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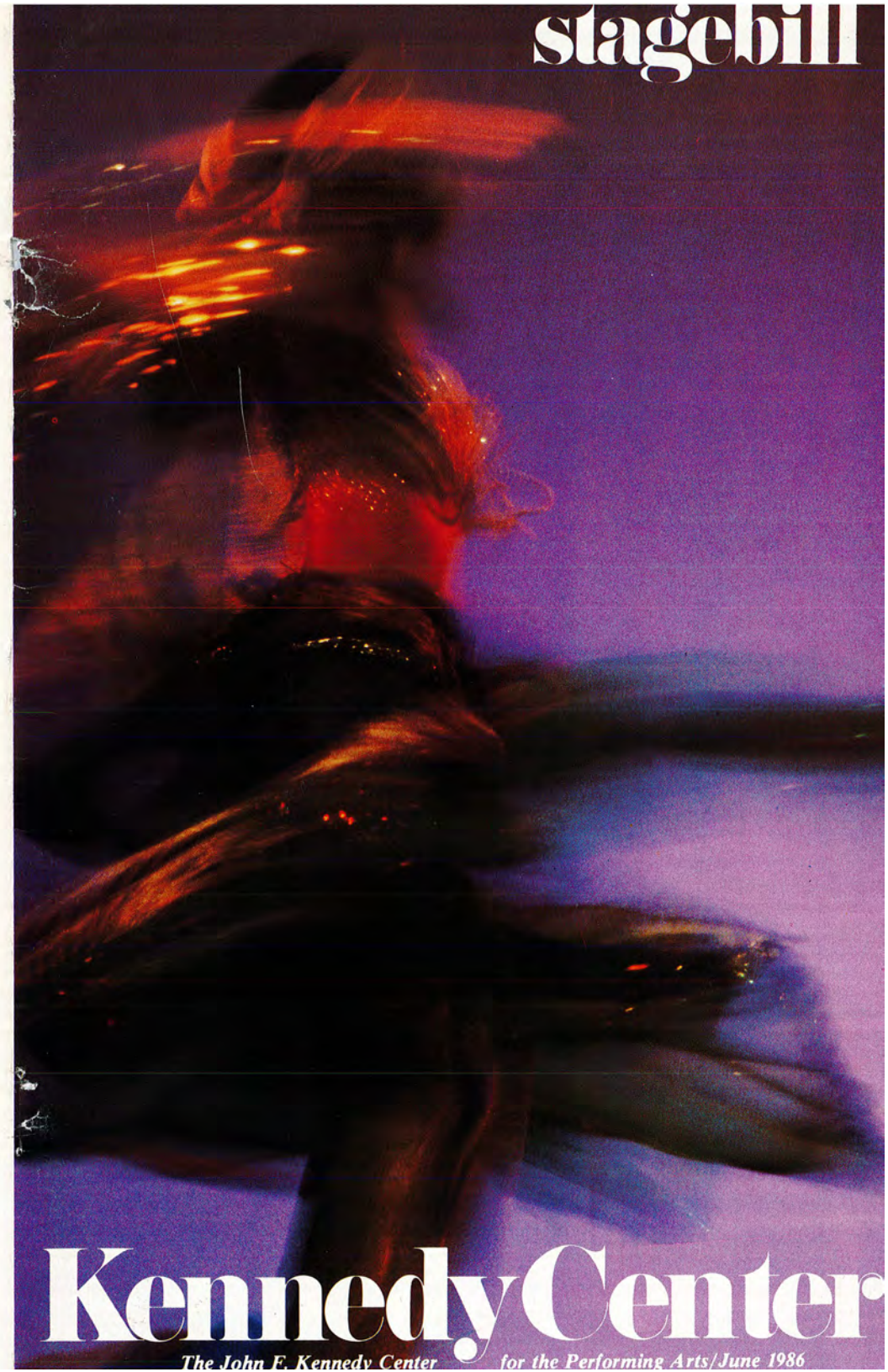

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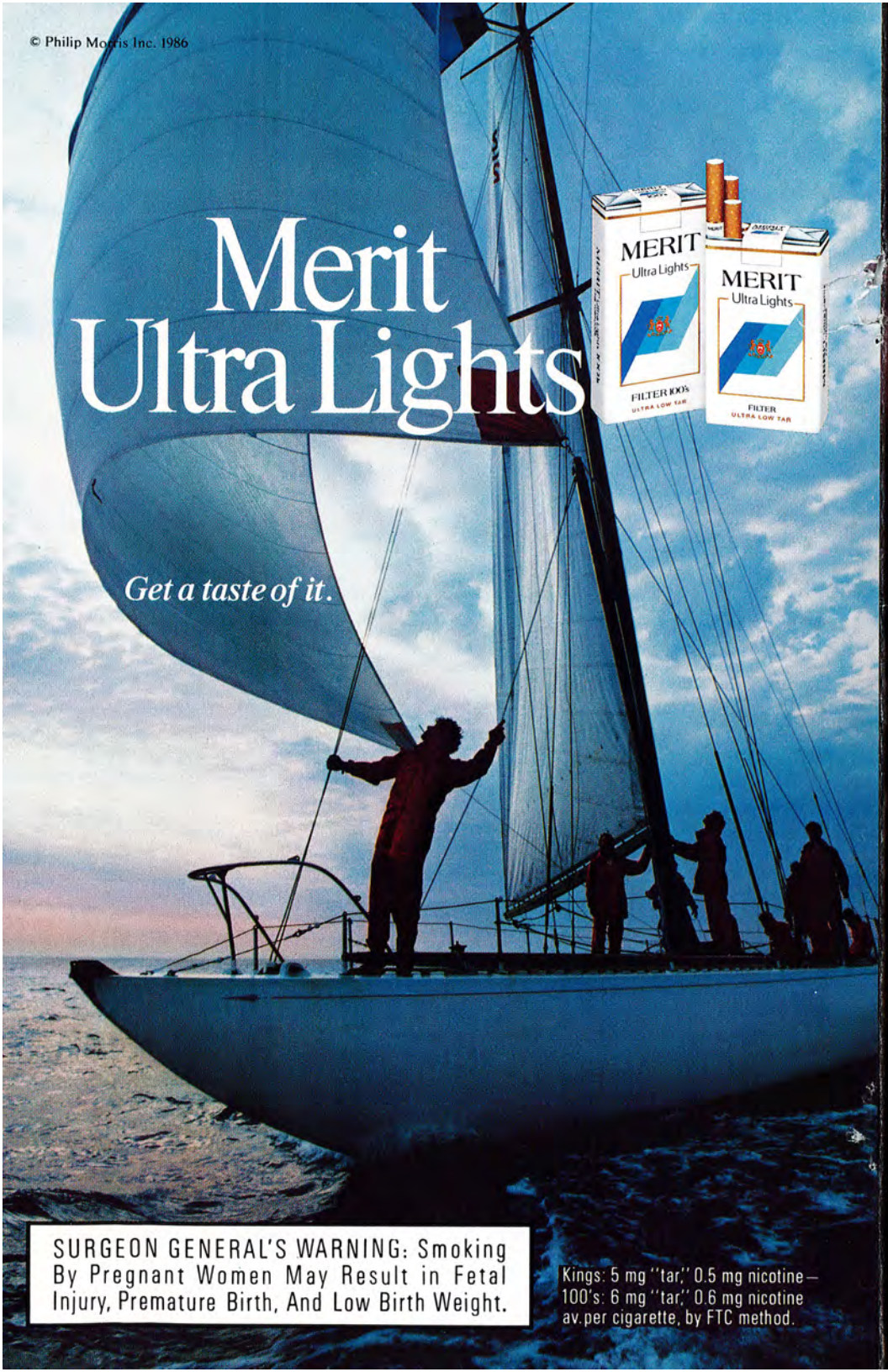
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stagebill
Vol. XIV, No. 10 JUNE 1986

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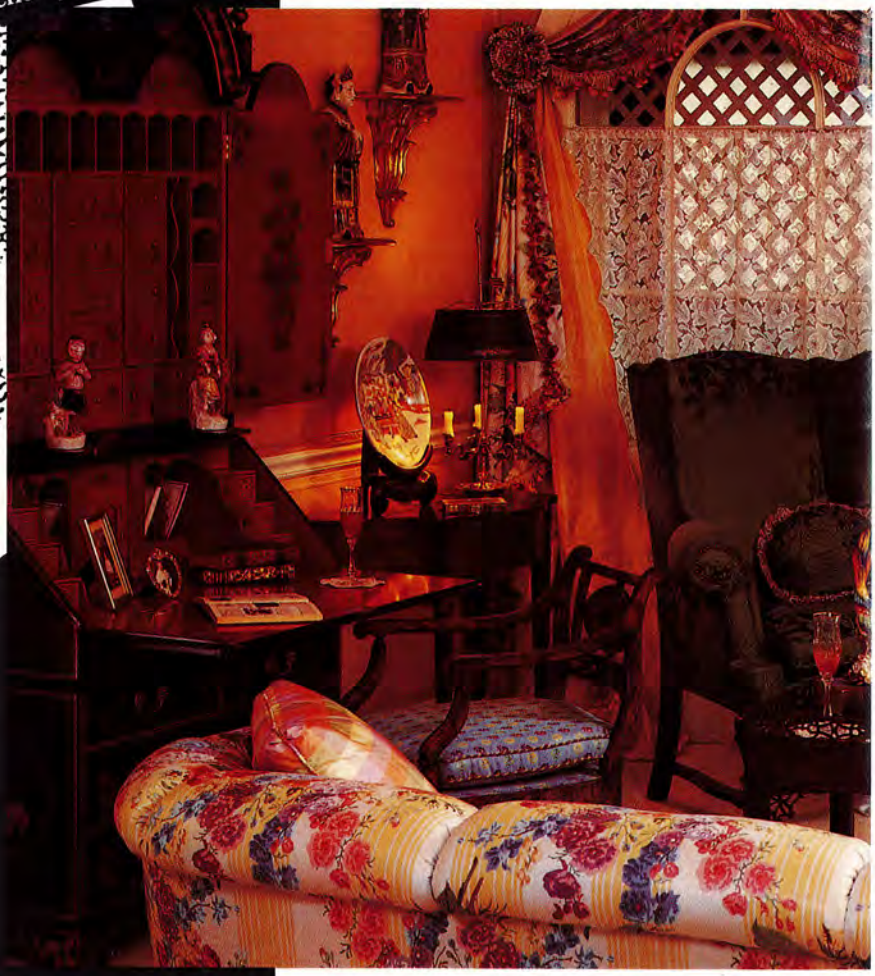

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Woodies is my way

WOODWARD & LOTHROP

During Christmas, 1953, *The Caine Mutiny Court-Martial* played in Constitution Hall on its way to New York, where I then lived. Now, 33 years later, it returns to my adopted home town, Washington. That is a heartwarming thing, and I am glad to be alive to enjoy it.

My dramatization of the trial chapters in *The Caine Mutiny* has been an anomaly in my literary career. My natural medium is the novel. I have had other plays produced, with no comparable impact. This show has held the stage through wide changes of theatrical taste, and dizzying swings of public opinion on military matters. It has been played and revived all through western Europe, and in the Iron Curtain countries. In recent years it has enjoyed six-month runs in London and New York, and a long tour in West Germany. Soon Captain Queeg will be breaking down for the first time in Japanese, and a production in mainland China is being considered.

