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for the Humanities
invites you to the
23rd Annual
Jefferson Lecture
in the Humanities*

"Family Pictures"

Gwendolyn Brooks

Poet

*May 4, 1994
7 o'clock in the evening*

*Concert Hall
The John F. Kennedy Center for the Performing Arts
Washington, D.C.*

Request for 1994 Jefferson Lecture Tickets

Wednesday, May 4, 1994

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Wed May 4 , 1994 7:00 PM

The National Endowment
for the Humanities presents
Gwendolyn Brooks

WASHINGTON, D.C.

The Kennedy Center



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The Foggy Bottom/GWU Metro Station is at 23rd and I Streets, NW., approximately four blocks from the Kennedy Center.

Seating is by General Admission. Concert Hall doors will open at 6:30 p.m.

(See map on reverse.)

The Kennedy Center

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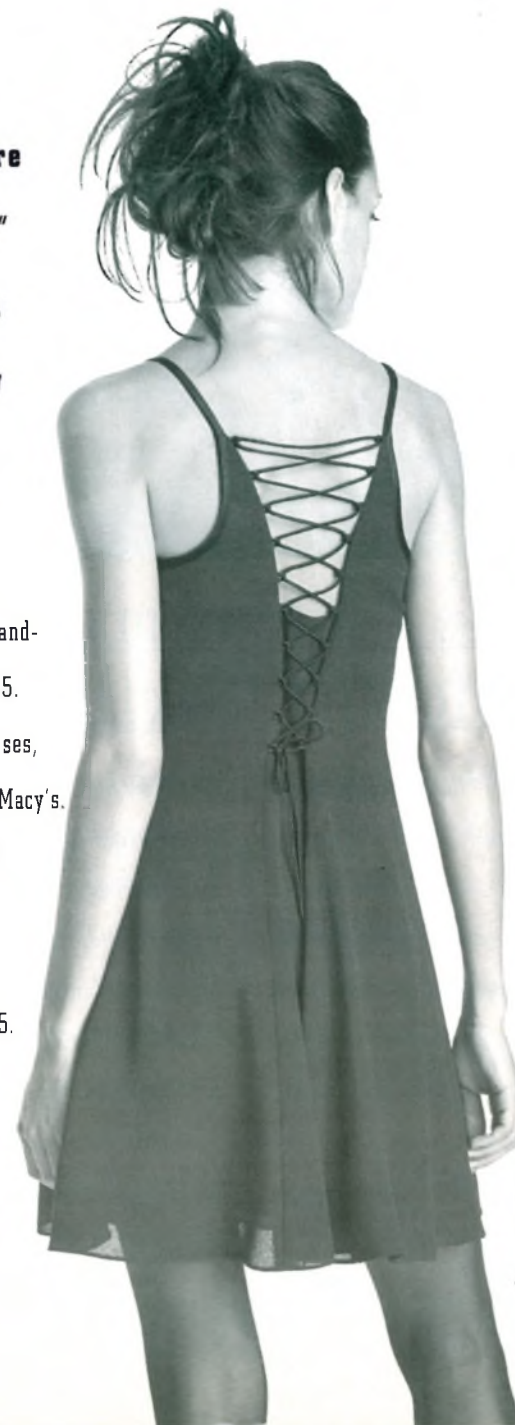
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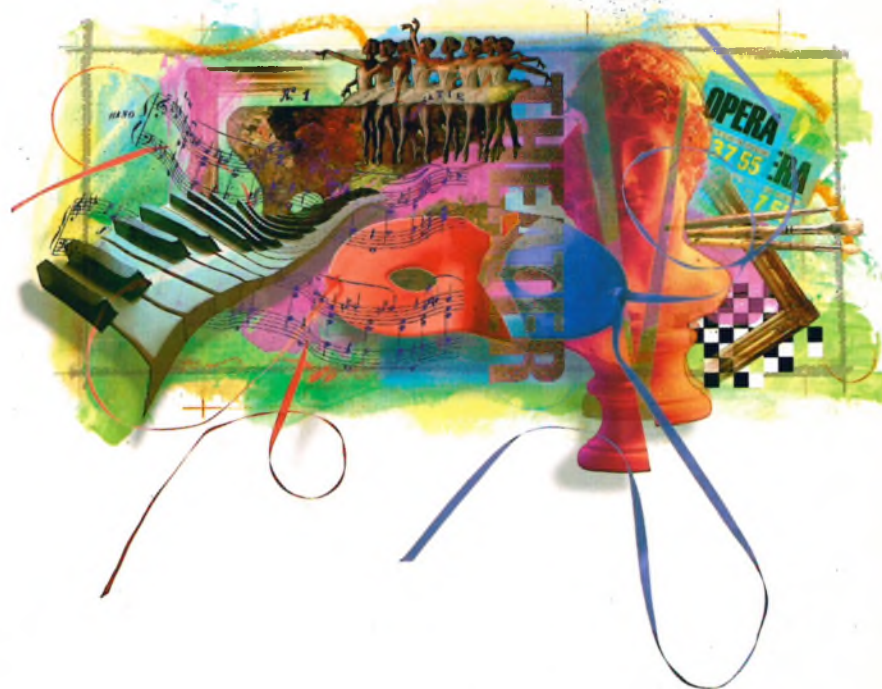
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HECHT'S



