is Ashton’s choreography. The 56 ballets he created on British dancers, in a career spanning almost 60 years, had a tremendous influence on the distinctive Royal Ballet style. Accordingly, Ashton’s work forms the centerpiece of the company’s visit (June 5–10) to the Kennedy Center this month.

Paradoxically, this most English of choreographers was not born in England, but in Ecuador. It was in Peru, where he was brought up, that he saw Anna Pavlova perform—a life-changing experience which revealed to him his vocation and sealed his fate. First, though, he had to endure English public school and an ill-fated attempt at a career in business. But his artistic ambitions remained undimmed, and it was while enduring office life in London that he began to study ballet—secretly, at first—with Léonide Massine, the choreographer who had taken Nijinsky’s place in Diaghilev’s Ballets Russes. After Massine, he moved on to study with Marie Rambert, another former Diaghilev dancer and a pupil of the great Italian ballet master Enrico Cecchetti. It was Rambert who encouraged him to choreograph; his first ballet, *A Tragedy of Fashion*, was staged in 1926, when he was just 21. Only photographs



Sir Frederick Ashton

ZOE DOMING

remain—with Ashton himself in the role of the tailor—but this slight, chic piece marked the beginning of a collaboration with the designer Sophie Fedorovich which led, 20 years later, to the ballet many see as the embodiment of Ashton's style, *Symphonic Variations*.

Ashton's first work for Ninette de Valois' fledgling company, the Vic-Wells Ballet (precursor of the Royal Ballet), debuted in 1931. He joined the company as dancer and choreographer in 1935 and contributed, over the next four decades, up to four ballets every year, many of which survive today. In 1952 he became associate director of the Royal Ballet, succeeding de Valois at the helm in 1963 and finally retiring in 1970. He continued to create beyond his official retirement, including two enduring favorites: *A Month in the Country* for Lynn Seymour and Anthony Dowell in 1976, and *Rhapsody* for Lesley Collier and Mikhail Baryshnikov, to mark the Queen Mother's 80th birthday in 1980.

Throughout his career, Ashton worked intimately with the dancers of the Royal Ballet, honing his choreographic voice and, at the same

**Sylvie Guillem  
in *Marguerite  
and Armand***



BILL COOPER



time, nurturing generations of artists who could display his work to perfection. He occasionally accepted commissions from abroad—including *Les Illuminations* for New York City Ballet—but aside from these few excursions, his creative life was with the Royal Ballet. Ashton's style is unmistakable: fleet, filigree footwork combined with generous *épannement*, lyrical *ports de bras*, subtle musicality, and sunny flashes of wit.

The works to be presented at the Kennedy Center—five ballets in six days—each demonstrate a different aspect of Ashton's genius. Spanning 36 years, they range from the sparkle of *Les Rendezvous* (1935), the serenity of *Symphonic Variations* (1946), and the bucolic charm (and pantomime humor) of *La Fille mal gardée* (1960) to the tragedy of *Marguerite and Armand* (1963) and the elusive mystery of the *Thaïs pas de deux* (1971). In each ballet, there are echoes of the legendary Royal Ballet dancers who created the leading roles: Alicia Markova, Margot Fonteyn, Rudolf Nureyev, Antoinette Sibley, and, of course, Anthony Dowell. Few dancers have encapsulated Ashton's style in the same way as Anthony Dowell, and

Ashton's style is unmistakable: fleet  
footwork combined with subtle musicality  
and sunny flashes of wit.

it is entirely fitting that in Dowell's final season as artistic director of the Royal Ballet, Washington should be enjoying these works on which Dowell built his career.

Despite its rich heritage, the Royal Ballet has never rested on its considerable laurels; while celebrating its Founder Choreographer, it is also keeping an eye on the future. Upstairs in the Kennedy Center's Terrace Theater, dancers of the Royal Ballet are performing in *Duo:logue*, presented in collaboration with Wayne McGregor's Random Dance Company. McGregor is one of the U.K.'s leading contemporary choreographers; his fast articulation of the human body's potential for movement and his groundbreaking use of technology mark him as a major choreographic force. His first work for Royal Ballet dancers, *Symbiont(s)*, was created off-schedule—McGregor and his dancers worked on their own time, unpaid for rehearsals and performances—through the Royal Opera House Artists' Development Initiative, but despite its humble beginning, it won the 2001 Time Out Award for Outstanding Achievement in Dance. The ADI program was created to facilitate exactly this sort of collaboration: across different techniques, beyond perceived boundaries, and between small-scale companies and the large institution that is the Royal Opera House. *Duo:logue* provides a rare opportunity to see 18 of the U.K.'s best classical and contemporary dancers onstage together. With Ashton in the Opera House and McGregor in the Terrace Theater, the Kennedy Center is hosting a veritable movable feast.

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*Deborah Bull is a principal dancer with the Royal Ballet and Director of the Royal Opera House Artists' Development Initiative. She has published two books and written and presented several programs for BBC television.*

# Carnal Knowledge

The Almeida Theatre brings Frank Wedekind's *Lulu* to the Kennedy Center (June 16–July 15), with rising star Anna Friel in the title role. BY MATT WOLF



**Alan Howard as Franz Schoningh and Anna Friel in the title role of *Lulu***

erotic quest until she is ensnared by that ultimate seducer, death.

Small wonder that her story inspired Alban Berg's landmark 1937 opera and a classic film, *Pandora's Box*, which made an instant screen legend out of its Lulu, Louise Brooks. London's Almeida Theatre has twice mounted the play over the past decade, with two different versions of Wedekind's sprawling fin de siècle text. The most recent staging, in March, opened the powerhouse theater's startling new north London space, situated minutes away from King's Cross, a rough-and-tumble area of the very sort where Lulu's life ends at the murderous hands of Jack the Ripper. This is the production that arrives this month at the Kennedy Center, for its only American engagement.

"*Lulu* is a very, very difficult play," acknowledges its latest director, Jonathan Kent, whose previous directorial forays to the United States have brought Tony Awards for Diana Rigg (in *Medea*) and Ralph Fiennes (in *Hamlet*). Co-artistic director with Ian McDiarmid of the Almeida, Kent talks of the text as if it is an unruly child: "It's not a neatly tailored little play

that can come in and zap its way through; it's absolutely monstrous to put on—it needs controlling and disciplining.” Just how monstrous was borne out by the fate of the Almeida's prior version of the same material, albeit with a different director (McDiarmid), translator (Hugh Morrison), and star (Joanne Whalley-Kilmer). That production closed early when Whalley-Kilmer pinched a sciatic nerve. So Kent and company had an eerie sense of déjà vu during rehearsals for this one when his current Lulu, Anna Friel, injured her foot, delaying the opening by 11 days.



IVAN KYRGL

The show, though, went on, with Kent fortunate to have a trouper in Friel. Unseasoned in the theater though admired on screen, Friel found herself inheriting a part that had been first talked about for Juliette Binoche, Kent's London lead several years ago in the Pirandello play *Naked*. “Juliette was going to do it,” remembers Kent, “and then she had a second child, turned 35, and suddenly decided she wasn't Lulu anymore.”

Enter Friel, the rising English film actress (*A Midsummer Night's Dream*, *Land Girls*) and onetime soap-opera star whom Kent happened to glimpse one evening on a British TV chat show. So what if she possessed only one theater credit to date, albeit a hefty one as co-star of the 1998 Broadway premiere of the Patrick Marber play *Closer*? “There's a child-woman aspect to Anna which is very much the part,” says Kent. “Anna becomes what you want her to become; she's very intuitive about what you need.”