Playwright's Perspective

The Caine Mutiny Court-Martial *returns to Washington*

Just this once, it seems, I struck a universal theme, in a theater piece culled from a novel. I'm compelled to call this luck.

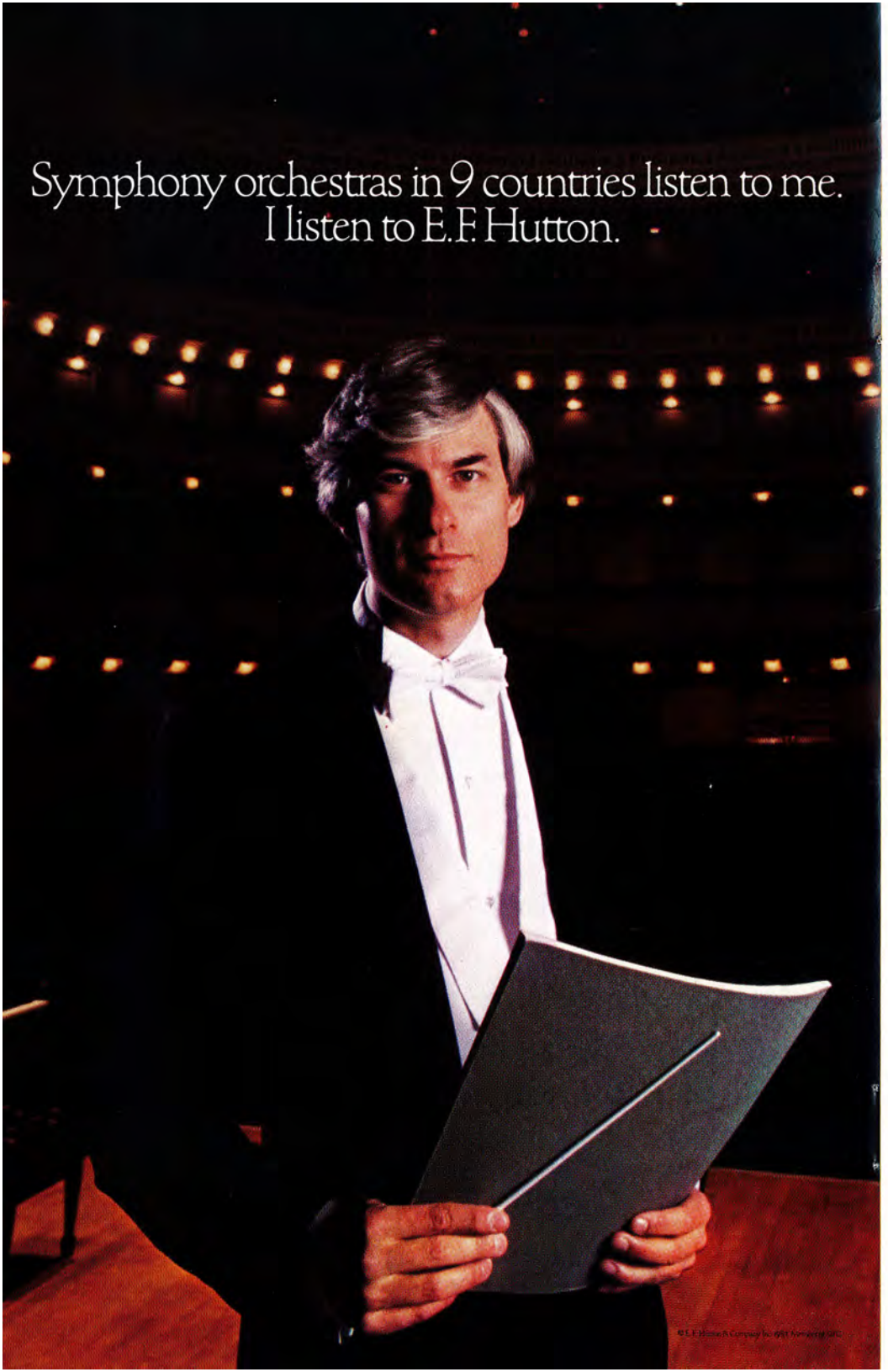
When the book first appeared, the Navy took considerable exception to it, because of its portrayal of a less than perfect Academy man. When the *Court-Martial* was first produced, the national climate was shifting sharply against the military; and the notorious Senator McCarthy, a sort of political Queeg, rendered the play highly controversial to a number of commentators. At the height of the Viet Nam era, the part of the play showing pity for the destroyed Queeg aroused red rage in some reviewers. So it has gone, as the old minesweeper has sailed down the years, encountering fair and foul climates of opinion.

Perhaps today, as our country leads the free world against the random armed violence of Qaddafi and his ilk, the perspective of this simple tale will seem reasonable. That is for others to judge. My own view of the controversy? I have never treated the fictional dilemma aboard the U.S.S. *Caine* outside the covers of the

(continued on page 14)

Above: Ben Cross (left) and Charlton Heston in The Caine Mutiny Court-Martial

Herman Wouk


Symphony orchestras in 9 countries listen to me.
I listen to E.F. Hutton.

John F. Kennedy Center for the Performing Arts

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CONCERT HALL

The program for Monday Evening, June 23, begins on page 37A.

Saturday Evening, June 21, 1986, at 8:30

Federal City Performing Arts Association

presents

Gay Men's Chorus of Washington, D.C.

BRUCE TRINKLEY, *Director*
THEODORE GUERRANT and JAMES HOLLOWAY, *Accompanists*
ROBERT HAHN, *Sign Language Artist*

with Special Guest Artist

Maureen Forrester

Contralto

I

LEONARD KASTLE — Three Whale Songs from "Moby Dick"

RICHARD FAITH — Three Songs for Men's Chorus
(World Premiere)
On the Isle of Skye
Sonnet 54 (William Shakespeare)
Spring, the Sweet Spring
David Sisson, *tenor*

BRUCE TRINKLEY — Five Cavafy Settings
(World Premiere)
Voices
December 1903
Far Off
Expecting the Barbarians
When They Are Roused
Kevin Doss, *tenor*
Phil Joslin, *bass*

Intermission

The taking of photographs and the use of recording equipment are not allowed in this auditorium.
Baldwin is the official piano and electronic organ of the Kennedy Center.

II

W. A. MOZART — Eine kleine Freimaurer-Kantate ("A Little Masonic Cantata") K. 623

Chorus—Tenor Recitative—
Tenor Air—Recitative—
Duet—Chorus

Kevin Doss, *tenor*
David Sisson, *tenor*
Ben Anderson, *bass*

JOHANNES BRAHMS — Rhapsodie, Op. 53
Maureen Forrester, *contralto*

FRANZ SCHUBERT — Ständchen ("Serenade"), Op. 135
Maureen Forrester, *contralto*

Intermission

III

Alice Parker and Robert Shaw (arr.) — Vive L'Amour
C. Michael Baker, *baritone*

K. J. Dinham (arr.) — Kwmbayah

Arthur Whiting (arr.) — The Hundred Pipers

JON HENDRICKS and JOSEF ZAWINUL (Jerry Nowak, arr.) — Birdland
Potomac Fever
David Sisson, *Director*

IV

JEROME KERN — All the Things You Are

COLE PORTER — I Like Pretty Things

RICHARD RODGERS and LORENZ HART — Falling in Love With Love

RICHARD RODGERS and OSCAR HAMMERSTEIN II — You'll Never Walk Alone

with **Miss Forrester**
Orchestral arrangements by Tony Walts

LOOK

What USO is doing for service children

You probably didn't know that USO is also for children. I'm in the service and USO's many programs have helped my whole family. For my kids I've found USO classes just for them, chances to tour a new city or country, or just do something with other children. USO — the three most important letters in helping others — for kids too!

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Notes on the Program

By J. RICHARD NORTON

Three Whale Songs from "Moby Dick"
LEONARD KASTLE

In 1962, *Three Whale Songs* won the Baxter Prize of the Intercollegiate Music Council, an award presented to outstanding new compositions for men's voices. The texts are drawn directly from Herman Melville's sources for his 1851 epic: three sailors' songs ("Captain Bunker," "The Mermaid," and "The Bonny Ship the Diamond"); dialogue from *J. Ross Browne's Etchings of a Whaling Cruize* (1846); and a hymn from the Dutch Reformed Church in which Melville was brought up.

Three Songs for Men's Chorus
RICHARD FAITH

Pianist/composer Richard Faith has arranged three of his solo songs for men's chorus under GMCW's commission. *The Isle of Skye* is a vivid choral painting of a shipwreck in the foggy, storm-tossed islands northwest beyond the Scotland firths. *Sonnet 54* is a setting of one of Shakespeare's poems which compares his Fair Man to a rose: wild dog-roses appear lovely, but cannot be refined and distilled into perfume; Shakespeare distills his beloved into this sonnet. "How much more does beauty beauteous seem by that sweet ornament which truth doth give." *Spring, the Sweet Spring* is a lyrical picture using the verse of Elizabethan dramatist and essayist-satirist Thomas Nashe.

Five Cavafy Settings
BRUCE TRINKLEY

Constantine P. Cavafy (1863-1933) was the youngest son of a Greek exporting family and lived most of his life in Alexandria, Egypt. Fluent in English, French, and Greek, Cavafy wrote about seventy poems a year, circulated them among friends, and kept four or five. Memories, sensual delight, and matter-of-fact consideration of his homosexuality characterize Cavafy's poetry, a genius initially recognized for English-speakers by novelist E. M. Forster.

Eine kleine Freimaurer-Kantate ("A Little Masonic Cantata"), K. 623
WOLFGANG AMADEUS MOZART

In the fall of 1791, Mozart was very ill and desperately trying to finish his *Requiem;* still he took his Masonic obligations seriously, and glorified the union of music and mystical brotherhood by writing this small work for men's voices and orchestra with words by Emanuel Schikaneder, librettist of *The Magic Flute.* Mozart directed the first performance for his lodge on November 16, 1791; he died three weeks later on December 5, his *Requiem* unfinished.

Rhapsodie, Op. 53
JOHANNES BRAHMS

This plea for deliverance from joyless isolation is thought by some to be Brahms' lament for his partnerless, childless life. "Nowhere did he reveal himself so completely as here," wrote biographer Richard Specht. The alto's anguish in isolation and emptiness is answered by the deeper choral voices: "A message of unspeakable intimacy and seraphic consolation. It is balm to the soul." So much, it is reported, that Brahms kept the score under his pillow at night.

Ständchen ("Serenade"), Op. 135
FRANZ SCHUBERT

Schubert wrote his *Serenade* based on a poem of Austrian dramatist Franz Grillparzer in three days during July 1827 as a lovegift for his friend Leopold Sonnleithner to present to Louise Gosmar, a music student of Grillparzer's girlfriend's sister. At its first playing on August 11, a piano was taken into the garden after dark, the only proper place for a serenade being beneath a beloved's window. "You know, I never realized how beautiful it was," said Schubert after its only public concert performance in his lifetime, a fundraising benefit on March 26, 1828. Within the year, Schubert, age 31, was dead.

Vive L'Amour
Alice Parker and Robert Shaw (arr.)