Up, up, and away: Mark Hadfield (top) in *The Winter's Tale*; a painting by Stanley Spencer (bottom), whose pastoral scenes inspired the production's design

R.S.C. AT K.C.

What to do with *The Winter's Tale*? Shakespeare's third-to-last play is a world of extremes—diverse, exhilarating, exasperating. Among its eccentricities are a 16-year forward leap in time, a hairpin shift in tone between the first three acts and the fourth, blatant geographical inaccuracies, an onstage tempest, and Shakespeare's most infamous stage direction—one worthy, as Harold Bloom puts it, of Groucho Marx: "exit, pursued by a bear."

But for every oddity the play offers something exquisite: the crystalline purity of its female characters, the freshness of its youthful love story, the

raucous humor of the pastoral scenes, and a final vision of redemption unrivaled in Shakespeare's canon for its ability to move us.

Subsequent ages have shuffled the play between the categories of comedy and tragedy, but found it fit in neither. It is only the past century that has fashioned for it and

Shakespeare's other late plays—*Pericles*, *Cymbeline*, and *The Tempest*—a genre: the romance.

Creating a visual world for this bulging carpetbag of a play could be the worst nightmare of a designer interested only

Playing
at the
Eisenhower
Theater
April 27–
May 22

A Midwinter Night's Dream

In the Royal Shakespeare Company's production of The Winter's Tale which visits the Kennedy Center this month, Anthony Ward's fanciful designs play a starring role.

KAREN FRICKER raises the curtain.

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in naturalism and coherence. To Anthony Ward, who designed the sets and costumes for the Royal Shakespeare Company's production of *The Winter's Tale*, which visits the Kennedy Center this month, the play is clearly a happier, wilder kind of fantasy—a midwinter night's dream.

Ward and director Adrian Noble's production is an explosion of color and texture which doesn't shy away from the text's curiosities, but rather plays them up. The Sicilian court of the first three acts is clothed in deep-hued velvets and contained in closed spaces—within transparent boxes of gauzy cloth, under dripping umbrellas. In festive Bohemia, the production bursts free from its constraints: all earth tones, nubby fabrics, and bright buntings. "*The Winter's Tale* is a fairy story," says Ward. "The gods interfere. Miracles happen. And Shakespeare manages to sell us on all of it. I love that. That, to me, is theater."

As with Shakespeare's other romances, *The Winter's Tale* is a story of parents and children, of legacies—some inescapable, some overcome. Children are at the heart of this production—that's clear from its first image: the boy Mamillius sits downstage playing, the court frozen in tableau behind him. He shakes his toy snow globe, and the court comes to life, implying, perhaps, that the whole *Tale* takes place in his imagination. And everywhere we discover the airy ornaments of childhood: balloons tied to chairs, balloons as trees, balloons as props in a bawdy dance, balloons, even, to expedite a *deus ex machina*. "I want a ten-year-old to be able to enjoy this show," says Ward, "while adults are appreciating the subtext."

This production, which premiered in Stratford-upon-Avon in June of 1992 and has subsequently played in London, throughout Europe, and in Japan, was Ward's first collaboration with Noble,

who is the RSC's artistic director. "To prepare we talked for hours and hours," says Ward. "We read the play together. We discussed its themes. We talked about time. Then we took lots of irrelevant outings to galleries to get out of the studio environment."