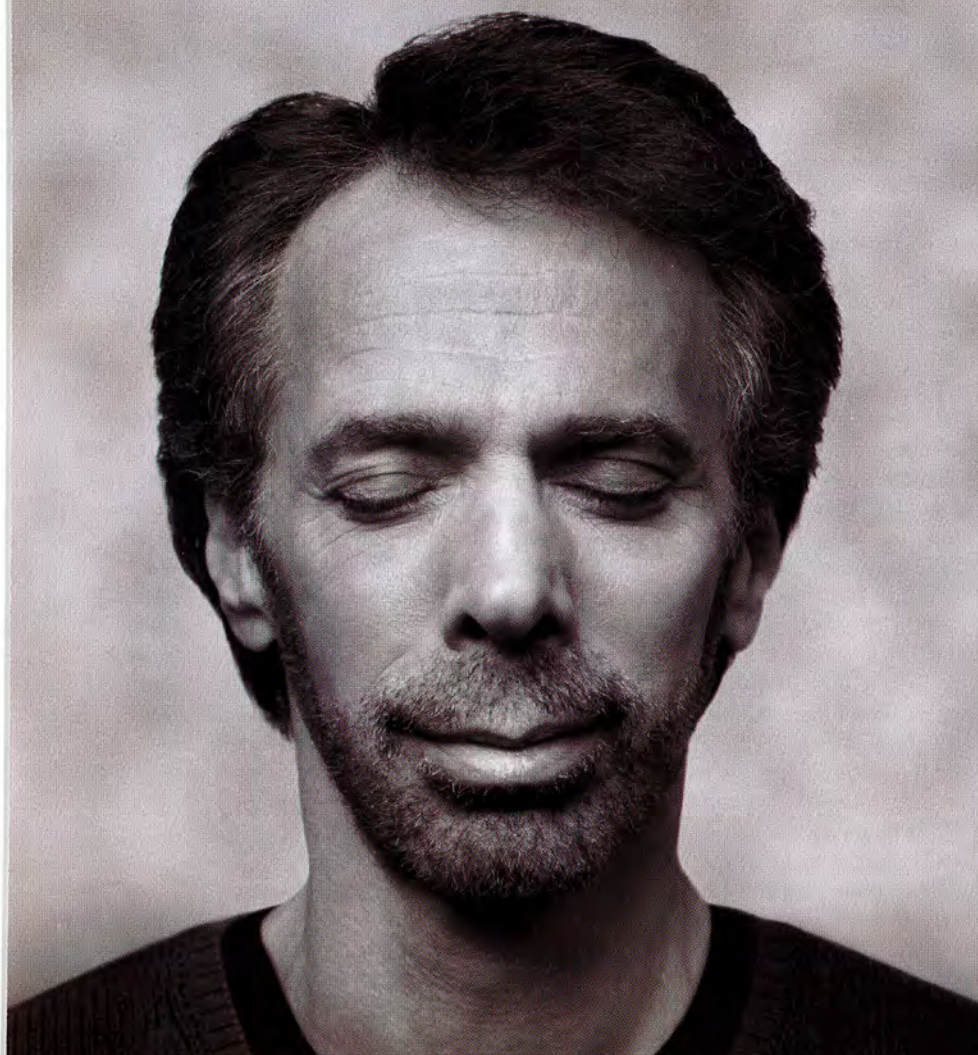
“You want to learn and do it from hard work and work with the best people around you,” says Friel, whose *Lulu* colleagues include the distinguished classical actor Alan Howard, as Franz Schoning, the most sonorously spoken of her various husbands; and Dutch performer Johanna ter Steege (*The Vanishing*) as the Countess who follows Lulu into the carnal abyss. “How can you not say yes to this part?” continues Friel. “I think every actress wants to play it.” Was she worried about her screen predecessor? “I'm not her, though obviously I watched the movie. Also, Louise Brooks doesn't speak in the film,” notes the actress.

The result is a persuasively acted theatrical journey beginning in an artist's studio in Germany, traveling westward to Paris, and finishing up among some London lowlifes. “The play looms much larger in people's imaginations than it does in their experience,” says playwright-adaptor Nicholas Wright (*Mrs. Klein*, *Cressida*), who fashioned this version by cutting the unwieldy original by about one-fifth. “People create their own idea of what *Lulu* is and should be.” Thanks to the Almeida, they can now feel its rare force for themselves.

**Femme fatale: Anna Friel, who was most recently seen onstage in Patrick Marber's *Closer*, as Lulu**

*Matt Wolf is the London theater critic for Variety and arts correspondent for the Associated Press.*

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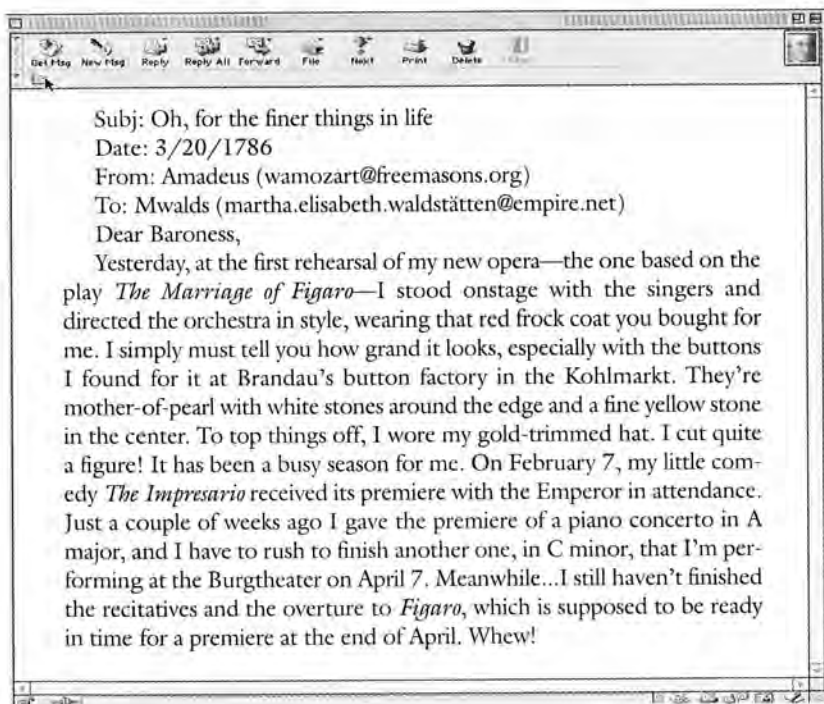
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# My Favorite Year

This month, Christopher Hogwood leads the National Symphony Orchestra's annual Mozart Festival, which samples the output of a single, highly productive year: 1786. A trove of recently "discovered" e-mails from this period paints a portrait of the composer and his life in Vienna. BY TED LIBBEY



Subj: A Crazy Day  
 Date: 5/08/86  
 From: Kaiser (emperor.joseph2@habsburg.gov)  
 To: Prinz (prince.leopold@habsburg.gov)  
 Dear Brother,

I've banned performances of the play *The Marriage of Figaro* by that incendiary Beaumarchais, but I've allowed Mozart to fashion an Italian opera on the subject. Anyway, Mozart's opera had its premiere in our Burgtheater just a few days ago; of course I was there. His music is sublime—but very complicated. And he writes so quickly! Why, this year alone, during the six weeks of Lent, he presented three newly composed

piano concertos, including one in C minor which I'm told was quite chromatic, very densely written, and...severe. Mozart himself told me that the concertos he's been writing of late are meant to strike "a happy medium between the too easy and the too difficult," and give pleasure both to the "amateurs" and the "connoisseurs." Well, I consider myself a connoisseur, and what gives me pleasure is a nice, light farce by Paisiello.

Subj: Living Large

Date: 6/16/86

From: Violinbow (leopold.mozart@salzburg.hof)

To: Nannerl (maria.anna.mozart@salzburg.hof)

Dear Daughter,

Your brother Amadeus and his wife Constanze have been lodging for more than a year now on the second floor of the Camesina House, in a street adjacent to St. Stephen's Cathedral. The Camesinas are a family of stucco workers, so the whole house is quite lovely. Your brother's rent is 230 florins per half year [about \$1,000 a month in today's money]. How he can afford it I have no idea, but he seems to be doing well. They have their cleaning done by a professional floor scrubber, of course, and their meals are usually prepared by a cook. Your sister-in-law does her best to avoid the kitchen, though she certainly enjoys eating....

Yesterday we lunched with your brother's mother-in-law. The meal was done to perfection. The roast was a fine, plump pheasant.... Afterwards, we had oysters and the most delicious glacé fruits.