Arrangers Alice Parker and Robert Shaw enliven *la compagnie* with this old French Canadian folk song.

Kwmbayah
K. J. Dinham (arr.)

A favorite camp song and Black American spiritual from *Weaver's Songbook,* attributed by Dinham as an African tune, arranged for and dedicated to the Shaftesbury Crusade Male Voice Choir of Bristol, England.

The Hundred Pipers
Arthur Whiting (arr.)

The Scots have fought for their independence from the English many times. Lady Caroline Nairne is credited with writing this song, recalling Bonnie Charlie's taking of Carlisle, an important gateway city into central Britain. The rebellion was quashed; the clan system shattered, tartans outlawed, and Gaelic (the Scot lan-

guage) banned. Many Scot immigrants came to America. But legend promises when at last the Scots again are free, the Highlands will resound with the song of a hundred pipers.

Birdland
HENDRICKS/ZAWINUL

Charlie Parker advised Toledo jazz drummer Jon Hendricks to give up law school—so he founded the firm of Lambert, Hendricks, & Ross, the hottest mixed close-harmony jazz group until Manhattan Transfer came along (and won a Grammy for "Birdland"). Manhattan Transfer's arranger, Jerry Nowak's work was revoiced for an all-male ensemble by the Seattle Men's Chorus director, Dennis Coleman.

All The Things You Are
KERN/HAMMERSTEIN

Broadway-greats Oscar Hammerstein II and Jerome Kern teamed up and wrote a 59-performance 1939 flop, *Very Warm for May* (the cast included June Allyson and Eve Arden)—and gave us one of the most sublime American love songs. It was Kern's last Broadway show.

I Like Pretty Things
COLE PORTER

This pretty ditty was written in June 1944 for a never-made Warner Brothers movie musical, *Mississippi Belle*.

Falling in Love With Love
RODGERS/HART

Preceding *Very Warm for May* at the Alvin Theatre was an adaptation of Shakespeare's *Comedy of Errors*. Lauded by many critics as the best musical of the year, *Boys from Syracuse* only ran 235 performances. Muriel Angelus (enamored of Eddie Albert in the play) introduced "Falling in Love With Love."

You'll Never Walk Alone
RODGERS/HAMMERSTEIN

Repeating their own success, Rodgers and Hammerstein reworked a few songs, kept choreographer Agnes DeMille, and opened *Carousel* at the Majestic Theater—directly across the street from *Oklahoma!*. In 1945, John Raitt made this finale an anthem of hope. (He later repeated his success as Billy Bigelow in the 1965 revival of *Carousel.)*

Meet the Artists

Bruce Trinkley, *Director,* is associate professor of music at Pennsylvania State University. His bachelor's degree in music and master's degree in composition are from Columbia University. His professional experience spans more than twenty years involvement with men's choruses, mixed choruses, opera, ballet, and the musical theater; along with composing and conducting, Mr. Trinkley teaches music history, does research, and is an accomplished arranger and pianist. His works draw from eclectic sources and include musicals, ballets, operas, cantatas, stage music, and theater pieces, notably *Knots* (from R. D. Laing's poems), *Mad Girl's Love Song* (text from Sylvia Plath), *The War Prayer* (from Mark Twain's classic antiwar polemic), *The Country Doctor* (a chamber opera after Kafka's short story), and *Tombstones* (a choral cycle on Edgar Lee Masters' *Spoon River Anthology).* He has studied conducting under Hugo Fiorato, Howard Shanet, and Bailey Harvey and composition under Otto Luening, Jack Beeson, Vladimir Ussachevsky, Mario Davidovsky, Charles Wuorinen, and Lehman Engel. Mr. Trinkley has served as music director of the Gay Men's Chorus of Washington, D.C. since January 1984.

Gracing concert halls and opera houses on five continents for three decades with her rich voice and insightful interpretations, **Maureen Forrester,** quite simply, is the foremost contralto of our time. Born in Montreal, she had youthful ambitions of being a big-band singer; but soon after her debut in Montreal she was asked to sing Beethoven's Ninth Symphony with the Montreal Symphony under Otto Klemperer. Soon her reputation reached the United States and in February 1957 she made her Carnegie Hall debut with Bruno Walter in Mahler's *Resurrection* Symphony. Since then, she has become a favorite of many of the world's great conductors, performing under Eugene Ormandy, Herbert von Karajan, Leonard Bernstein, Seiji Ozawa, Zubin Mehta, and many others. She has recorded for RCA, CBS Masterworks, Vanguard, London, Telarc, and Westminster labels. Recognized as one of the

great interpreters of Gustav Mahler's works, Miss Forrester is also a renowned performer of German lieder. She also has been a notable proponent for new music and strong advocate for the work of Canadian composers. Miss Forrester was the first artist honored as a Companion of the Order of Canada in 1967, the year it was created. In 1983 she was elected Chairman of the Canada Council, her country's national arts endowment. Besides her busy concert and opera schedule, she is completing work on her long-awaited autobiography.

Theodore Guerrant, *Principal Accompanist,* holds a Bachelor of Music degree cum laude in piano and a Master of Fine Arts in harpsichord from the University of Georgia, a Master of Music in piano from the University of Wisconsin, and a Doctor of Musical Arts (piano performance-literature) from the University of Maryland where he received a graduate fellowship. His teachers have included Egbert Ennulat, Edwin Gershefski, Stewart Gordon, Evelyn Swarthout Hayes, Roy Johnson, Denise Lassimonne of Buriton, England, the late Jean Rêti-Forbes, and Donald Sutherland. Dr. Guerrant is organist at St. Mary's Catholic Church in Landover Hills, Maryland, assisting organist at the University of Maryland Chapel and accompanies, additionally, the Montgomery County Masterworks Chorus and Prince Georges Choral Society among other groups.

James Holloway, *Principal Accompanist,* has performed throughout the eastern United States and Great Britain as accompanist and soloist. He holds degrees from the University of South Carolina and the University of Maryland where he is a candidate for Doctor of Musical Arts in piano performance-literature. He has studied piano with Stewart Gordon and Nelita True of the University of Maryland, Denise Lassimone of England, and vocal coaching with Martin Katz and Gregg Tallman; he has also performed in master classes for the late Sir Peter Pears, Donald Gramm, Phyllis Bryn-Julson, Jan de Gaetani, Jorg Demus, Moura Lympany, and Malcolm Frager. Mr. Holloway has performed at Kennedy Center with the Paul Hill Chorale and Washington Singers, and has coached the Prince Georges Civic Opera, Washington Savoyards, University of Maryland Opera, and other groups. He was listed in the 1985 edition of Outstanding Young Men of America.

Richard Bruce Faith, *Commissioned Composer,* has received numerous awards both as pianist and composer, and his well-crafted compositions have attracted national attention since his first publication in 1967. One of America's foremost contributors to solo piano repertoire, Mr. Faith has also written four piano concertos, several orchestral works, chamber music, more than fifty solo songs, and several choral compositions including a mass, a cantata *(The Waters of Babylon),* and two operas *(Sleeping Beauty* and *The Little Match Girl).* Mr. Faith received a Fulbright grant in 1960 for study in Italy, and has taught at the University of Arizona since 1961.

Robert Hahn is a professional, certified sign language artist/interpreter. His unique blend of music and American Sign Language adds an exciting visual dimension to both the concert and theatrical stage. Since 1978, Mr. Hahn has worked with theaters and performing arts associations nationwide. His interpretation of *Two Gentlemen of Verona* at the California Shakespeare Festival received national attention and was reviewed in *Dramatics* magazine. Mr. Hahn has been resident interpreter for GMCW since its debut concert in 1982, and was guest artist with the Los Angeles Gay Men's Chorus and the New York City Gay Men's Chorus. Area audiences have also seen him at Arena Stage, Ford's Theatre, the Warner Theatre, the National Theatre, Kennedy Center, and New York's Lincoln Center. Mr. Hahn works for Deaf Pride, a non-profit organization for the deaf which, among other services, provides access for the deaf to health, education, and legal resources.

Gay Men's Chorus of Washington, D.C. celebrates its fifth anniversary tonight. Numbering more than one hundred performing and supporting members, the Chorus sings a broad repertoire that includes classical choral works, Broadway and show music, traditional pieces, popular contemporary songs, and music arranged or written for GMCW and its ensembles. Founded June 28, 1981 (inspired by the Washington appearance of the San Francisco Gay Men's Chorus national tour), GMCW has since given a dozen full-scale concerts, participated in joint performances with other major American gay men's choruses, and appeared three times at Lincoln Center's Alice Tully Hall. GMCW and its corporate umbrella, Federal City Performing Arts Association, achieved important civic recognition last fall when the D.C. Commission on Arts and Humanities awarded them a $7500 matching grant. Additional growth was measured last January as FCPAA/GMCW moved into permanent office, library, and rehearsal space at the Selma Levine School of Music, dubbed "Washington's Juilliard" by the *New York Times.* GMCW has joined with the Washington performing arts community at last year's Kennedy Center "Inside/Out," at Old Post Office Pavilion performances, and at the National Building Museum/Old Pension Building last fall for the Mayor's Awards Dinner for the Arts (and sang a happy birthday tribute to the National Endowment for the Arts). The Chorus also maintains three smaller ensembles:

A Few Good Men (a Broadway song-and-dance troupe), Potomac Fever (a close-harmony contemporary group), and Gentlemen Quarterly (a traditional barbershop quartet); in situations precluding a full chorus appearance, these small ensembles have appeared before community and professional groups and entertained at area hospitals, churches, and nursing homes.

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The Gay Men's Chorus of Washington, D.C. is a member of GALA, the Gay and Lesbian Chorus Association; an organization of 42 men's, women's, and mixed choruses in the United States and Canada dedicated to performing excellence, community and civic pride, and building bridges from our choral families to performing arts communities and the public.

GMCW will join its sibling GALA choruses in Minneapolis/St. Paul July 2-7 for the second triennial GALA national choral festival.

Gay Men's Chorus of Washington, D.C.

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ROBERT HAHN, *Sign Language Artist*

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**Potomac Fever*

The Capital Club is the fundraising and support arm of the Gay Men's Chorus of Washington. In addition to a schedule of business meetings and social events, benefits of Capital Club membership include priority handling of ticket orders for GMCW concerts, and admission to all GMCW membership events. For additional information, write: The Capital Club, c/o FCPAA, Inc., P.O. Box 57043, Washington, DC 20037.