For the play's fourth act, Noble and Ward took their visual cue from the work of English artist Stanley Spencer (1891–1959), whose paintings of the country village of Cookham teem with bucolic energy. "Spencer's isn't a dogged agricultural naturalism," says Ward. "His paintings have a spirituality about them. There's something expansive about how he portrays 'folk.' He was a great inspiration for the costuming of this piece."

Ward, who is 37, is one of Britain's busiest designers; he designs operas, musicals, and new plays as well as the classics, and in addition to London works in Paris, the Netherlands, and throughout England. As is customary in

Britain but less common here, Ward designs both sets and costumes for nearly all his productions. "If you are creating a world," he says, "then it's important that you really inhabit that world and clothe its people. It's crucial to do both."

While Ward's designs for this production work more through suggestion than definite statement, its visual references point to the first several decades of this century. "I can't imagine doing an Elizabethan Shakespeare," says Ward. "To tie in the 1500s is to condemn him to death. Shakespeare was writing for a contemporary audience, and that is who I design for. But I try not to think about doing a 'period' show at all. There should be 101 things to draw from in any production. I try to take in the whole world experience."

Karen Fricker is a Stagebill assistant editor and the New York theater correspondent for The Financial Times of London.

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— your Uncle Murray

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Next Month at The Kennedy Center

WHO is coming to the Kennedy Center?

WHAT will they be doing?

WHEN and *WHERE* can we see them?

HERE is where to find out.



MICHAEL LE POER TRENCH/JOAN MARCUS

WHAT: *Miss Saigon* tells a searing tale of passion and heartbreak set against the background of the Vietnam War. Based loosely on Puccini's opera *Madama Butterfly*, the hit musical has a score by Claude-Michel Schonberg and lyrics by Alain Boublil, the team that created *Les Misérables*, with additional lyrics by Richard Maltby, Jr.

WHERE: Kennedy Center Opera House

WHEN: June 7 – October 1



WHO: Mstislav Rostropovich

WHAT: *A Salute to Slava* is just that—The National Symphony Orchestra pays tribute to Mstislav Rostropovich, its music director of 17 years, with an all-star concert featuring surprise guests and world-famous conductors and soloists.

WHERE: Kennedy Center Concert Hall

WHEN: June 17



WHO: Christopher Hogwood

WHAT: The eminent British conductor, noted for his work in the Baroque and early-music repertoire, leads the National Symphony Orchestra in its *Summer Mozart Festival*. Gorgeous music, entertaining discussions, minuet lessons, and dancing under the stars are all part of the fun.

WHERE: Kennedy Center Concert Hall

WHEN: June 24 – 26



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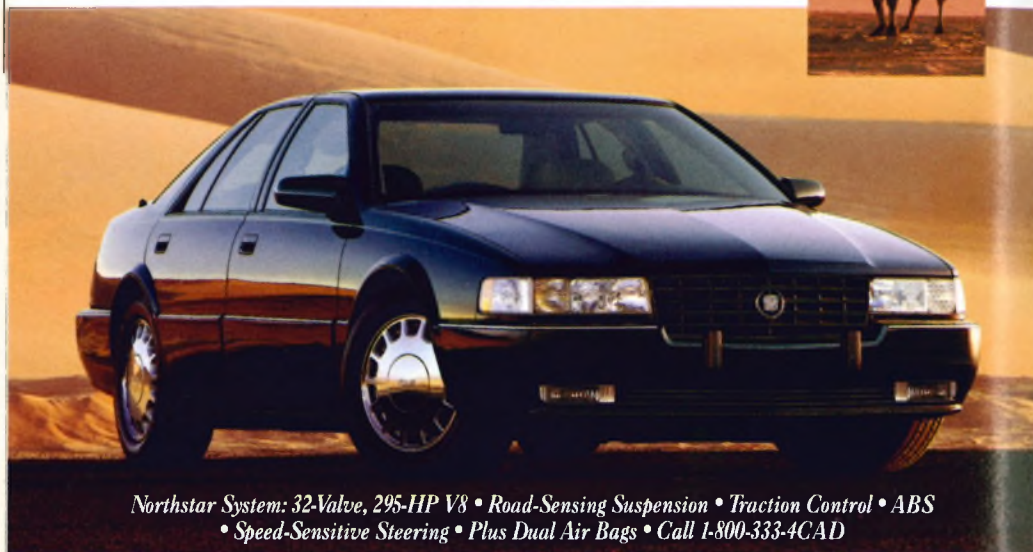


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CONCERT HALL

The program for Friday, May 6, begins on page 22A.