Your brother and sister-in-law entertain frequently, and, if I may say so, rather lavishly—so much so that their male guests are charged a small admission fee to help defray the expenses. The parties begin around six in the evening, and end by seven...the next morning! I'm beginning to wonder when your brother finds time to work.

Subj: Nothing but *Figaro*

Date: 1/20/87

From: Amadeus (wamozart@freemasons.org)

To: Violinbow (leopold.mozart@salzburg.hof)

Dear Father,

I have the most wonderful news. Constanze and I are in Prague! *Figaro* was such a success at its premiere here that I was asked to come and present a series of concerts. So, before leaving Vienna, I composed a new symphony in D major, in three movements with a really fantastic slow introduction. I gave the premiere last night, and also played some improvisations at the piano. The Bohemians really love my music—Stanze and I have been invited to all sorts of celebrations, including several fancy dress balls. You would have been quite impressed by the one we went to last week. I neither danced nor flirted—the former because I was too tired, the latter owing to my natural bashfulness :)

But I did watch with the greatest pleasure while all these people flew about in sheer delight to the music of my *Figaro*, arranged as quadrilles and waltzes. For here they talk of nothing but *Figaro*. Nothing is played, sung, or whistled but *Figaro*.

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irina dvorovenko, principal dancer, american ballet theatre.  
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**Gay Men's Chorus of Washington, D.C.**

*Jeff Buhrman, Music Director*

*Daniel Meyer, Assistant Music Director*

*Theodore Guerrant, Principal Accompanist*

with special guests

**San Francisco Gay Men's Chorus**

*Kathleen McGuire, Artistic Director*

*Steve Sanders, Principal Accompanist*

*James Conrad, Associate Accompanist*

This concert is made possible in part by the Century Circle Fund, the Jim Moore Memorial Fund, and eZiba.com. The 20th season is supported by United Airlines, the official and exclusive airline of GMCW, TicketMaster, and a grant from the D.C. Commission on the Arts and Humanities and the National Endowment for the Arts. Tonight's performance is dedicated to the memory of Jim Moore.

Patrons are requested to turn off pagers, cellular phones, and signal watches during performances.

The taking of photographs and the use of recording equipment are not allowed in this auditorium.

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## Gay Men's Chorus of Washington

"Gee, But It's Good To Be Here" (from *Happy Hunting*, 2001)

*Music by Harold Karr*

*Lyrics by Matt Dubey*

### Getting Started

"We Kiss In A Shadow" (from *The King and I*, 1981)

*Music by Richard Rodgers*

*Lyrics by Oscar Hammerstein*

*Arranged by William Stickles*

"Stouthearted Men" (from *The New Moon*, 1981)

*Music by Sigmund Romberg*

*Lyrics by Oscar Hammerstein*

*Arranged by Walter Scotson*

*Martin Good, baritone*

### Growing Up

"Anthem" (from *Chess*, 1986)

*Music by Benny Andersson and Bjorn Olvheus*

*Lyrics by Tim Rice*

*Arranged by Bruce Trinkley*

*Carl Baldwin, tenor*

"My House" (from *Peter Pan*, 1986)

*Music and Lyrics by Leonard Bernstein*

*Arranged by Bruce Trinkley*

*Jeff Mace, baritone*

"It's A Good Thing He Can't Read My Mind" (1989)

*Music and Lyrics by Christine Lavin*

*Arranged by Bruce Trinkley*

"Nobody" (1987)

*Music by Bert Williams*

*Lyrics by Alex Rogers*

*Arranged by Bruce Trinkley*

*Richard Spillane, tenor*

### Loving Friends

"Free" (1991)

*Music and Lyrics by Judy Quay, Brian Hurstand, and Michael Orland*

*Arranged by Gary Simmons*

"For the Fallen" (1994)

*Music by Mike Sammes*

*Lyrics by Laurence Binyon*

### Adding Spice

"Jamaican Market Place" (2001)

*Music and Lyrics by Larry Ferrow*

*Potomac Fever*

"Everything Possible" (1995)

*Music and Lyrics by Fred Small*

*Arranged by John M. Young*

Potomac Fever

### Cutting Loose

"Chiquita Banana" (*Our Show of Shows*, 1994)

*Music by Garth Montgomery*

*Lyrics by Ken MacKenzie*

Robb Rexroth and G-Men

"Down in the Depths" (*Puttin' On the Ritz*, 1992)

*Music and Lyrics by Cole Porter*

Bob Wonneberger, *tenor*

"The Supremes" (*Campaign Crazy*, 1996)

*Words and Music by Brian Holland, Lamont Dozer, and Eddie Holland*

Carl Baldwin

Gary Dwyier

Kit Grieder

Jim Godfrey

Todd Katschke

Van Neel

Ed Oseroff

Paree Roper

Michael Smith

"Plop Plop Fizz Fizz" (*Our Show of Shows*, 1994)

*Adapted by Michael Rivard*

Jim Peterson, *baritone*

"Homecoming Hop Medley" (*Homecoming Hop*, 1990)

*Arranged by James Holloway*

### Moving On

"I Dream Of A Time" (2001)

*Music and Lyrics by Tom Nichols and Dan Chadburn*

Tom Nichols, *tenor*

### Intermission

## San Francisco Gay Men's Chorus

*Eos* (selections)

*Music by David Conte*

*Lyrics by Nicholas Giardini*

"O My Luve's Like a Red, Red Rose"

*Music by Jay A. Kawarsky*

*Lyrics by Robert Burns*

*Transcribed by David C. Dickau*

"Sing a Song of Sixpence"

*Music and Lyrics: Traditional*

*Arranged by John Rutter*

Nota Bene

(continued)

"Dirait-on" (from *Les Chansons des Roses*)

*Music by* Morten Johannes Lauridsen

*Lyrics by* Rainer Maria Rilke

"Mouth"

*Music and Lyrics by* Merrill Bainbridge

*Arranged by* Kathleen McGuire

Shawn Walker-Smith (Understudy: Mike Tallmadge), *soloist*

"Marry Us" (from *NakedMan*)

*Music by* Robert Seeley

*Lyrics by* Philip Littell

"O, fortuna" (from *Carmina Burana*)

Carl Orff

"San Francisco"

*Music by* Bronislaw Kaper and Walter Jurmann

*Lyrics by* Gus Kahn

*Arranged by* Charles Baker and Gene Tangul

*Introduction arranged by* Kathleen McGuire

## The Combined Choruses

"The Great Peace March"

*Music and Lyrics by* Holly Near

*Arranged by* Dennis Coleman

David Dolecki, *baritone*

"Michael's Letter to Mama" (from *Tales of the City*)

*Music by* David Maddux

*Lyrics by* Armistead Maupin

Robert Boaz, *baritone*

"The Testament of Freedom"

*Music by* Randall Thompson

*Lyrics by* Thomas Jefferson

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## Notes on the Program

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Our 20th-anniversary gala concert gives us the opportunity to share some of our favorite and most meaningful songs. We're actually opening with a new one: "Gee, But It's Good to Be Here" announced Ethel Merman's return to Broadway in *Happy Hunting* (1956) after an absence of nearly five years. Having been away from the Kennedy Center for ten years, we know just how she felt.

"We Kiss In A Shadow," from Rodgers and Hammerstein's *The King and I* was an unforgettable moment from the San Francisco Gay Men's Chorus' 1981 concert in this very hall. Unforgettable because when performed by a group of gay men, this familiar lament for a pair of thwarted Siamese lovers suddenly became a song about all of us. Another highlight of the San Francisco tour was "Stouthearted Men," written by Oscar Hammerstein and Sigmund Romberg for *The New Moon* (1928). This number, poised at the intersection of stirring and campy, became an early anthem of the gay choral movement.

The lustrous "Anthem" is a climax from the musical *Chess*, which became a great popular success in London during the 1980s. In the show, the singer is expressing his devotion to his homeland, but anyone—friend, lover, son, daughter, parent—can understand his passion.