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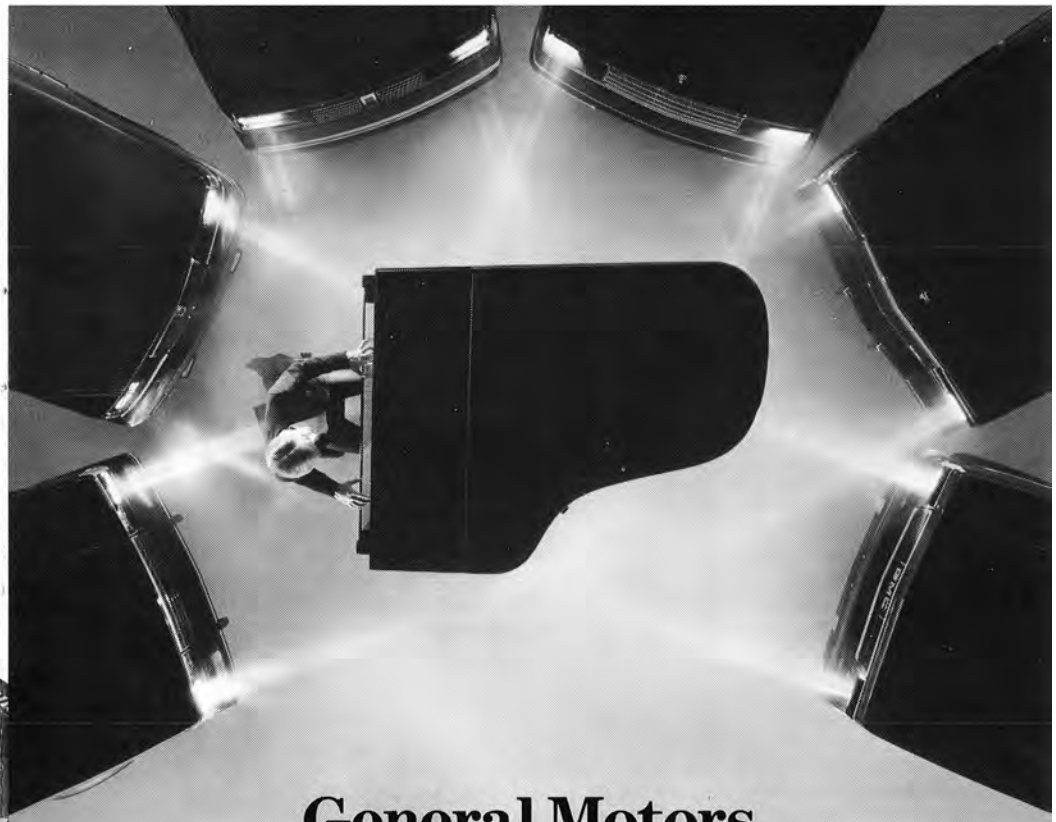

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PLAYWRIGHT'S PERSPECTIVE *(cont. from p. 7)*

book or the play. Nor will I here. But I can offer a word about the origin of the work.

When I became executive officer of a minesweeper in the South Pacific in 1944, I read the Navy Regulations on my duties. Therein I found three startling articles enabling me, under extraordinary circumstances, to relieve the captain on my own initiative. Needless to say, I didn't do it; and the Navy's annals in fact show no such relief of a ship's captain at sea, under those articles. The situation and resolution of the *Caine* tale are alike at an outer limit of probability.

But Captain Queeg is not. The petty incompetent tyrant is a plague in all walks of life, not merely in the armed forces. But in wartime, and especially at sea, a captain wields almost absolute power. This exaggeration of his capacity to do harm makes Queeg an archetype. I have been told a thousand times, in one way or another, and in several languages, "You must have known the guy I served under."

My credo on war I stated plainly in the preface to *War And Remembrance*, the sequel to *The Winds of War:*

> *War is an old habit of thought, an old frame of mind, an old political technique, that must now pass as human sacrifice and human slavery have passed. I have faith that the human spirit will prove equal to the long heavy task of ending war.*

The labors of a quarter of a century—those two linked novels totalling more than a million words, and almost 50 hours of teleplay dramatization—have gone to embodying that credo as forcefully as I could.

I thank the modest great man who pilots the Kennedy Center for the Performing Arts, Mr. Roger Stevens, for bringing to the United States the successful London revival of the *Court-Martial*, starring the renowned Charlton Heston. I am grateful also to my son, Joseph Wouk, for his enterprise in co-producing this play; which in a manner of speaking he attended, in company with my wife, at its 1954 opening night in New York. I say in a manner of speaking, since he was born a few weeks later. □

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Ballet & Broadway

A new revival of* Carousel*, at the Opera House, features choreography by ballet star Peter Martins

"Growing up in Denmark, 'Broadway' always intrigued me as being something very special and uniquely 'American.' But it was when I came to America in 1968 that I realized the impact of Broadway as an art form," declares Peter Martins. Martins, of course, is director of the New York City Ballet, one of the world's preeminent classical dance troupes. He has inherited the mantle of George Balanchine in leading that company, and it is as a thrilling *danseur noble* and a sophisticated ballet choreographer that he has made his name.

Yet, as choreographer for the current revival of the great Rodgers and Hammerstein musical *Carousel*, Martins is no longer a stranger to Broadway. He assisted in the highly successful revival of *On Your Toes* in 1982—bringing back to life the stage dances of Balanchine and adding some new bits of his own—and only this past season he choreographed the hit *Song & Dance*—garnering himself a Tony Award nomination in his first solo stint as Broadway dancemaker. Not bad for a boy from Copenhagen.

Perhaps as an "outsider"—that is, a ballet artist—Martins can make a special contribution to show dancing. In fact, ballet has revitalized the Broadway stage throughout the last half-century. Balanchine's creation for the 1936 *On Your Toes* actually marks the first Broadway billing credit for "choreography." That success was followed by diverse Broadway projects and even Hollywood film work before the Russian choreographer committed himself exclusively to concert dance. Martins' colleague and fellow ballet master at New

Above: Choreographer Peter Martins

Barry Laine

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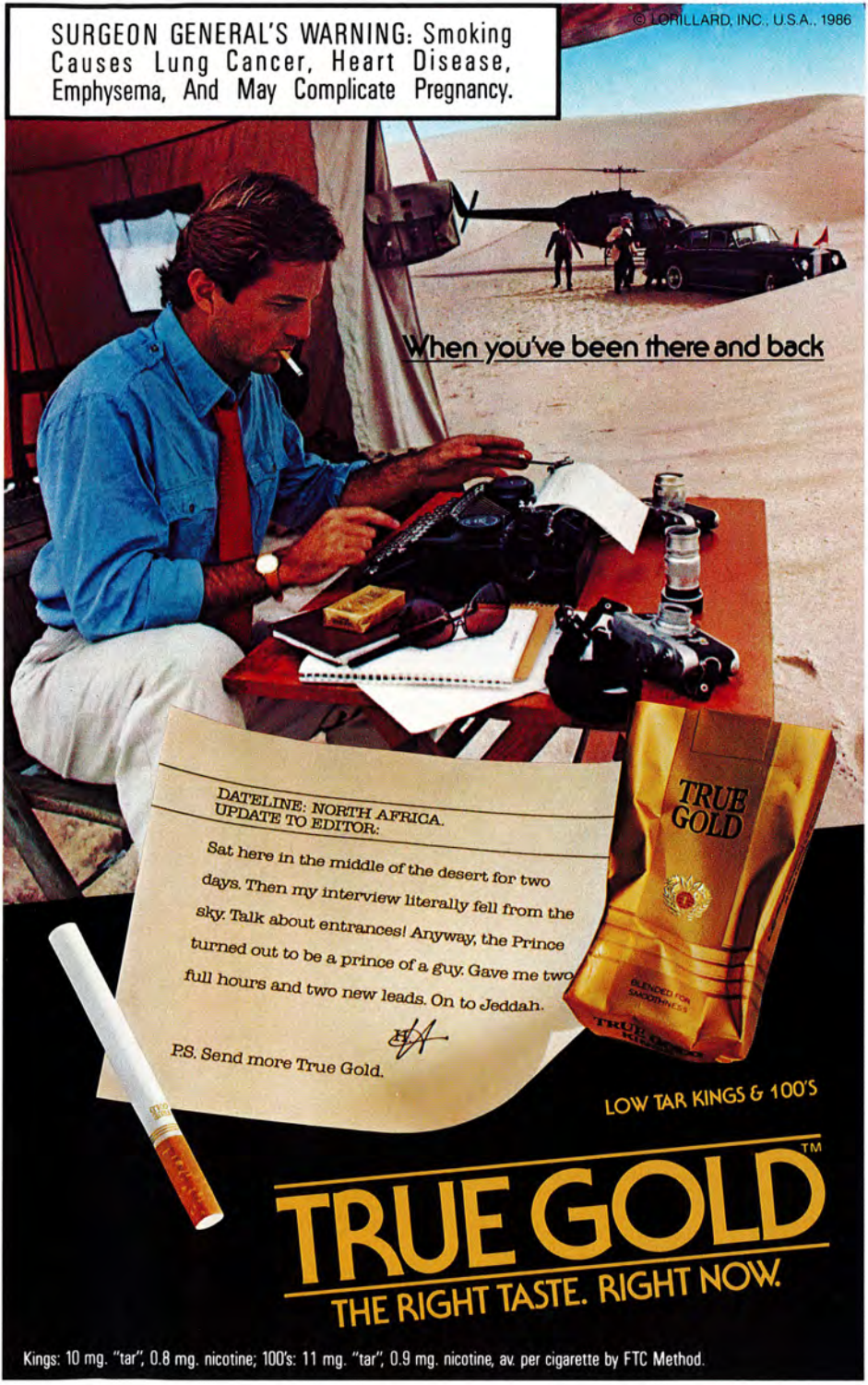
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York City Ballet—Jerome Robbins—also pursued the Great White Way, choreographing and often directing, too, such landmark musicals as *West Side Story, Gypsy,* and *Fiddler on the Roof.*

With *Carousel*, Martins also follows in the fleet footsteps of Agnes de Mille, who in setting the 1943 *Oklahoma!* achieved a breakthrough creation by integrating dance within the plot to convey emotion and further action. *Oklahoma!, Carousel* (two years later), and *Brigadoon*, among her work, have become classics of the musical stage and if the "look" of these dances does not necessarily suggest ballet class (de Mille was particularly clever at adapting popular folk styles) it is ballet's belief in dance as an expressive art that informs these shows.

"Balanchine always told me that if I wanted to be a choreographer in America I must do Broadway shows," Martins comments. "Balanchine felt that by choreographing for musical theater, I would learn 'a different public, a different mentality.' It's part of my education, he told me, because the American musical is an art form that doesn't exist anywhere else.

"Broadway is intriguing and very challenging for someone like me who grew up in the classical world," Martins further notes. "It's something I've always wanted to peek into."

Martins is savvy about the contrasts between the Broadway and ballet stage, acknowledging Broadway's heightened emphasis on production values. "In commercial theater, it's the packaging that matters," he allows. "The technical parts of a Broadway show are very extensive," he explains. "But the essentials of choreography are not much different on Broadway than they are in the ballet. Choreography is nothing but a set of choices and the key is to figure out which choice is the best."

Broadway, Martins points out, "is called 'commercial' theater. What we do uptown is called 'art.' But you know what they both are? They're entertainment." In *Song & Dance*, therefore, he enthusiastically sought to expand his scope, incorporating elements of jazz, tap, and even acrobatic dance into a balletic framework. "The aesthetics are different, yes," he says. "But you come back to the same thing. You're still trying to make something work for an audience. . . . You learn to deliver."

Working in the "looser, freer dance environment" of Broadway has also been a change of pace for Martins, used to the more sober ambience of ballet discipline. "Broadway dancers are much different than ballerinas," the choreographer suggests. "I don't know if it's fair to generalize, but they are more outgoing, they give more." He describes his time spent on *Song & Dance* as "a terrific experience. . . . Never have I had so much fun in my life."

His praise is not only for the personality, but the talent of Broadway performers—"an enormous source of inspiration" and "instrumental in the creation" of *Song & Dance*. "Believe me, it is not solely my choreography. Essentially, it is theirs; it is based on their talents and their input. These dancers are highly, highly gifted."