Wednesday Evening, May 4, 1994, at 7:00

The National Endowment for the Humanities

presents

The Twenty-third Annual Jefferson Lecture in the Humanities

Opening

Sheldon Hackney
Chairman, National Endowment for the Humanities

Welcome

Jon N. Moline
Vice Chairman, National Council on the Humanities

Introduction of Gwendolyn Brooks

The Honorable Paul Simon

The 1994 Jefferson Lecture in the Humanities

"Family Pictures"
Gwendolyn Brooks

Closing Remarks

Sheldon Hackney

Reception Following

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Meet the Lecturer



Gwendolyn Brooks is a Pulitzer Prize-winning poet and novelist who has received national acclaim for her prolific works and vivid portrayals of the black American community. Born in Topeka, Kansas, in 1917, Ms. Brooks grew up in Chicago. She wrote her first poem at the age of seven. Her parents nurtured her talent, and it was this encouragement that led her to present her poems to renowned writer Langston Hughes, who predicted her success. At the age of 16, Ms. Brooks wrote a column in the *Chicago Daily Defender*, where she published 75 poems. Ms. Brooks was educated at Wilson Junior College (now the City Colleges of Chicago, Kennedy-King College). After graduating in 1936, she began to address social and political issues affecting black America through her candid poetry. In 1950, Ms. Brooks won the Pulitzer Prize for her book of poems titled *Annie Allen* (1949). She was the first black author to receive this award. In addition, she was named Poet Laureate of Illinois in 1968. Ms. Brooks was also appointed to the Presidential Commission on the National Agenda for the Eighties by President Jimmy Carter (1980), and she was named Consultant-in-Poetry to the Library of Congress (1985-1986). Ms.

Brooks has received more than seventy honorary doctorates and numerous other honors and awards, including Guggenheim fellowships (1946, 1947), the Anisfield-Wolf Award (1968), the Black Academy of Arts and Letters Award (1971), the Shelley Memorial Award (1976), induction into the National Women's Hall of Fame (1988), the Frost Medal (1989), and the Rose Philippine Duchesne Award (1992). Ms. Brooks serves as Distinguished Professor of English at Chicago State University, where a chair and cultural center have been named in her honor. She also travels around the country to speak at colleges, universities, elementary and secondary schools, and conferences. Ms. Brooks has published several books of poetry, including *A Street in Bronzeville* (1945), *The Bean Eaters* (1960), *Riot* (1969), *Family Pictures* (1970), *Aurora* (1972), *The Tiger Who Wore White Gloves* (1974), *Beckonings* (1975), *Primer for Blacks* (1980), *To Disembark* (1981), *Black Love* (1982), and *Winnie* (1988). She has also published volumes of selected poems and has edited other collections. Recently Ms. Brooks published a collection of contemporary poems about schoolchildren entitled *Children Coming Home* (1991). In addition to poetry, she has written a novel entitled *Maud Martha* (1953) and the first part of her autobiography, *Report from Part One: An Autobiography* (1972). Ms. Brooks has spent most of her life in Chicago. She is married to Henry Lowington Blakely, and they have two grown children.

Photograph © 1994 by Jill Krementz

The Lovers of the Poor

arrive. The Ladies from the Ladies' Betterment
League

Arrive in the afternoon, the late light slanting
In diluted gold bars across the boulevard brag
Of proud, seamed faces with mercy and murder hinting
Here, there, interrupting, all deep and debonair,
The pink paint on the innocence of fear;
Walk in a gingerly manner up the hall.
Cutting with knives served by their softest care,
Served by their love, so barbarously fair.
Whose mothers taught: You'd better not be cruel!
You had better not throw stones upon the wrens!
Herein they kiss and coddle and assault
Anew and dearly in the innocence
With which they baffle nature. Who are full,
Sleek, tender-clad, fit, fiftyish, a-glow, all
Sweetly abortive, hinting at fat fruit,
Judge it high time that fiftyish fingers felt
Beneath the lovelier planes of enterprise.
To resurrect. To moisten with milky chill.
To be a random hitching post or plush.
To be, for wet eyes, random and handy hem.