Four years before Mary Martin took her first flight, Leonard Bernstein's *Peter Pan* opened on Broadway with Jean Arthur in the title role. One of the bright spots of that score was the beautiful "My House," which perfectly captures a universal human need.

As the 1980s progressed, choruses schooled in "Stouthearted Men" became ever more eager to perform songs with a decidedly post-Stonewall sensibility. One such number, the spirited "It's A Good Thing He Can't Read My Mind," provided comic relief for more than one GMCW performance.

## "A New Day Dawning"

---

Now in its 23rd season, the 200-voice San Francisco Gay Men's Chorus, under the direction of new artistic director Dr. Kathleen McGuire, is proud to make its first appearance at the Kennedy Center since its historic 1981 national tour. The Chorus will present selections from its 2000-01 season, "A New Day Dawning." The recent spring concert highlighted such aspects of love and relationships as longing, forbidden love, lust, loss, and eternal love. The music selected for tonight's presentation is as varied as love itself. Included is "O, fortuna" from *Carmina Burana* by Carl Orff, with earthy texts espousing the pleasures sought by disenchanting monks and seminarians in the Middle Ages. Other selections include Morten Lauridsen's sensuous "Dirait-

"Nobody" was written and performed by Bert Williams, an early 20th-century singer who became the first great black star of Broadway. It's an arresting tune, but listen for the anger behind the words: Williams was in many ways a second-class citizen. In fact, he was obliged to perform his entire career wearing blackface makeup.

Through the years, "Free" has been one of GMCW's most popular arrangements. The elegantly simple lyrics encapsulate an array of emotions, from bittersweet to celebratory, and the music carries it straight into a listener's heart.

"For the Fallen" is a song that means a lot to us, but one we wish we'd had less occasion to sing. It is a survivor's consolation for the pain of lost love, and it has enriched many memorial services and more than a few concerts. And like our departed friends, it will always be with us.

The festive "Jamaican Market Place" became an instant Potomac Fever favorite this season. Its island rhythm and the singers' evident delight in performing it are irresistible. "Everything Possible," a hymn to the far reaches of human potential, is one of the most beloved of all Potomac Fever numbers. To hear its tender message is to know why.

Longtime GMCW fans still talk about our original musicals of the 1990s. Tonight we're revisiting those long-ago enchanted evenings, and get a load of our tour guides: Chiquita Banana, silent-screen singing queen Maxie Starr, The Supremes, and Speedy Alka-Seltzer. And to wrap things up, a medley from the show that started it all, *Homecoming Hop*.

"I Dream Of A Time" is another creation by GMCW's songwriters extraordinaire, Dan Chadburn and Tom Nichols, written especially for this evening. Beautiful, straightforward, and heartfelt, its message is one that we have thought about a great deal as GMCW moves into its third decade.

— Chip Crews and Jeff Buhrman

on" from *Les Chansons des Roses* and the deeply stirring "Marry Us" from the Chorus' renowned commissioned song suite, *NakedMan* by Robert Seeley.

As a preview of its forthcoming summer concert, the Chorus will present a selection from David Conte's new choral symphony, *Eos—Goddess of the Dawn*. *Eos* was commissioned by the Boston Gay Men's Chorus in celebration of the millennium and will receive its San Francisco debut in July. The set will also include the Chorus' signature tune, "San Francisco," with a new opening dedicated to Judy Garland to commemorate her untimely death and the Stonewall riots of 1969, which instigated our annual pride celebrations.

## Texts and Translations

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### *DIRAIT-ON*

*Translation by Barbara and Erica Muhl*

Abandon surrounding abandon,  
Tenderness touching tenderness,  
Your oneness endlessly caresses itself, so they say;  
Self-caressing through its own clear reflection.  
Thus you invent the theme of Narcissus fulfilled.

### *O, FORTUNA*

O fortune!  
Like the moon  
ever-changing,  
rising first  
then declining;  
hateful life  
treats us badly  
then with kindness,  
making sport with our desires,  
causing power  
and poverty alike  
to melt like ice.

Dread destiny  
and empty fate,  
an ever-turning wheel,  
who makes adversity  
and fickle health  
alike turn to nothing,  
in the dark  
and secretly  
you work against me;  
how through your trickery  
my naked back  
is turned to you unarmed.

Good fortune  
and strength  
now are turned from me.  
Affection  
and defeat  
are always on duty.  
Come now,  
pluck the strings  
without delay;  
and since by fate  
the strong are overthrown,  
weep ye all with me.

## Meet the Artists



**Jeff Buhman** was appointed music director of the Gay Men's Chorus of Washington in August of 2000, but his association with GMCW began in 1986 when he joined the baritone section. Less than a year later he was tapped to direct the Chorus' *a cappella*

ensemble Potomac Fever, a job he held for the next ten seasons. In 1989 he began an eight-year tenure as assistant director of the chorus and had the honor of directing GMCW at an inauguration concert for President Clinton in 1996. Under Mr. Buhman's direction, Potomac Fever attained a wide following with its distinctive style. The highlight of his decade with that group came in 1997 with the release of the CD *In Our Lifetime*, followed by a European tour, at which Potomac Fever sang at the opening ceremony of the European Gay and Lesbian Association of Choruses Festival in Munich. Potomac Fever had the distinction of being the only American group to perform at the festival. A lifelong musician, he holds a Bachelor of Arts degree in music education and voice from Montclair State University. In addition, he studied voice with Marden Bate and conducting with David Randolph and received additional training in voice with Walter Blazer of the Manhattan School of Music. Mr. Buhman has more than 20 years of experience as a choral director, working with high school choruses, community choruses, and church choirs. He founded and led a five-voice early music ensemble, Friends and Aires, in the 1980s. He also holds a Master of Arts degree in counseling from George Washington University. In July of 2001, he will assume a new full-time position as artistic director of GMCW.



Continuing in her debut season with the San Francisco Gay Men's Chorus, **Dr. Kathleen McGuire** is one of the most versatile young conductors of her generation. She began her career in her native Australia, then, as the recipient of the prestigious Rotary International Ambassa-

dorial Fellowship, traveled to England and throughout Europe. Since 1996 she has been in the United States, where her credits include conducting the Boulder Philharmonic, The Rainbow Chorus, the Lyric Theatre Opera, and the

Colorado Opera Troupe. As the first woman conductor of the world's oldest gay men's chorus, she looks forward to becoming an established conductor of renown in the San Francisco bay area.

GMCW Assistant Music Director **Daniel C. Meyer** has studied composition and conducting at Calvin College and Westminster Choir College. He has served as professor of music at Baltimore City Community College, music director for the Honolulu Theater for Youth, and the assistant director of the Guam Symphony and the Saipan Chorale. Mr. Meyer's musicals, *The Biological Oratorio*, *How Sweet the Sound*, and *Divine!*, have been produced in Maryland, and in 1997 he was commissioned by Action Theater to compose incidental music for the world premiere production of *Psychology of the Beautiful*. His radio musicals *Michelangelo at 15* and *The Ballad of Emily Brown* were performed at Towson University in 1999. His choral music is published by CIA Publications of Chicago.

**Theodore Guerrant**, now in his 17th season as GMCW's principal accompanist, began piano and organ studies at an early age. By the time he was a senior in high school, as a student of his aunt, the late Georgian pianist Eliza Holmes Feldmann, he was accompanying four choral groups and playing five church services every Sunday. He went on to receive the Bachelor of Music in piano and the Master of Fine Arts in harpsichord from the University of Georgia, a Master of Music in piano from the University of Wisconsin, a Doctor of Musical Arts in piano performance/literature from the University of Maryland, and the Graduate Performance Diploma in organ from the Peabody Conservatory of the Johns Hopkins University. He also studied in England with Denise Lassimonne. Dr. Guerrant is organist/choirmaster at Saint Margaret's Episcopal Church in Washington; associate organist at Saint Mark's Catholic Church in Hyattsville; assisting organist at the University of Maryland Chapel; and, in addition to GMCW, accompanies the Montgomery County Masterworks Chorus and the Prince George's Choral Society. He is coordinator of accompanying activities for the University of Maryland School of Music.