However, Martins is not forsaking the world of classical dance. He remains prolific as a choreographer and active as an artistic director. "To me, there's nothing like classical ballet," he says. "Could I ever give it up?. . . The classical world is where I grew up. I speak the language." It is rather a freer exchange of theatrical dance values that he is advocating. "I bet you my next ballet will be different because of *Song & Dance*," he mused while at work upon that show. "I'm not saying it will be rock and roll, but it will be different."

And conversely, Martins has made a commitment to bringing ballet talent into the Broadway fold. In *On Your Toes* he worked with Russian ballerina Natalia Makarova, who won a Tony for her comic dance portrayal. In *Song & Dance*, he also cast several ballet dancers, including New York City principal dancer Christopher d'Amboise, nominated for a Tony this year, too. *Carousel*—as it did for Agnes de Mille—provides the challenge to mix dance traditions in a creative fusion. □

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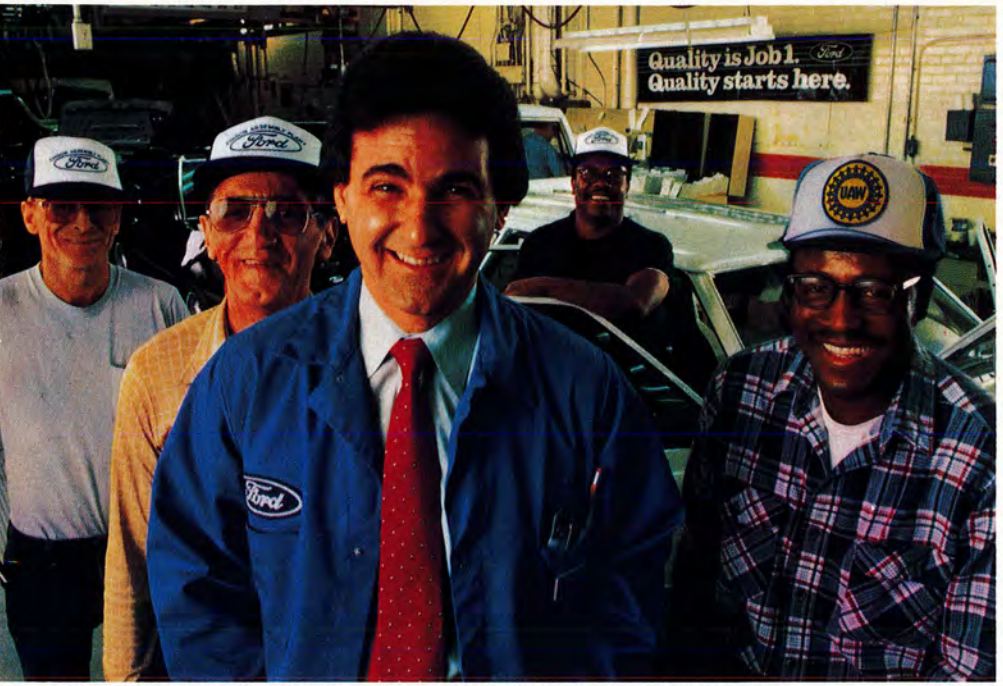

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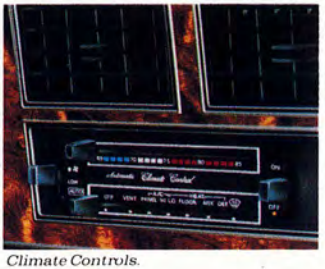

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Mostly Mozart Festival and Franz Liszt Centennial Celebration side by side in the Concert Hall

Celebrating Genius

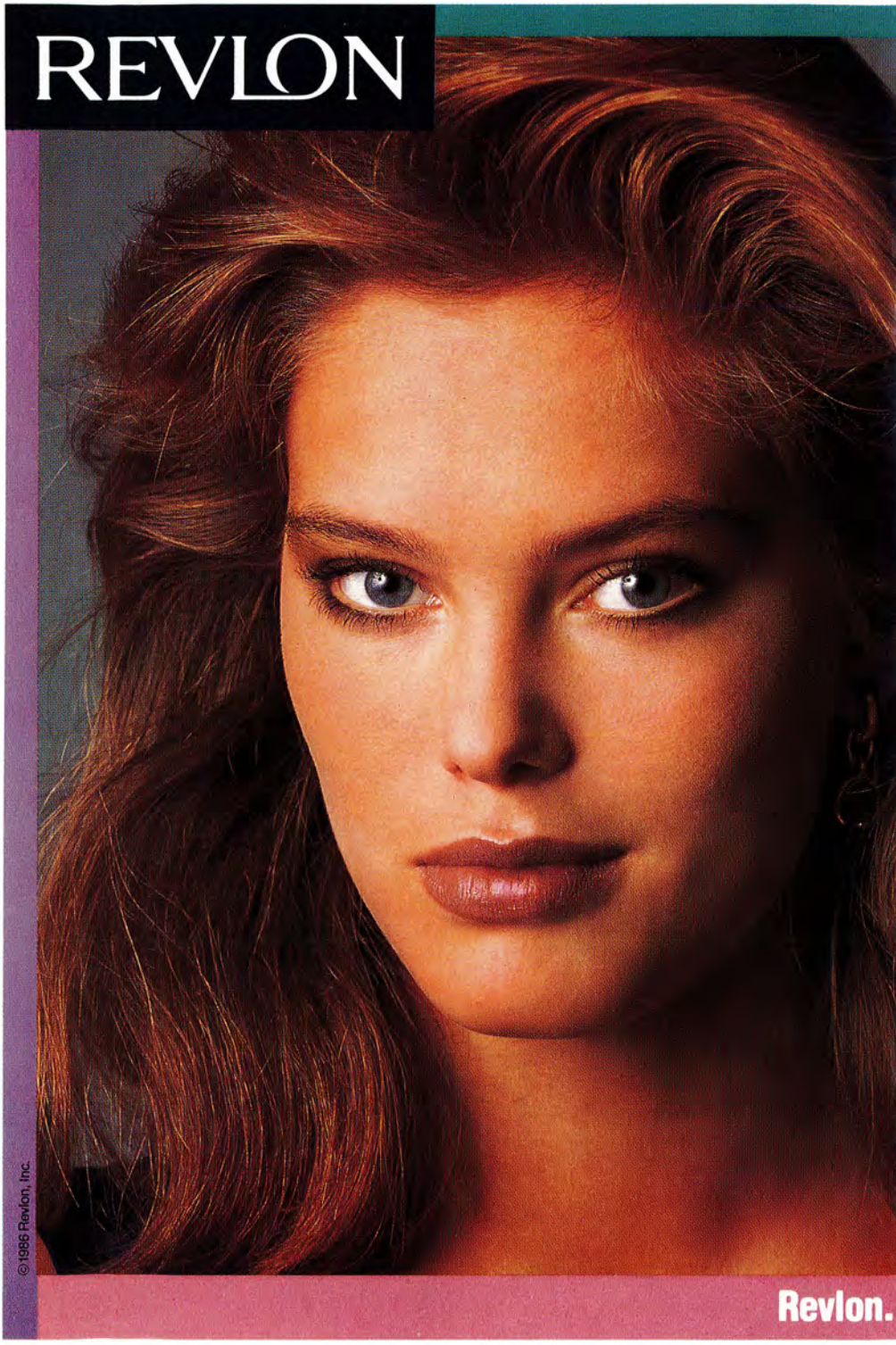
June brings to Washington a celebration of two artistic giants. Wolfgang Amadeus Mozart (1756-1791) returns in the fifth Kennedy Center season of the popular Mostly Mozart Festival at the Concert Hall from June 25 through 28. Franz Liszt (1811-1886) receives a unique city-wide Franz Liszt Centennial Celebration of concerts, lectures, and master classes beginning June 22 and culminating in a Kennedy Center Gala in the Concert Hall on June 29.

What do Liszt and Mozart have in common? "Music!" says the Kennedy Center Artistic Director Marta Istomin, who is also a co-sponsor of the Franz Liszt Centennial Celebration. "Both are geniuses, each is like a big mountain: one cannot be compared to the other. They are different and incomparable."

And indeed there are differences. Mozart's life was a tragically short one of turmoil, privation, and distress. Two months after he completed *The Magic Flute* in 1791 he died, and he was buried in a common ditch which was washed away by rain. But from a disordered life came music whose sublime beauty is contained in the heavenly order of its form. For Franz Liszt form followed emotion: musical ramparts were torn asunder and Romanticism itself reached a dazzling climax. His work embodied an almost insolent virtuosity and he was rumored to be in league with the Devil. After many youthful adventures, however, Franz Liszt took the holy orders for which he always longed. With profound religious conviction, he wanted his music "to return to that living fountain whose waters reach out to

Above: Mozart, the last portrait from life, by Stock—1789

Octavio Roca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Caricature of Liszt

eternal life." Yet of the two, Mozart was anointed with fame and adoration soon after his death. Liszt, much celebrated in his lifetime, is now the more misconstrued.

"Mozart stands on his own now," Istomin notes. "One reason for his tremendous success with the public is not only his magnificent music, which is not news to anybody, but also the sheer volume of his work. His output is incredible." And there are still surprises to be found. Opening night of the Mostly Mozart Festival offers the rarely-heard ballet *Les Petits Riens*, which was choreographed by Jean Georges Noverre and first performed in Paris on June 11, 1778 before Noverre's old pupil Queen Marie Antoinette. It was one of the last ballets the queen would see, and she is said to have been delighted by its splendid charms. In this ballet, as elsewhere, Mozart proved to be the last composer to show in music all the splendor of his age with none of its brutality. The charm of his music lay in an innocence which would be shattered by the Romantics.

For Liszt, violence and beauty exist side by side in art, and his considerable output remains an unknown quantity for most of the public. Certainly a large number of orchestral and choral works are seldom performed, many of his religious works are undiscovered, and even the depth of his piano scores is often underestimated. Pianist and educator Jerome Rose, who conceived the idea of the Centennial Celebration, notes that "because of Liszt's multifaceted personality and extraordinary fame, he was subject to incredibly harsh criticism. Perhaps no other person in musical history has been so widely misunderstood. It is now time for a truer focus."

Istomin agrees that the time may be ripe for a reappraisal of Liszt. "People come in cycles. Popularity and appreciation do not come immediately, they must be built. Some composers are readily adopted by the public, but generally it takes time. Look at Bach. His music remained hidden for hundreds of years until the generous revivals by Felix Mendelssohn in the nineteenth century. That's when Bach's popularity began, and it has been growing ever since."

In the case of Franz Liszt, the work of his own selfish son-in-law paved the way to our underestimation of Liszt's music. One practical consequence stands out: there are fewer performances of the music of Liszt than of that of other composers of equal stature. "With Franz Liszt," says Istomin, "if we begin to focus more on his work now, time will tell. We have not as a public begun to focus on Liszt in the way that we have been able to on Mozart. There, of course, is the importance and the great advantage of thematic festivals like the Franz Liszt Centennial Celebration and the Mostly Mozart Festival. We are precisely able to put into focus the work of a composer, to give that work a context, to bring it to the public in the best possible light and to allow appreciation to grow.