Their guild is giving money to the poor.

The worthy poor. The very very worthy
And beautiful poor. Perhaps just not too swarthy?
Perhaps just not too dirty nor too dim
Nor — passionate. In truth, what they could wish
Is — something less than derelict or dull.
Not staunch enough to stab, though, gaze for gaze!
God shield them sharply from the beggar-bold!
The noxious needy ones whose battle's bald
Nonetheless for being voiceless, hits one down.

But it's all so bad! and entirely too much for them.

The stench; the urine, cabbage, and dead beans,
Dead porridges of assorted dusty grains,
The old smoke, *heavy* diapers, and, they're told,
Something called chitterlings. The darkness. Drawn
Darkness, or dirty light. The soil that stirs.
The soil that looks the soil of centuries.
And for that matter the *general* oldness. Old old old.
Wood. Old marble. Old tile. Old.
Not homekind Oldness! Not Lake Forest, Glencoe.
Nothing is sturdy, nothing is majestic,
There is no quiet drama, no rubbed glaze, no
Unkillable infirmity of such
A tasteful turn as lately they have left,
Glencoe, Lake Forest, and to which their cars
Must presently restore them. When they're done
With dullards and distortions of this fistic
Patience of the poor and put-upon.

They've never seen such a make-do-ness as
Newspaper rugs before! In this, this "flat,"
Their hostess is gathering up the oozed, the rich
Rugs of the morning (tattered! the bespattered . . .),

Readies to spread clean rugs for afternoon.
Here is a scene for you. The Ladies look,
In horror, behind a substantial citizeness
Whose trains clank out across her swollen heart.
Who, arms akimbo, almost fills a door.
All tumbling children, quilts dragged to the floor
And tortured thereover, potato peelings, soft-
Eyed kitten, hunched-up, haggard, to-be-hurt.

Their League is allotting largesse to the Lost.

But to put their clean, their pretty money, to put
Their money collected from delicate rose-fingers
Tipped with their hundred flawless rose-nails seems . . .

They own Spode, Lowestoft, candelabra,
Mantels, and hostess gowns, and sunburst clocks,
Turtle soup, Chippendale, red satin "hangings,"
Aubussons and Hattie Carnegie. They Winter
In Palm Beach; cross the Water in June; attend,
When suitable, the nice Art Institute;
Buy the right books in the best bindings; saunter
On Michigan, Easter mornings, in sun or wind.
Oh Squalor! This sick four-story hulk, this fibre
With fissures everywhere! Why, what are bringings
Of loathe-love largesse? What shall peril hungers
So old old, what shall flatter the desolate?
Tin can, blocked fire escape and chitterling
And swaggering seeking youth and the puzzled wreckage
Of the middle passage, and urine and stale shames
And, again, the porridges of the underslung
And children children children. Heavens! That
Was a rat, surely, off there, in the shadows? Long
And long-tailed? Gray? The Ladies from the Ladies'
Betterment League agree it will be better
To achieve the outer air that rights and steadies,
To hie to a house that does not holler, to ring
Bells elsetime, better presently to cater
To no more Possibilities, to get
Away. Perhaps the money can be posted.
Perhaps they two may choose another Slum!
Some serious sooty half-unhappy home!—
Where loathe-love likelier may be invested.

Keeping their scented bodies in the center
Of the hall as they walk down the hysterical hall,
They allow their lovely skirts to graze no wall,
Are off at what they manage of a canter,
And, resuming all the clues of what they were,
Try to avoid inhaling the laden air.

— excerpted from *The Bean Eaters in Blacks* (Chicago: Third World Press, 1992.)
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Who's Who

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1994 Adjudicators' National Invitational Festival of Music

Performance Schedule (Subject to Change)

CHORAL FESTIVAL

10:40 a.m.

Lee M. Thurston High School Concert Choir
Redford, Michigan
Ms. Ann Hoge, *Director*

11:00 a.m.