A native of West Virginia and a private teacher of voice and piano in the Washington area, GMCW vocal coach **Phil Rogerson** has been an active member of the chorus since its founding in 1981. He is a graduate of West Virginia University with bachelor's and master's degrees in music education. Along with the other members of the music staff, Mr. Rogerson listens to the auditions of

prospective new singers as well as to the "vocal reviews" that all GMCW singing members must pass. For members who have never had formal vocal instruction, he teaches a class in vocal technique each Sunday for an hour before regular rehearsal. He conducts sectional rehearsals and assists individual singers with vocal problems. He is active in many local music organizations and has served as president of the Southern Maryland Choral Society, the Choristers' Guild, and the Prince George's Music Teachers Association.

**John Perkins** is entering his fifth year as GMCW's second full-time executive director. He previously served in senior management positions in Washington, D.C., with the Council on Postsecondary Accreditation, Trade Communications Inc., the National Association of Student Personnel Administrators, and George Washington University, where he served for many years as assistant vice president for student affairs. He holds undergraduate and graduate degrees in music history and literature from Florida State University. Mr. Perkins has been a judge for the Gay/Lesbian American Music Awards (GLAMAs). He presently serves on the District of Columbia Mayor's GLBT Advisory Committee and on the Boards of Directors for the Northern Virginia AIDS Ministry and the Wolf Trap Foundation for the Performing Arts Associates.

*The Washington Post* recently deemed the 180-voice **Gay Men's Chorus of Washington, D.C.**, "one of the world's best male choruses." Founded June 28, 1981, ten days after the San Francisco Gay Men's Chorus' historic, inspiring concert in this hall, GMCW quickly became a staple of the Washington choral music scene. Now in its 20th season, the chorus is at the forefront of the gay and lesbian chorus movement, affirming the gay experience and promoting a culture of diversity through musical and performance excellence. GMCW has won a number of awards, including the prestigious Mayor's Arts Award for artistic excellence in 1989 and the Washington Area Music Association's WAMMIE Award in 1995 for outstanding gospel-inspirational performance. It was the first gay chorus to perform as part of a Presidential Inaugural and the first gay chorus to sing in the Tivoli Gardens concert hall in Copenhagen as part of its 1998 tour of Scandinavia. In addition to its regular series of subscription concerts and community performances throughout metropolitan Washington, the chorus has sung in cities across the United States and in Canada. Most recently it was heard in Boston's Symphony Hall and New York's

Carnegie Hall. The sounds of the chorus can be enjoyed at home on its CDs, *Singing Free, Pride & Joy, Let it Shine!*, and, just released, *In This Moment*. GMCW also sponsors three small ensembles: Potomac Fever, a 12-person *a cappella* group that recently released its second CD; G-Men, a 12-person song-and-dance troupe; and Rock Creek Singers, a 25-voice chamber music ensemble. During the current season, G-Men was featured at GMCW's annual small ensembles concert in February, and Potomac Fever and Rock Creek Singers each offered full-length concerts in the spring. The three small ensembles also make many community appearances. The production arm of the chorus, GMCW Presents, has offered three seasons of entertaining musicals to sold-out runs and rave reviews: *Nonsense A-Men!* in 1999, *Little Shop of Horrors* in 2000, and *Pageant* in 2001. Information on upcoming GMCW events can be obtained by calling (202) 338-SING or by visiting the Chorus' web page at <http://www.gmcw.org>.

Golden Gate Performing Arts was founded in 1978 as the umbrella organization for the **San Francisco Gay Men's Chorus**. The Chorus first sang publicly on the steps of City Hall following the assassinations of supervisor Harvey Milk and Mayor George Moscone. SFGMC formally debuted in December of 1978. SFGMC is the oldest gay men's chorus in the world and is now in its 23rd season of performing both in San Francisco and around the globe. SFGMC has the distinct honor of being the "grandfather" of the gay and lesbian choral movement, as there are now 190 gay and lesbian choruses that formed following SFGMC's leadership. The Chorus has performed in many San Francisco venues and with many other organizations, including the San Francisco Symphony, the San Francisco Boys Chorus, the Berkeley Symphony, the Redwood Symphony, and The Women's Philharmonic. They have also performed with such stars as Barbara Cook, William Warfield, Joan Baez, Lisa Vroman, Holly Near, Florence Henderson, Harvey Fierstein, Charles Pierce, Carol Channing, Nell Carter, and, most recently, 2000 Emmy Award-winner Megan Mullally, who stars as Karen on NBC's *Will and Grace*. To date, SFGMC has recorded 11 CDs. The latest recordings are *Exile*, composed by Robert Seeley (*NakedMan*) with lyrics by Robert Espindola, and "Sing Me to Heaven," recorded by the SFGMC small ensemble, Nota Bene. SFGMC has been invited to appear on a CD produced by the Gay Men's Chorus of Washington, D.C., as part of their 20th anniversary celebration. The CD will be available later this year and will feature highlights from the current SFGMC season.

(continued on page 29A)



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There are many places budding maestros can go to learn the conducting craft, but none of them give much of an idea of what it will be like to step on the podium of a major professional orchestra. I remember the fear of confronting all those seasoned veterans of the orchestral wars and thinking, "What right do I have to tell them how to play when they have been doing this all their lives?" So the National Symphony and I devised a rigorous three-week program to help not just the budding professional, but the university music director and the leader of the community orchestra. From 200 applications, four were chosen as test subjects with six auditors.

The National Symphony and representatives of the American Symphony Orchestra League put together an astonishingly informative agenda. For example, in the first week, they were told that they had an orchestra with a 16-week season. They had to work within a certain budget and design the year's programs. They then went to all the administrative departments, marketing, development, public relations, et cetera, and were told what would work and what would not. Education concerts were picked apart and the world of auditioning and dismissal was addressed. Almost every aspect of running an American orchestra was dealt with.

In the second week, I was observed in rehearsal and concert. After each session we would spend one hour critiquing my performance. Four members of the orchestra were present as well, and this was where we got to the heart of the matter: what is different about leading a major, professional orchestra than any other kind. No discussions of whether a bar was in two beats or four. No theories into interpretative insight. Just the nuts and bolts of what an orchestra wants from its conductor. The size of the string section in a Haydn

symphony, for instance. None of the candidates had ever had to consider this before; they just used what they had. What kind of mallet should the timpanist use in the third movement of the Mahler First Symphony? You get the idea. So did they.

In the final week, the group stood in front of the orchestra for the first time. Yes, they were nervous but also confident. The orchestra and I coached and prodded, and by the time the concert arrived, it was almost anticlimactic. That was the easy part. All they had to do was conduct.

*This article was adapted from an article in BBC Magazine and is reprinted with permission.*



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*Assistant Music Director:* Daniel Meyer

*Principal Accompanist:* Theodore Guerrant

*Vocal Coach:* Philip Rogerson

*Accompanists:* Dan Chadburn, David Lindsay, and Jeff Hamlin

*ASL Interpreters:* Silvio Menzano and Jina Lynne

*Director:* G-Men, Robb Rexroth

*Director, Potomac Fever:* Daniel Meyer

*Director, Rock Creek Singers:* Jeff Buhrman

*Trumpet:* Chris Gekker

*Flute:* A. Shane Perry

*Percussion:* Joseph McIntyre

*Bass:* Mary Scott

*Executive Producer:* Gary Turner

*Assistant Executive Producer:* Barry Bugg

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## The Gay Men's Chorus of Washington