"After all, the public has to hear the music first. There are so many beautiful works by so many composers still not known," she sighs. "So much pleasure to be discovered."

Octavio Roca is the co-editor of Shorts: An Anthology of New Poetry and Fiction, *which is being published this month.*

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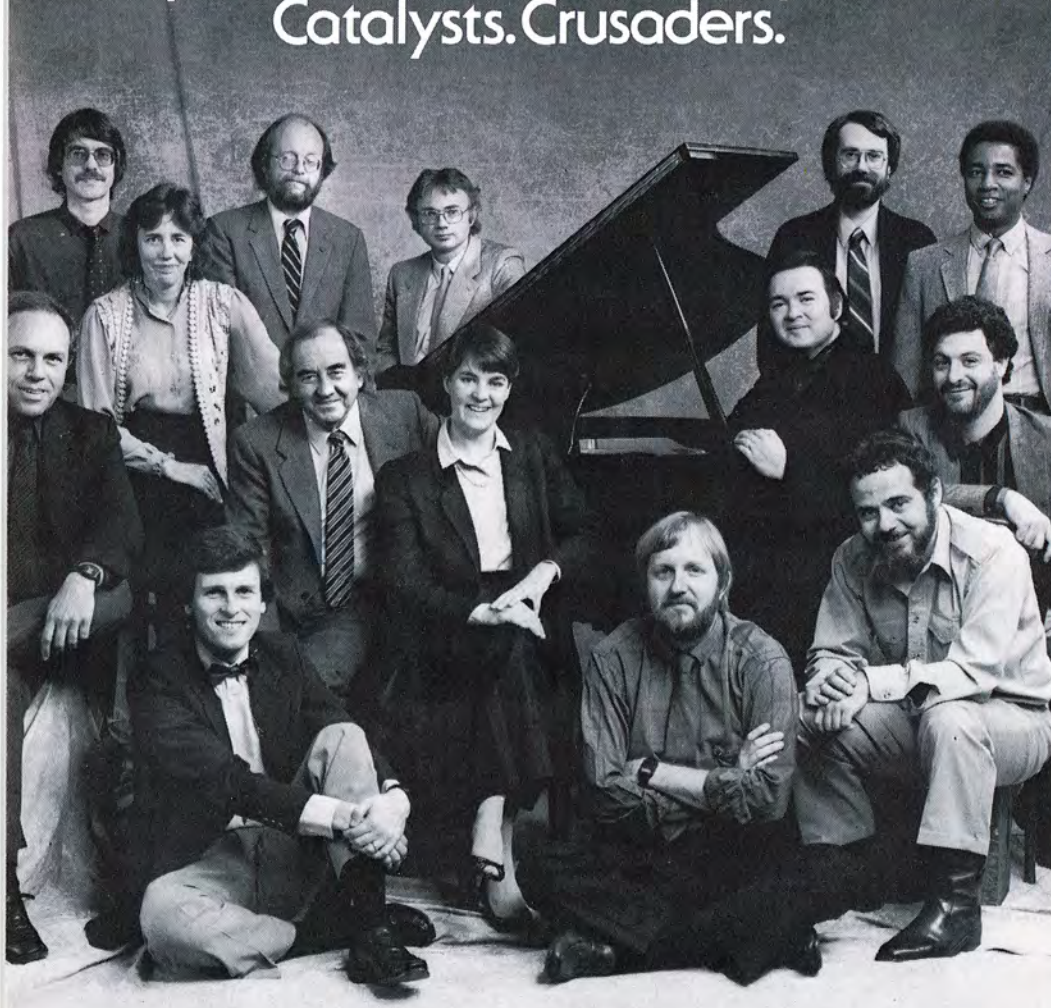

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Theater of Challenge

American National Theater's new presentations provoke social and dramatic debate

Challenging and thought-provoking theater will be on view at the Kennedy Center during June as the American National Theater offers a new production and two stimulating visitors. Opening June 7 for a five-week run is a new version of Sophocles' *Ajax*, updated to contemporary times by Robert Auletta and directed by ANT artistic director Peter Sellars. A heroic tragedy that scrutinizes the military urge—its sources and implications—*Ajax*, which will be seen in the Terrace Theater, is an ancient work in which Sellars and Auletta have found present-day relevance.

Also being offered this month are two solo shows by Dario Fo and Franca Rame, the Italian husband-and-wife team whose controversial work has often led to confrontations with the authorities. Their works—Fo performing *Mistero buffo* and Rame in *Tutta casa, letto e chiesa*—are being presented as part of ANT's 1986 Major International Companies Series. They will alternate, with four performances apiece, between June 9 and 14 in the Free Theater at the Theater Lab.

The idea for *Ajax* originated with Sellars; he called Auletta, whose plays he had seen in Boston, to see if the playwright would be interested in writing a contemporary adaptation. "The idea was to put it in our time," says Auletta. "I agreed with him that it could be done. I immediately had ideas about how we could make that happen."

The two had never met prior to this project, but Sellars had been impressed by Auletta's play *Rundown*, which was presented by the American Repertory Theater in Cambridge in 1982. The playwright describes *Rundown* as "a surrealist play about a Vietnam veteran" and surmises that it was the play's language that caught Sellars' attention and inspired him to propose the *Ajax* idea to Auletta.

Quickly proceeding through several drafts based on an existing translation and consulting with Sellars along the way, Auletta found that "sometimes we would go further away from the original text, and

Above: Ancient Greek trumpeter

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sometimes we'd go closer to it." The final adaptation is "totally contemporary. I set it in the very near future, after a great war in Latin America from which America emerges victorious. The American generals have won, but there is great animosity and bitterness between them. The action takes place in front of the Pentagon."

The situation thus closely parallels that of the original, one of Sophocles' earlier works, which took place during the Trojan War in front of Ajax's tent and recounts the madness and violence that ensue when Ajax, one of the Greeks' most valiant warriors, feels betrayed by his comrades.

Auletta sees Ajax as "a General Patton type" and found the psychology of the character completely realistic and relevant. "It's interesting—you go so far back, and you find you're very current at the same time. I got the strange feeling while working on *Ajax* that though it's a wild story, the situation could occur in America today. To me the characters are very believable and understandable."

The adaptation aims "to cast light on what might be going on today," according to Auletta. "I don't think it comes up with any easy answers. One of the things the play is saying is that the military mind doesn't really change."

The goddess Athena plays a central role in the Sophocles original, and Auletta found an approach that maintained her role in the drama. He also kept the Chorus, which in the adaptation consists of Ajax's soldiers. "It stays pretty close to the original. The characters are contemporary, but the action is almost entirely the same.

Since he is based in New York City, Auletta was only marginally involved in the rehearsal period; his participation consisted mainly of telephone consultations with Sellars. The director's multiracial cast includes Howie Seago, a leading actor with the National Theatre of the Deaf, as Ajax. He will communicate in sign language while members of the Chorus speak his lines. "It fits in with the idea of the Greek hero's tragic flaw," notes Auletta. "His deafness seems to be a part of that; it makes a terrible kind of sense."

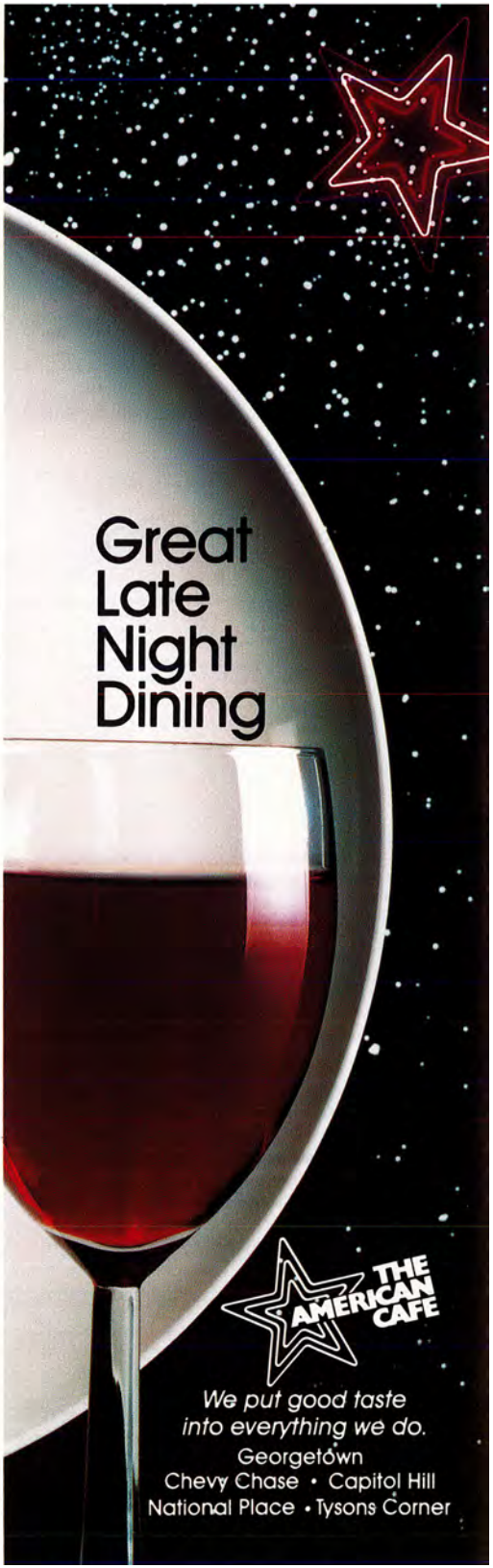
To round out the evening, *Ajax* will be immediately followed by a contemporary equivalent of the Greek satyr play—a short comedy piece presented after a tragedy. This will be *The Bob Hope War Zone Special*, written by George Trow, a political satire that envisions Bob Hope in the White House.

While Sellars and Auletta are seeking to suggest probing questions on a metaphysical level—Auletta sees their *Ajax* as being closer to Beckett than to overtly propagandistic political theater—Dario Fo and Franca Rame are known for direct confrontation with the issues. Fo, the controversial Italian playwright who went through a lengthy battle before being allowed to enter the United States a few years ago, is the author of many plays including *Accidental Death of an Anarchist*, which has been presented by major regional theaters as well as on Broadway. He will be performing *Mistero buffo* (*Comic Mystery*), a two-part work combining mime, music and acrobatics, which he has also written and directed. *Mistero buffo* combines such entertainment with didactic discourse; it consists of both recited texts and descriptive commentary or "digressions," sometimes interweaving the two. Never performed in exactly the same way twice, it varies according to the nature of the setting, the audience, and other factors.

Subtitles and simultaneous translation will be available for both *Mistero buffo* and *Tutta casa, letto e chiesa* (*All Bed, Board and Church*), written by Rame and Fo, directed by Fo and performed by Rame. This four-part monologue, first developed in 1977 and expanded and altered since then, explores the sexual slavery of women from varying points of view.

From Greek tragedy to contemporary social and political critiques, ANT's June offerings represent quite a range and promise to engage their audiences and inspire examination of a wide range of issues. It certainly won't be a month for passive theater-going.

Susan Reiter is a regular contributor to Stagebill.



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Open House

The Friends of the Kennedy Center is celebrating its 20th Anniversary as the grassroots membership, volunteer, and community relations support group of the Kennedy Center. What began in 1966 as a handful of dedicated supporters soon became the driving force that made the dream of a national cultural center a reality. Today, with 30,000 members nationwide, the original mission to foster public participation in the arts has expanded.