Westwood Jr. High School Concert Choir
Dallas, Texas
Mrs. Lindy Perez, *Director*

11:20 a.m.

Ypsilanti High School Concert Choir
Ypsilanti, Michigan
Mr. William Boggs, *Director*

11:40 a.m.

Buckhorn High School Concert Choir
New Market, Alabama
Mrs. Lady Tucker, *Director*

12:00 noon

Ypsilanti High School Chamber Choir
Ypsilanti, Michigan
Mr. William Boggs, *Director*

INSTRUMENTAL FESTIVAL

1:00 p.m.

Sierra String Ensemble
Fresno, California
Ms. Rosalind Gratz, *Conductor*

1:30 p.m.

Murchison Middle School Concert Band
Austin, Texas
Mr. Michael Davis, *Director*

2:00 p.m.

McCulloch Middle School String Ensemble
Dallas, Texas
Mr. Mario Nuñez, *Conductor*

2:30 p.m.

Aurora Gardens Academy Concert Band
New Orleans, Louisiana
Mr. Kent Bozant, *Director*

3:00 p.m.

Marble Falls High School Concert Band
Marble Falls, Texas
Mr. Ronald Davis, *Director*

3:30 p.m.

Winnfield Senior High School Concert Band
Winnfield, Louisiana
Mr. Myron Turner, *Director*

4:00 p.m.

Centreville High School Concert Band
Centreville, Virginia
Mr. Carl Bly, *Director*

Meet the Adjudicators

CHORAL FESTIVAL

Dr. Lynn Whitten (*Head*) is President-Elect of the ACDA and professor of choral conducting and literature, director of choral studies, and associate dean for graduate studies at the University of Colorado in Boulder, Colorado. His choirs have performed regularly with the Denver Symphony Orchestra and with other major orchestras and conductors. In addition, his choirs have performed nationally and regionally for conventions of ACDA, MENC, and MTNA. Dr. Whitten is a frequent conductor and adjudicator at choral festivals and lectures throughout the nation.

Mr. William Hatcher is professor of music and director of choral activities at the University of Iowa. He serves as adviser to the graduate choral conducting program, conducts the UI Kantorei and University Choir, and is music director of the Summer Opera program. He was the national president of ACDA from 1991 to 1993, chair of the 1991 ACDA National Convention, and presided over the 1993 national convention. Mr. Hatcher is also a member of the board of the International Federation for Choral Music. Prior to his appointment at the University of Iowa, he served on the faculty at UCLA, California State University, University of Washington, and Pasadena City College. Groups under his direction have performed throughout North America, Europe, and the former Soviet Union.

James Bohart is director of music at Oglethorpe University in Atlanta, Georgia. He is very active as a clinician, adjudicator, and guest conductor and most recently organized and conducted a 1,000-voice choir for the Democratic National Convention. He has served in state and divisional leadership positions in the ACDA, including president of the Georgia Chapter. Mr. Bohart is also active in GMEA, MENC, IFCM, and NARAS.

INSTRUMENTAL FESTIVAL

Mr. Frank Battisti (*Head*) is conductor of the New England Conservatory Wind Ensemble in Boston, Massachusetts. Under his leadership the Ensemble has established a national and international reputation for being one of the premiere ensembles of its kind. Mr. Battisti has appeared often as a guest conductor in the United States, England, Europe, the Middle East, Scandinavia, Australia, China, Russia, South Korea, Iceland, and South America. He is past president of the CBDNA, founder of the National Wind Ensemble Conference and World Association of Symphonic Bands and Ensembles, and holds membership in numerous organizations and associations.

Dr. Marvin Rabin is emeritus professor of music and director of the Wisconsin string and orchestral development program for the Department of Continuing Education in the Arts at the University of Wisconsin, Madison. He is also the founding conductor for the Wisconsin Youth Symphony Orchestra. Dr. Rabin is known internationally as a string development specialist and for his leadership in youth orchestras. He was recently awarded the coveted Gold Medal by the Mid-West International Band and Orchestra Clinic.