### Tenor I

Timothy Allmond <sup>BC</sup>  
 Stephen Benzek\*  
 Joe Bloomer  
 Brad Boekeloo  
 Fred F. Boykin  
 Peter R. Brayton  
 Joe Cannon <sup>BC</sup>  
 James Chang <sup>GM</sup>  
 Lawrence "Chevy"  
     Chevalier <sup>BC</sup>  
 Steve Crutchfield  
 Bill Cutter  
 Jarrin Davis\* <sup>PF</sup>  
 Brian S. Day\*  
 Gary Dwyier  
 Alex Ford  
 Paul George  
 Paul Harouff  
 Chip Heath  
 Michael Horton  
 Branko Jovanovic\*  
 Todd Katschke  
 Craig Lustig\* <sup>BC</sup>  
 Gordon J. McGraw III\*  
 Dean E. Miller  
 Van L. Neel <sup>BC</sup>  
 Dan Patton <sup>GM</sup>  
 A. Shane Perry  
 Gary M. Regan  
 Jack Reiffer  
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 Kevin Webster  
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### Tenor II

Carl Baldwin  
 W. Eric Balthrop  
 Marty Barron <sup>PF</sup>  
 Chuck Baxter\*  
 Tom Bell\* <sup>BC</sup>  
 Corey Bent <sup>BC</sup>  
 Roger C. Bergstrom  
 David Carmody\* <sup>PF</sup>  
 Mark H. Clark  
 Paul Cline\*

Chris Cochran\* <sup>PF</sup>  
 Harvey Cohen  
 Larry Crow, Jr. <sup>BC</sup>  
 Bill Eadie <sup>BC</sup>  
 Roger Edens <sup>BC</sup>  
 Roland D. Emenheiser <sup>GM</sup>  
 Bruce D. Emery  
 Don Griesheimer  
 Jeff Hamlin <sup>BC</sup>  
 Robert E. Hensley <sup>BC</sup>  
 Scott Hubli  
 Yasunari Ishii  
 Ricky Jacobs  
 Dennis Kennedy II\*  
 Jeb King\*  
 Michael Kirk\*  
 Matt Komornik <sup>GM</sup>  
 Stuart Kopperman  
 Quang Le\*  
 David Lindsey  
 James P. Madigan III  
 Andre J. Marcial  
 Kris Marshall\*  
 Eric T. Mazzacone  
 Jhoel Mercado  
 Pierre Méthot  
 Tom Nichols <sup>BC</sup>  
 John A. Niemi  
 Paul Nino <sup>GM</sup>  
 Jeff Peirce\*  
 Stan Piotroski  
 Michael R. Quasebarth  
 Michael Resnick  
 David Robinson <sup>PF</sup>  
 Sean Robinson\*  
 Charles Sarner  
 Paul Siegel  
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 David Smith  
 Ted Spencer  
 Scott Starin  
 Mead Summer  
 Chuck Walker <sup>GM</sup>  
 Juan Washington  
 Tim Whitehouse  
 Joseph Wolfe\*  
 Mark S. Zimmerman\*

### Baritone

David Akridge <sup>GM</sup>  
 John Andrews <sup>BC</sup>  
 Tom Baldrige\*  
 Eric Belkengren  
 Robert T. Boaz <sup>PF</sup>  
 Jeffrey L. Bowers

Brian Boyle  
 Paul Brennan  
 Joseph Canter  
 Donald Chandler  
 Jeffrey Allen Chelsky\*  
 Larry Cohen  
 Andrew Cordonnier\*  
 Chip Crews RC  
 Dwight Dekeyser  
 David M. Dolecki <sup>BC</sup>  
 Stan Drake\*  
 David Edmiston  
 Kurt Ehrman  
 Jim George  
 Thom Gibb  
 Jim Godfrey  
 Martin Good <sup>PF</sup>  
 Christopher M. Grieder  
 George Huffman  
 David Jansing <sup>BC</sup>  
 Eric Johnson <sup>GM</sup>  
 Ned Kieloch  
 David Kincaid\*  
 Grant Klink  
 Dean Lester  
 Bill Lipsett  
 Jeff Mace  
 Rick Marlett  
 Chris Marquis  
 James D. Matthews  
 Mark Mattison  
 Michael D. McElvaine  
 Will McLaughlin  
 Daniel C. Meyer <sup>PF</sup>  
 Edward P. Oseroff  
 Jim Peterson  
 Stephen Rappaport <sup>BC</sup>  
 Michael P. Rease\*  
 Kevin Rowland\*  
 Patrick K. Shea  
 Bob Sheavly  
 Michael Brendan Smith  
 Steve Spar  
 Zerxes Spencer  
 Duward Sumner  
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 David Taylor  
 Richard Weatherill  
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### Bass

Mike Ambrose  
 Don Armstrong <sup>BC</sup>  
 Terry M. Ayers\*  
 C. Michael Baker <sup>BC</sup>  
 Gene Batiste <sup>BC</sup>  
 Will Bellais  
 Charles Bridgeman  
 Michael P. Brinkman  
 Bart Brooks  
 Russ Capps\* <sup>PF</sup>  
 Jim Carey  
 Dan Chadburn  
 Mikel D. Clinton\*  
 Kenneth T. Cole  
 Ted Collins  
 Tom DiGiovanni  
 Dean Donovan  
 Bob Dragoset <sup>BC</sup>  
 Robert Featherstone  
 Jim Gruschus <sup>GM</sup>  
 Bob Hilby  
 Dan Kaufman  
 Paul Leavitt <sup>GM</sup>  
 Jerry Lee  
 Harold Lewis <sup>BC</sup>  
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 Jim Lopresti  
 Charles A. McClelland  
 Charles F. Merk  
 James Murphy  
 Nick Neagle  
 Rob Neighbour  
 Yoshi Nishio  
 Todd Paul  
 Steve Pfisterer  
 Bob Reeg  
 Parel L. Roper <sup>BC</sup>  
 Rick Rosendal\*  
 Peter E. Scott  
 Wes Shank  
 Morgan Slusher  
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 Marvin Weeks  
 Barrett Whitener  
 Paul Winters

\*On leave

<sup>BC</sup> Rock Creek Singers

<sup>PF</sup> Potomac Fever

<sup>GM</sup> G-Men

## Gay Men's Chorus of Washington

### Support

Barry W. Bugg  
Christopher B. Clotworthy  
Lee Harrel Deal  
Bennet Eisenberg  
Douglas Forsythe  
Steven C. Haber  
Tim Hammett  
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Steve Herman  
David Hoiler  
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Sam Knight  
Eric Y. Korpon  
Jason Kuznicki  
Kathy McGee  
Paddi McHugh  
Michael Ogden  
Jeff Parish  
Larry Powers  
Mary Scott  
Gary Turner  
Joe Vignali

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Kenny Aaron  
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Chuck Bailey  
Bob Bester  
Michael G. Bohn  
Craig R. Bowen  
C. David Bury  
Ted Butler  
Jim Campillo  
Randy Cooke  
Daniel Coombs  
Tom Dudley  
Bob Edwards  
Richard Fromm  
Oscar Garcia-Vera  
Ciro J. Graziano  
Peter Griffith  
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Roger Harlow  
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Michael Hodge  
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Gary L. Janus  
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Steve Maddox  
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Jim Meany  
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Dennis Swick  
James D. Vranekovic  
Phil Walsh  
Benedikt Wassmuth  
Dennis Watson  
Donald Wolfe  
R. Terry Woll

## San Francisco Gay Men's Chorus

### Tenor I

Joey Aerisolphal  
 Michael Arellano  
 Tom Burch  
 Scott C. Campbell  
 Josue Castellano  
 Brian Chung  
 Bob Cooner  
 Ray Coshow  
 Dan Doughty  
 Scott Dowdee  
 Greg Egertson  
 Steve Gallagher  
 Chris Garigliano  
 Tom Grahn  
 Jim Haungs  
 Jeff Hempel  
 Mark Jackson  
 Vance Jason  
 Cecil Johnson  
 Clint Joste  
 Ron Ketelsen  
 Kevin Koerner  
 Sam Kohler  
 Peter Kokoszka  
 Rick LeBlanc  
 Alan Lee  
 Myong Leigh  
 Talbott Lin  
 Carlton Lowe  
 John McCullough  
 Christiaan McEwen  
 Tony McIntosh  
 Tom McQueen  
 Julian Michael  
 John Miles  
 Scott Mills  
 David Lee Opitz  
 Tim Pavek  
 Anthony Perry  
 Dan Powers  
 John Prigeon  
 Joe Smallwood  
 Jeffrey Van Dyk  
 Tedd Zzenia