Providing much-needed financial support for the Kennedy Center has always been a crucial role for the Friends. The revenues from membership/fundraising programs and volunteer-staffed gift shops have made it possible for the organization to contribute more than $1 million to the Kennedy Center over the years.

Providing a strong volunteer force to help implement many of the Center's public service activities has also been a major focus of the Friends. It is this involvement of people that makes the Center special. Through its expanding volunteer program, more than 500 Friends members currently make a commitment of time to the Kennedy Center, channeling their interest and enthusiasm into giving tours and providing information services to thousands of visitors, coordinating membership and fundraising events, staffing the gift shops, and working in the Kennedy Center's administrative offices and the Performing Arts Library.

Friends programs and events reflect the diversity of activities at the Kennedy Center, opening the doors to new experiences for all audiences. The event that had Washington talking last summer was "INSIDE/OUT," the first Friends of the Kennedy Center Open House. More than 50,000 people enjoyed this free, day-long

celebration of arts and entertainment, both inside and outside of the Center.

In honor of the 20th Anniversary, we are making the second annual Open House on Sunday, June 22 even bigger and better. The day will be kicked off at 12:00 noon by magician Hal Diamond performing his daredevil escape from a straightjacket while bound with chains and hanging upside down 100 feet above the ground. There will be a variety of music ranging from classical to country, and dancers performing everything from ballet to breakdancing on five stages as well as mimes, jugglers, clowns, storytellers, and amusements. The activities will continue until 8:00 p.m. and will include a special Concert Hall performance of the Kerrville Folk Festival in honor of the Texas Sesquicentennial Celebration, workshops and seminars on different aspects of the performing arts, expanded children's programming, and appearances by scores of performers, both seasoned professionals and emerging new talent. Just a few attractions at the festival include: a renaissance madrigal group; a Japanese koto recital; a gospel choir; a south Indian classical dancer; a German band; a variety of rock 'n' roll, rhythm and blues, jazz, reggae, and steel band music; a military band; a performance of the Very Special Arts award-winning play, *Go Fish, Mabel,* an African dance and drum troupe; a barbershop quartet; a classical pianist and chamber music singers. In addition, the D.C. Police will sponsor a fingerprint-your-child program with help from McGruff the Crime Dog, the national crime prevention character.

There will be something for everyone at this free cultural extravaganza. Friends members carrying a current membership card can take a break from all of the excitement and join other members in the Friends Lounge of the Eisenhower Theater for complimentary wine, beer, and soft drinks. Bring your family and friends and join us for a day of free fun with the Friends and help us carry on a lively tradition. □

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OH 1:30 **THE STUTTGART BALLET** "Eugene Onegin" ET 2:00 & 7:30 **THE CAINE MUTINY COURT-MARTIAL** 1	TT 7:30 **AMERICAN NATIONAL THEATER** Ajax 2	CH 7:00 **NATIONAL SYMPHONY ORCHESTRA** Mstislav Rostropovich, conductor TT 7:30 **AMERICAN NATIONAL THEATER** Ajax ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** OH 8:00 **THE STUTTGART BALLET** 3	ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 7:30 **AMERICAN NATIONAL THEATER** Ajax OH 8:00 **THE STUTTGART BALLET** (repeat of 6-3 program) 4
OH 1:30 **THE STUTTGART BALLET** (repeat of 6/3 program) ET 2:00 **THE CAINE MUTINY COURT-MARTIAL** 8	ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 7:30 **AMERICAN NATIONAL THEATER** Ajax FT 8:00 **DARIO FO** Mistero Buffo 9	ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 7:30 **AMERICAN NATIONAL THEATER** Ajax FT 8:00 **FRANCA RAME** Tutta Casa, Letto e Chiesa 10	ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 7:30 **AMERICAN NATIONAL THEATER** Ajax FT 8:00 **DARIO FO** Mistero Buffo CH 8:00 **GEORGE WINSTON** 11
OH 2:00 **CAROUSEL** CH 7:30 **EAST INDIAN MUSIC** 15	ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 7:30 **AMERICAN NATIONAL THEATER** Ajax OH 8:00 **CAROUSEL** 16	OH 7:00 **CAROUSEL** ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 7:30 **AMERICAN NATIONAL THEATER** Ajax CH 8:00 **JOEL GREY** 17	OH 2:00 & 8:00 **CAROUSEL** ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 7:30 **AMERICAN NATIONAL THEATER** Ajax CH 8:00 **JOEL GREY** 18
12:00-8:00 Friends 2nd Annual Open; House 22	ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 7:30 **AMERICAN NATIONAL THEATER** Ajax OH 8:00 **CAROUSEL** 23	ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 7:30 **AMERICAN NATIONAL THEATER** Ajax OH 8:00 **CAROUSEL** 24	OH 2:00 & 8:00 **CAROUSEL** ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 7:30 **AMERICAN NATIONAL THEATER** Ajax CH 7:30 **MOSTLY MOZART PRECONCERT RECITAL** CH 8:30 **MOSTLY MOZART FESTIVAL** 25
CH 3:00 **FRANZ LISZT CENTENNIAL CELEBRATION GALA CONCERT** 29	ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 7:30 **AMERICAN NATIONAL THEATER** Ajax OH 8:00 **CAROUSEL** 30	**KEY:** OH Opera House ET Eisenhower Theater CH Concert Hall TT Terrace Theater	TL Theater Lab AFI American Film Institute FT Free Theater

ET 2:00 & 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 7:30 **AMERICAN NATIONAL THEATER** Ajax OH 8:00 **STUTTGART BALLET** "Eugene Onegin" CH 8:30 **NATIONAL SYMPHONY** Mstislav Rostropovich, conductor Wagner, Mahler	TT 7:30 **AMERICAN NATIONAL THEATER** Ajax ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** OH 8:00 **THE STUTTGART BALLET** "Eugene Onegin" CH 8:30 **NATIONAL SYMPHONY ORCHESTRA** (repeat of 6-5 program)	ET 2:00 & 7:30 **THE CAINE MUTINY COURT-MARTIAL** OH 2:00 & 8:00 **THE STUTTGART BALLET** (repeat of 6-3 program) TT 7:30 **AMERICAN NATIONAL THEATER** Ajax CH 8:30 **NATIONAL SYMPHONY ORCHESTRA** (repeat of 6-5 program)
ET 2:00 & 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 2:00 & 7:30 **AMERICAN NATIONAL THEATER** Ajax FT 2:00 & 8:00 **FRANCA RAME** Tutta Casa, Letto e Chiesa CH 8:00 **GEORGE WINSTON**	ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 7:30 **AMERICAN NATIONAL THEATER** Ajax FT 8:00 **DARIO FO** Mistero Buffo CH 8:30 **NATIONAL SYMPHONY ORCHESTRA** Pops Concert with Gerry Mulligan	ET 2:00 & 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 2:00 & 7:30 **AMERICAN NATIONAL THEATER** FT 2:00 **FRANCA RAME** FT 8:00 **DARIO FO** OH 8:00 **CAROUSEL** CH 8:30 **NATIONAL SYMPHONY ORCHESTRA**
ET 2:00 & 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 2:00 & 7:30 **AMERICAN NATIONAL THEATER** Ajax OH 8:00 **CAROUSEL** CH 8:00 **SHIRLEY BASSEY**	ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 7:30 **AMERICAN NATIONAL THEATER** Ajax OH 8:00 **CAROUSEL** CH 8:00 **SHIRLEY BASSEY**	OH 2:00 & 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 2:00 & 7:30 **AMERICAN NATIONAL THEATER** Ajax OH 2:00 & 8:00 **CAROUSEL** CH 8:30 **MAUREEN FORRESTER AND THE GAY MEN'S CHORUS OF WASHINGTON, D.C.**
ET 2:00 & 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 2:00 & 7:30 **AMERICAN NATIONAL THEATER** Ajax OH 8:00 **CAROUSEL** CH 7:30 **MOSTLY MOZART PRECONCERT RECITAL** CH 8:30 **MOSTLY MOZART FESTIVAL**	ET 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 7:30 **AMERICAN NATIONAL THEATER** Ajax OH 8:00 **CAROUSEL** CH 7:30 **MOSTLY MOZART PRECONCERT RECITAL** CH 8:30 **MOSTLY MOZART FESTIVAL**	ET 2:00 & 7:30 **THE CAINE MUTINY COURT-MARTIAL** TT 2:00 & 7:30 **AMERICAN NATIONAL THEATER** Ajax OH 2:00 & 8:00 **CAROUSEL** CH 7:30 **MOSTLY MOZART PRECONCERT RECITAL** CH 8:30 **MOSTLY MOZART FESTIVAL**

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Welcome and Opening Remarks

GRANT BEGLARIAN, *President,* National Foundation for Advancement in the Arts

Introduction to the Presidential Scholars Program

RONNA ROMNEY, *Chairman,* Commission on Presidential Scholars

Remarks

ROGER L. STEVENS, *Chairman*
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Presentations by the 1986 Presidential Scholars in the Arts
(in alphabetical order)

AARON ANSTETT, *Writer,* Elgin, IL
OSSIE BOROSH, *Pianist,* Philadelphia, PA
KARI DeLONG, *Dancer,* Portland, OR
JANEEN ELLIOTT, *Dancer,* Pittsburgh, PA
GEORGE GILPIN, *Visual Artist,* Miami, FL
JULIA GREEN, *Writer,* Stevensville, MT
JONATHAN HECK, *Visual Artist,* Houston, TX
STEVEN JOHNSON, *Writer,* Bethesda, MD
DALYA KHAN, *Pianist,* Wilmette, IL
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CHAD KRENTZMAN, *Actor,* Beverly Hills, CA
PHILLIP LEWIS, *Actor,* Beverly Hills, CA
ISABELLA LIPPI, *Violinist,* Chicago, IL
SAMUEL LIPSYTE, *Writer,* Closter, NJ
DESMOND RICHARDSON, *Dancer,* Queens, NY
NEHEMIAH RICHARDSON, *Cellist,* Shirley, MA
JEFFREY SHELP, *Visual Artist,* Venice, CA
SANTHE TSETSILAS, *Dancer,* Derry, NH
LESLIE WATANABE, *Visual Artist,* Rockville, MD

BETTY BULLOCK and FRANK CONLIN, *Accompanists*

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1986 PRESIDENTIAL SCHOLARS IN THE ARTS

(in alphabetical order)

Aaron Anstett *(Writing,* Elgin, IL, Elgin High School) plans to pursue courses in English, psychology, and philosophy and later attend law school. He will be attending Ripon College in Wisconsin this fall.

Ossie Borosh *(Music,* Philadelphia, PA, Lower Merion High School) has worked as a part-time piano instructor while completing her high school studies. She will attend Swarthmore College this fall and will continue her piano training with Leon Fleischer at the Peabody Conservatory.

Kari DeLong *(Dance,* Portland, OR, Jefferson High School) plans to go to New York in August where she will attend the American Dance Machine Company workshop and also further her training in singing and acting.

Janeen Elliott *(Dance,* Pittsburgh, PA, Peabody Performing Arts) hopes to become a professional jazz dancer and entertainer. Ms. Elliott is going to New York this summer where she plans to attend workshops and classes at Martha Graham and the Dance Theatre of Harlem.