### Tenor II

Logan Alexander  
 Mathew Arietta  
 Sal Baglieri  
 Tomas Blasquez  
 Larry Block  
 Kai Brothers  
 James Conrad  
 Michael Cooper  
 Drew Dehel  
 Lawrence Dillon  
 Celso Dulay  
 Bob Emery  
 Steve Eschenbach

Marty Fenstersheib  
 Mike Figueira  
 Robert Frey  
 Bruce Friedrichsen  
 Jim Gibson  
 John Gonzales  
 R. Karl Hebenstreit  
 Jorge Hernandez  
 Stephen Hodgkinson  
 Eric Hoover  
 David Hubbard  
 David James  
 Ron Jenkins  
 Clint Johnson  
 Shannon Koon  
 Alan Lee  
 Randy Lerner  
 Brady Mason  
 Edward McCrone  
 David McFadden  
 Duran Mishler  
 Chuck Mullins  
 Rob Norton  
 Adam Odner  
 Andrew Pelfini  
 Nic Pereira  
 Simon Pitchford  
 Orion Pitts  
 Brian Powdrill  
 Terry Presley  
 Gregg Rasmussen  
 Angelo Raymundo  
 Jaime Reyes  
 John Reynolds  
 Regis Rosetta  
 Dallas Ryan  
 Randy Schroeder  
 Chaz Simonds  
 Joel Stahl  
 Steve Stuart  
 Curtis Thomas  
 Eric Thornton  
 Frank Troutman  
 Steve Valdez  
 John Walsh  
 Randy White  
 Jeffrey Wilgus  
 Steve Wylie  
 Sam Zifferblatt

### Baritone

Tim Agar  
 Jim Anderson  
 Mike Bankert  
 Bob Barrett  
 Mike Bernard  
 Douglas Brookes  
 Ryan Carey  
 Ed Caruso  
 John Cashman  
 Joe Castrovinci

Mario Champagne  
 Scooter Chappellie  
 Devlon Clouser  
 Rick Crane  
 Steve Crane  
 Wade Crosson  
 David Di Bene  
 Ed Driskill  
 Richard Fairly  
 David Ferry  
 Stephen Forsling  
 Peter Franzi  
 Robert Frederick  
 Michael Gaboury  
 Steve Gibson  
 Jim Graham  
 David Haney  
 Heath Hatchett  
 Guy Herbert  
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 Clyde Howell  
 David Howell  
 Dennis James  
 Greg James  
 Jeff Johnson  
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 Kenneth Koppes  
 Lou Kornopp  
 John Lewis  
 Kevin Longobardi  
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 Jim Munson  
 Dale Murphy  
 John Musselman  
 Steve Ng  
 Marty O'Connell  
 Jim Oschwald  
 Brian Owens  
 Rene Pulatti  
 Jim Radke  
 Philip Rohrbough  
 Alan Rosenbaum  
 Robert Rufo  
 Joe Walter Rutkowski  
 Bob Scott  
 Tom Sheffler  
 Rishi Shukla  
 Scott Solomon  
 Frank Uranich  
 John Ventura  
 Domenic Viterbo  
 Tim Yeager

### Bas

Rick Aronstein  
 Chris Ashcroft  
 Fred Baumer

Jean Bellour  
 Truitt Blassingham  
 Jim Brashear  
 Dennis Chase  
 David Chipkin  
 Robert M. Connell  
 Doug Curran  
 Rob Daniels  
 Bob Dinsmore  
 Bill Ellis  
 Bryan Ellis  
 Robert Espindola  
 John Everts  
 Curt Filer  
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 Paul Frantz  
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 James Graham  
 Donald Hardy  
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 Gordon Hom  
 Gary Humbarger  
 Frank Jackson  
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 Gary Kukus  
 Joe Leary  
 Darrell Lewis  
 Jeff Lewy  
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 Gary Miller  
 Ian Morich  
 Edward Muñoz  
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 Mark Para  
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 Brian Weart  
 Jimmy White  
 Ken Woolridge  
 Jim Wright  
 Kevin Yamamoto

## Staff for San Francisco Gay Men's Chorus

*Artistic Director:* Kathleen McGuire

*Principal Accompanist:* Steve Sanders

*Associate Accompanist:* James Conrad

*ASL Interpreter:* T.J. Jaramillo

*Executive Director:* Scott Mandell

*Director of Outreach and Public Relations:* Al Nichols

*Finance Manager:* Bill Lewandowski

*Production Manager:* Steve Valdez

*President, Golden Gate Performing Arts:* Jean Bellour

*President, Golden Gate Choral Foundation:* Jeff Lewy

## The Century Circle Fund

This 20th-anniversary gala concert is funded in large part by the generous contributors to the Century Circle Fund, established in the fall of 1999 to honor GMCW's past and to ensure its future fiscal health. Donors to this initiative pledged to contribute \$1,000 or \$2,500 over a two-year period. Approximately half of the funds raised are being used to underwrite this concert. The remainder of the fund will be used in consultation with the Capital Club for purposes that advance and ensure the long-term goals and financial stability of the chorus. We wish to sincerely thank the following charter donors to the Century Circle Fund:

Jim Arshem

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Robert E. Winter and Jeff Buhrman

## The Jim Moore Memorial Fund

This evening's concert is dedicated to the memory of Jim Moore, former first tenor with GMCW and beloved friend to so many. The chorus is grateful to the following individuals who established the fund and made this dedication possible:

Fred Boykin and Jack Killen

Rosetta Brown

James and Loretta Cooper

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Nancy Jane and Edwin McClure

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The Gay Men's Chorus of Washington wishes to extend heartfelt thanks to the Capital Club, whose boundless support brings the dreams and visions of the chorus to life. Membership is available to those individuals who contribute \$250 or more to the annual fund; for couples the minimum is \$300. The benefits of their tax-deductible gifts include priority seating in reserved houses, a special GMCW/Capital Club polo shirt, lapel pin, invitations to special events and receptions, newsletters, and special recognition.

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## Special Thanks

The Gay Men's Chorus of Washington is indebted to the following individuals and organizations who have supported it with generous financial contributions to the annual fund as well as to special projects and sponsorships. Their kindness helps keep our music alive!

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*And the chorus thanks its many,  
 many friends who have lovingly  
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GMCW wishes to thank the following for their manifold services in behalf of our mission:

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## FINE DINING GUIDE

**ARDEO**—3311 Connecticut Ave., NW (202-244-6750) Modern American Cuisine. Chic with warmth in an understated neighborhood setting. Pilsner-steamed mussels, Maine Diver Scallop, seafood linguine, Chilean Sea Bass, Chesapeake Rockfish, Black Angus strip steak, and rack of lamb. Sunday Brunch, 11:00-2:30; Sunday dinner, 5:00-10:00; Monday-Thursday, 5:30-10:30; Friday and Saturday, 5:30-11:30. Valet parking available Monday-Saturday. Casual.

**AQUARELLE**—2650 Virginia Ave., NW, in the Swissôtel Washington, The Watergate (202-298-4455) Contemporary American cuisine in a dining room with one of the city's most spectacular views of the Potomac. Breakfast 7-11:30 a.m.; Lunch 11:30 a.m.-2:30 p.m.; Dinner 5-10:30 p.m.; Pre-theater dining 5-7:30 p.m. Casual.

**BISTRO FRANÇAIS**—3124 M St. NW (202-338-3830) French, fresh fish, rotisserie chicken, venison, homemade pastries. The fun place to go after hours. Brunch Sat. and Sun. with unlimited champagne. Early bird: 5-7 p.m. Late bird: 10:30 p.m.-1 a.m. Appetizers, entrees, wine, and desserts. Sun.-Thurs. 11 a.m.-3 a.m., Fri. and Sat. 11 a.m.-4 a.m., Casual.

**BOMBAY CLUB**—815 Connecticut Ave., NW, between H and I (202-659-3727) Finest Indian cuisine in an environment reminiscent of the old clubs of India. Specialties include Tandoori Salmon and Green Chili Chicken. Elegant cuisine enhanced by refined service and live piano music. Lunch: Mon.-Fri., 11:30-2:30; Dinner: Mon.-Thurs., 6:00-10:30, Fri. and Sat., 6:00-11:00. Sun.: Champagne Brunch, 11:30-2:30, Dinner, 5:30-9:00. Complimentary Valet Parking after 6:00 p.m.

**CAPÉ LOMBARDY**—2019 Pennsylvania Ave., NW (202-857-3912) Simple but elegant. Contemporary American cuisine. Three-course, pre-theater menu, 5:30-10 p.m., Sun.-Sat. Ask for our Venetian room; it's a perfect place to steal away for a candlelit supper à deux. Jacket. Complimentary Valet Parking.

**CLYDE'S OF GEORGETOWN**—5236 M St. NW (202-333-9180) American, grilled fresh seafood, pastas, sandwiches, main course salads, chili, burgers, Mon.-Fri. noon-midnight, Sat.-Sun. 9 a.m.-midnight. Casual.

**DANDY RESTAURANT CRUISE SHIP**—Zero Prince St., Alexandria, VA (Res. 703-683-6076, www.dandydinnerboat.com). View our nation's majestic monuments aboard the sleek, newly-built Dandy, featuring gourmet dining, dancing on a large marble dance floor in the main salon, and under the stars on the large, upper open deck. Day or Night, Rain or Shine®, climate controlled year-round. Owner has 20 years of successful operating experience. Reservations recommended. Dressy casual during day, jacket for evening.

**DOMINIQUE'S FAMOUS RESTAURANT AT THE WATERGATE**—600 New Hampshire Ave., NW (202-337-5890) Located directly across from the Kennedy Center, Dominique's specialties include fresh-roasted rack of lamb (over a million served during Dominique's years on Pennsylvania Avenue), rattlesnake ravioli, and alligator tail. Lunch, Mon.-Fri. 11:30 a.m.-2:30 p.m. Dinner, Mon.-Thur. 5-11 p.m. Dinner, Friday and Saturday 5 p.m.-midnight. Before-

and after-theater prix fixe menu, 5-6:30 p.m. and 10 until closing. Jacket requested.

**DONATELLO**—2514 L St. NW (202-333-1485) Northern Italian, fresh seafood, homemade pastas and desserts. Dinner \$25 before 6:30 p.m. or after 10 p.m. Lunch 11:30-2:30, dinner Sun.-Thur. 5-11:30, Fri. and Sat. 5-12:30. Complimentary valet parking after 5:30.

**LES HALLES**—1201 Pennsylvania Ave. NW (202-347-6848) Parisian brasserie/steak house featuring Onion Soup, Steak Frites Salade, Steak au Poivre, Poulet Roli, Boudin, and Cassoulet. Valet Parking, Cigar Bar, Gourmet Butcher Shop, and Outdoor Dining. Open Sun.-Thur. 11:30 a.m.-midnight; Fri. and Sat. open until 2 a.m. Casual.

**LUNA GRILL & DINER**—1301 Connecticut Ave., NW and 4024 28th St. South in Shirlington. (202-835-2280 and 703-379-7173) Good food that's good for you in, as Phyllis Richman has called it, a "Diner Deluxe." Mon.-Thur. 8 a.m.-11 p.m.; Fri. 8 a.m.-midnight; Sat. 10 a.m.-midnight; Sun. 10 a.m.-10 p.m. Casual.

**MARCEL'S**—2401 Pennsylvania Ave., N.W. (202-296-1166). French-Belgian cuisine. Chef Robert Wiedmaier will dazzle you with crispy skatewing, roasted duck breast, gateau of foie gras, and mussels with pommes frites. Mon.-Thurs. 5:30-10:30 p.m.; Fri. and Sat. 5:30-11 p.m. Prix fixe, pre-theater dinner: 3 courses for \$58; served 5:30-7 p.m., Mon.-Sat. Free valet parking and complimentary shuttle service to and from the Kennedy Center. Outdoor dining. Casual.

**MIMI'S AMERICAN BISTRO**—2120 P St., NW (202-464-6464) New American cuisine with a Mediterranean influence. Rack of lamb, cous cous, polenta, fresh fish, fig salad, mezze. Mon.-Sat. 11:30 a.m.-midnight, Sun. 10 a.m.-midnight. Washington's only cabaret singing waiters—every night! Casual.

**OLD EBBITT GRILL**—675 15th St. NW (202-347-4800) American saloon food, grilled fresh seafood, homemade pastas, Maryland crab cakes, oyster bar, hearty sandwiches; open every day for breakfast, lunch, dinner, and late-night fare until 1 am; Casual.

**THE OVAL ROOM**—800 Connecticut Ave., NW (202-463-8700) Casually Elegant Contemporary American Cuisine. Tuna and Salmon Tartar, sea bass, veal chops. Prix fixe pre-theater, 3-course for \$25.00 served 5:30-6:45 p.m. Intimate Dining Room. Mon.-Thur. 5:30-10 p.m. Fri.-Sat. 5:30-10:30 p.m. Piano music Tues.-Sun. Casual. Complimentary valet parking.

**701**—701 Pennsylvania Ave., NW (7th St.) (202-393-0701) It all comes together at this most civilized, elegant downtown restaurant, where memorable service and imaginative fare complement the lovely spacious room. Diners fall in love with the night views from the terrace, the power buzz at lunch, and the cool green champagne bar. Prix-fixe, pre-theater, 3-course dinner for \$24.50 served 5:30-6:45 p.m. Mon.-Thur. 5:30-10:30. Casual. Complimentary valet parking

**1789 RESTAURANT**—1226 36th St. NW (202-965-1789), seasonal American cuisine, rack of lamb, jumbo lump Maryland crab cakes, loin of venison, pre-theater menu, until 6:45 pm, \$29. Mon.-Thur. 6-10 p.m., Fri. 6-11 p.m., Sat. 5:30-11 p.m., Sun 5:30-10 p.m. Jacket.

# The John F. Kennedy Center for the Performing Arts Annual Fund

The Kennedy Center expresses its appreciation to the more than 30,000 contributors who provide in excess of \$36,000,000 each year to support the performing arts and educational programs and public service activities of the Center and National Symphony Orchestra, at the Center and in hundreds of locations across the country. Individual, corporate, and foundation donors who contributed \$1,000 or more to the Annual Fund between November 1, 1999 and February 20, 2001, are listed below.

The Kennedy Center wishes to thank Alberto W. Vilar for his extraordinary generosity.

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# GOLDEN RULES

FOR SEVERAL years now, *Stagebill* has published this brief article about audience etiquette. To this day we get at least one phone call a week asking for reprint rights. These calls and letters come from orchestras and theaters, opera and ballet companies all over the United States and Canada, big and little troupes alike. The message, telegraphed between the lines, seems to be an S.O.S.: *American audiences are out of control.* Are they?

Here's a refresher course. Please read on, and remember, part of one's pact as an audience member is to take seriously the pleasure of others, a responsibility fulfilled by quietly attentive (or silently inattentive) and self-contained behavior. After all, you can be as demonstrative as you want during bows and curtain calls.

1. Go easy with the atomizer; many people are highly allergic to perfume and cologne.
2. If you bring a child, make sure etiquette is part of the experience. Children love learning new things.
3. Unwrap all candies and cough drops before the curtain goes up or the concert begins.
4. Make sure cell phones, beepers, and watch alarms are OFF. And don't jangle the bangles.
5. The overture is part of the performance. Please cease talking at this point.
6. Note to lovebirds: When you lean your heads together, you block the view of the person behind you. Leaning forward also blocks the view.
7. **THOU SHALT NOT TALK**, or hum, or sing along, or beat time with a body part.
8. Force yourself to wait for a pause or intermission before rifling through a purse, backpack, or shopping bag.
9. Yes, the parking lot gets busy and public transportation is tricky, but leaving while the show is in progress is discourteous.
10. The old standby: Do unto others as you would have them do unto you. ■

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