George Gilpin *(Visual Arts,* Miami, FL, Coral Gables Senior High School and PAVAC) has participated in the Florida Governor's Summer Art Program for the past two years. He will attend Pratt Institute this fall.

Julia Green *(Writing,* Stevensville, MT, Stevensville High School) plans to travel this summer after graduating from high school. Ms. Green has been accepted at the University of Montana, where she will major in English and art.

Jonathan Heck *(Visual Arts,* Houston, TX, High School for Performing and Visual Arts) worked as a photographic assistant for a professional studio in Houston last summer. He has been awarded a full scholarship to the School of Visual Arts in New York. Mr. Heck hopes to be an art director.

Steven Johnson *(Writing,* Bethesda, MD, St. Albans School) has received the Elias Lieberman Award in 1985-86 from the Poetry Society of America for the best single poem written by a high school student, and a poetry award from the Mt. Vernon College Poetry Festival. He will attend Brown University.

Dalya Khan *(Music,* Wilmette, IL, New Trier High School) has been selected for the Maryland International Competition finals this summer and will also attend master classes at the Ravinia Festival. She aspires to be a concert pianist and has been accepted at Harvard, where she plans to major in music.

Jerome Kipper *(Dance,* Binghamton, NY, Professional Children's School) plans a career as a professional ballet dancer and has already joined the New York City Ballet. Mr. Kipper attended the Professional Children's School and the School of American Ballet. He has also participated in American Ballet Theatre's summer and winter dance scholarship programs.

Chad Krentzman *(Theater,* Beverly Hills, CA, Beverly Hills High School) has performed in national McDonalds, Kool Aid, and Post cereal commercials since he began acting at age ten. He had roles in the television shows "Code Red" and an after school special, *Jane Wishing.* He plans to attend UCLA or American University.

Phillip Lewis *(Theater,* Beverly Hills, CA, Beverly Hills High School) has performed for the Library Theatre. He attended Duke Ellington High School in Washington, DC and Interlochen Arts Academy prior to moving to Beverly Hills. Mr. Lewis hopes to attend UCLA, USC, or New York University.

Isabella Lippi *(Music,* Chicago, IL, Francis W. Parker High School), after performing for a summer concert tour in Taiwan as a member of a quartet, will be a featured soloist with the Civic Orchestra in Chicago this year. Ms. Lippi will attend Juilliard on a scholarship in the fall.

Samuel Lipsyte *(Writing,* Closter, NJ, Valley Regional High School) will be working as a theater counselor this summer at Buck's Rock camp in Connecticut. He plans a career as a fiction writer and poet after liberal arts studies at Brown University.

Philip Neal *(Dance,* Richmond, VA, St. Paul's School) graduates magna cum laude in June. This winter he attended the School of American Ballet and was invited to continue his studies there. Mr. Neal is participating in the International Ballet Competition in Jackson, Mississippi and will not perform this evening.

Desmond Richardson *(Dance,* Queens, NY, La Guardia High School of Music and the Arts) is a student at Alvin Ailey American Dance School. He would like to become an Alvin Ailey dancer, choreographer, and teacher and is already a member of its second company.

Nehemiah Richardson *(Music,* Shirley, MA, Ayer High School) will be studying cello this summer with Teras Pulsky at the Meadowmount Music Camp. This fall he will attend both the New England Conservatory as a cello student and the Massachusetts Institute of Technology, where he will study mechanical and electrical engineering.

Jeffrey Shelp *(Visual Arts,* Venice, CA, Venice High School) has taught piano and has attended Otis Art Institute of Parsons School of Design and USC while still in high school. He plans to attend Bennington College.

Santhe Tsetsilas *(Dance,* Derry, NH, Pinkerton Academy) was an apprentice Boston Ballet Company dancer this year, and danced with the Boston Ensemble and Boston Ballet II. Ms. Tsetsilas is also a student at the School of American Ballet where she plans to continue her training for another year. This summer she will participate in the Pennsylvania Ballet School's summer program.

Leslie Watanabe *(Visual Arts,* Rockville, MD, Charles W. Woodward) has studied at the Corcoran School of Art and the Maryland College of Art and Design. She will attend Bennington College, where she plans to major in fine arts.

PRESIDENTIAL SCHOLARS PROGRAM

Selection as a U.S. Presidential Scholar is the nation's highest honor for graduating high school seniors. Established in 1964 by Presidential Executive Order, the Scholars program annually honors 141 outstanding high school seniors throughout the nation. Of these, 20 young people are selected not only because of their outstanding scholarship but also because of their exceptional accomplishment in dance, music, theater, visual arts, or writing.

The Commission on Presidential Scholars, whose members are appointed by the President, is charged with the selection of all the Scholars. It receives nominations for the Scholars in the Arts from the National Foundation for Advancement in the Arts. Each year the Foundation recommends to the Commission a select group of awardees in its Arts Recognition and Talent Search (ARTS), a national program to identify and encourage young people with talent in the arts. The twenty 1986 Presidential Scholars in the Arts were selected from more than 5,000 registrants to the Foundation's 1985-86 ARTS program.

All Presidential Scholars receive a $1,000 cash award from the Geraldine R. Dodge Foundation.

THE NATIONAL FOUNDATION FOR ADVANCEMENT IN THE ARTS

The National Foundation for Advancement in the Arts (NFAA) is a Miami-based nonprofit organization that furthers training and work opportunities for aspiring artists nationally. In addition to the Arts Recognition and Talent Search (ARTS), NFAA initiates and develops programs to address the needs of artists in advanced stages of training and in the early stages of their professional careers.

New activities of the NFAA include regional ARTSfests held in various cities throughout the nation. ARTSfests are public performances and presentations by ARTS Awardees intended to enhance awareness of opportunities provided by NFAA *and* to stimulate national support for young artists as an investment in the cultural future of the nation.

The Foundation carries out its programs through contributions from individuals, corporations, foundations, and government agencies.

ALLIANCE FOR ARTS EDUCATION

The presentation of the Presidential Scholars in the Arts is produced in part by the Alliance for

Arts Education (AAE), a component of the Kennedy Center Education Program. The AAE is a network of 53 state and territorial committees that attempts to develop, promote, and maintain quality arts education programs throughout the nation. It is the only such network that speaks for all the arts in every student's education. The AAE was formed in 1973 when Kennedy Center joined with the U.S. Department of Education to address the need for a national emphasis on quality education in the arts in the nation's schools. Other components of the Education Program include the American College Theatre Festival; Programs for Youth and Children; National Committee, Arts with the Handicapped, an educational affiliate of Kennedy Center. Through these components, Kennedy Center brings performances, workshops, festivals, and other arts events to special groups and the general public at Kennedy Center and throughout the nation.

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GROUP SALES, BENEFIT, DINNER—LUNCHEON/THEATER ARRANGEMENTS: For information phone (202) 634-7201 or toll-free (800) 424-8504.

INSTANT CHARGE: (202) 857-0900. Most tickets can be charged by phone. Hours: daily including Sundays & holidays from 10 AM—9 PM. American Express, Central Charge, Diner's Club, Master Charge and Visa cards are accepted. Instant Charge sales are final. *Customers must show credit card at box office when picking up tickets.*

PARKING FACILITIES: Kennedy Center Garage—enter South from Rock Creek Parkway or E Street Expressway. Exit North to Rock Creek Parkway or New Hampshire Avenue.

SHUTTLE SERVICE: If the Kennedy Center garage is full, **additional parking** is available at nearby Watergate and Columbia Plaza garages. On capacity evenings, Kennedy Center provides free shuttle service between the Columbia Plaza garage and Kennedy Center from 7:45—11:30 PM. The Columbia Plaza garage is at 2400 Virginia Ave., N.W.

PUBLIC TRANSPORTATION: Metrorail: *Foggy Bottom-George Washington University Station* (23rd and I Streets); a seven-minute walk, via New Hampshire Avenue, or connecting to Metrobus 46 daily (except Sunday evenings). **Metrobus:** *Route 46* To and from Mt. Pleasant to Kennedy Center (via Dupont Circle and Foggy Bottom Metro Stations), M-F, 7:00 a.m.-midnight; Weekends from Dupont Circle Metro Station only, 11:54 a.m.-11:45 p.m. *Route 81* from Ft. Totten Metro Station (via N. Capitol Street, New York and Pennsylvania Avenues), M-F, 5:30 a.m. to 12:09 a.m.; Sat. 5:35 a.m. to 12:44 a.m.; Sun. 5:47 a.m. to 12:42 a.m. From Kennedy Center, M-F 5:34 a.m. to 1:22 a.m.; Sat. 5:29 a.m. to 12:26 a.m.; Sun. 6:00 a.m. to 12:45 p.m. *Route M-5* From Ft. McNair (via New Hampshire, Pennsylvania Avenues and Third Street), M-F (Rush Hours Only every 20 minutes). From Kennedy Center every 20 minutes. *Route M-12:* To and from Georgetown (via Wisconsin Avenue, K Street, and Foggy Bottom Metro Station), M-F (Rush Hours Only at 20-minute intervals).

CHECK ROOMS: Hall of Nations, Hall of States. Check rooms close 15 minutes after end of last performance.

LOST & FOUND: Please phone (202) 254-3676.

LOUNGES & RESTROOMS: Found on all seating and parking levels and on the Roof Terrace.

PUBLIC TELEPHONES: Located in box office alcoves and on all parking, seating and room levels.

WHEELCHAIRS: Reserve in advance by calling (202) 254-3774, between 10 AM and 9 PM. Garage parking assistance for the disabled may be obtained by telephoning the garage management at (202) 659-9620. Such assistance may be provided only prior to the garage closure. You are urged to consider the evening schedule of performances in order to determine when parking might still be available.

INCOMING CALLS: To receive calls at (202) 254-3624 leave name and seat number with an usher.

FREE TOURS: For information call (202) 254-3643. Free tours are available daily from 10 AM—1:00 PM.

RESTAURANTS: Roof Terrace Restaurant—Luncheon, 11:30 AM-3:00 PM Mon.-Fri. and weekend mat.; dinner 5:30 PM-9:30 PM daily; supper, Tues.-Sat., 9:30-midnight; **Hors d'Oeuvrerie**—Cocktails and light fare, 5:00 PM until 1/2 hour after the last performance curtain; **Curtain Call Cafe** 5:00-8:00 PM Tues.-Sat.; **Encore Cafeteria**—Daily 11:00 AM-8:00 PM. All located on the Roof Terrace level, south side. Reservations accepted for the Roof Terrace Restaurant, 833-8870.

The Filene Memorial Organ in the Concert Hall contributed by Mrs. Jouett Shouse. The Sound System contributed by the RCA Corporation. Baldwin is the official piano and electronic organ of the Kennedy Center. Panel truck courtesy of Sheehy Ford, Marlow Heights, Maryland. Harpsichord by Thomas and Barbara Wolf, Washington, D.C., 1978, given in memory of John Vaccara by his wife, Beatrice Vaccara. Opera House Green Room carpeting contributed by Allied Corporation, upholstered furniture by the Fairington Company, fabrics by Stroheim and Romann, Inc., table by Jeffrey Bigelow Design Group, design services by Sarah Boyer Jenkins and Associates.

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