Dr. Garwood Whaley, a graduate of The Juilliard School, is director of bands at Bishop Ireton High School in Alexandria, Virginia. In addition, Dr. Whaley is president of Meredith Music Publications, adjunct professor of music at The Catholic University of America, chief editor of Music for Percussion, Inc., and the president of the Percussive Arts Society. Dr. Whaley is also the curriculum coordinator of instrumental music for the Diocese of Arlington, Virginia, where he develops curricula and coordinates 1500 instrumental students in 24 schools.

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Further demonstrations of multifaceted musicality are given in the Concert Hall May 19, 20, 21, and 24, when the revered Israeli violinist **Pinchas Zukerman** takes up baton and bow to direct the National Symphony Orchestra in all-Dvořák evenings. Selections from the great Czech's oeuvre include the Romance for Violin and Orchestra in F minor; the Serenade in D minor, Op. 44; and the epic Symphony No. 7 in D minor, the work usually judged to be the composer's finest effort in the symphonic form.

The **San Francisco Ballet**, panegyricized throughout the dance world for its remarkable technique and style, serves up the world premiere of *Gumbo Ya-Ya*, a new work by Tony-nominated Donald McKayle, in a May 17-22 engagement at the

Opera House. Specially commissioned by the Kennedy Center Ballet Commissioning Project, this environmentally conscious dance features an original score by jazz flutist James Newton. Also scheduled are three irresistible Kennedy Center premieres by the company's artistic director, Helgi Tomasson, including *Meistens Mozart*, *Nana's Lied*, and the pas de trois *Forevermore*; the East Coast company premiere of Balanchine's exaltation of Bizet, *Symphony in C*; and weekend performances of *Romeo and Juliet*, a new staging of the immortal love story with choreography by Tomasson and costumes by Danish designer Jens-Jacob Worsaae.

Capital jazzman **Billy Taylor** and his Billy Taylor Trio inaugurate a new series of jazz concerts at the Terrace Theater May 23. Joined by saxophonist Frank Wess, Dr. Taylor explores the rich jazz heritage of the District of Columbia. The evening also includes commentary by the musicians and a question-and-answer ses-

sion with the audience. Twenty-five more concerts over the next two years are planned in this series, a project of the Kennedy Center and National Public Radio. With Taylor as series host, future programs will feature such guest artists as Jon Hendricks, Arturo Sandoval, Kenny Burrell, and Clark Terry. N.P.R. will broadcast the concerts nationally starting in the fall of 1995.

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A San Francisco Statement

San Francisco Ballet's classical dancers go modern when they premiere Donald McKayle's *Gumbo Ya Ya*, May 24 - 26, a new work in the Kennedy Center Ballet Commissioning Project.

JANICE ROSS discusses the medium and the message.



Studio studies: Choreographer Donald McKayle works with San Francisco Ballet dancers to create his new dance, *Gumbo Ya Ya*

During a record-breaking heat wave last summer, choreographer Donald McKayle and dancers of the San Francisco Ballet began teasing a new work into shape. In the company's state-of-the-art studio across from the San Francisco Opera House, its home theater, McKayle and the dancers spent five weeks rehearsing. A guest courtesy of the Kennedy Center Ballet Commissioning Project, McKayle offered not just a new personality to the ballet world, but a new perspective: his ballet is called *Gumbo Ya Ya*, and it's about the devastation of the rain forest.

"Man's natural closeness to the environment is eroding," McKayle explains. "We're more concerned with making money than replenishing natural resources. Ironically, today we can wreck some things more easily than ever before."

Conserving natural resources is a

theme that resonates powerfully for a dance created via the Commissioning Project. The brainchild of Sheldon Schwartz, a former dancer with the ABT II company and Heinz Spoerli's Basel Ballet, and now director of programming at the Kennedy Center, the Commissioning Project is in equal measures practical and visionary.

McKayle's alliance with San Francisco Ballet is just one of six such choreographer/company "marriages" the Commissioning Project helped broker. In addition to San Francisco Ballet, companies including Houston Ballet, Pacific Northwest Ballet, Boston Ballet, and Pennsylvania Ballet were given funding to engage an American choreographer, designer, and composer of their choice to fashion a new ballet.

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DONATELLO—2514 L St. NW, (202-333-1485), Northern Italian, fresh seafood, homemade pastas and desserts, lunch 11:30-2:30 dinner S-Th. 5-11:30, Fri-Sat. 5-12:30, jacket, major credit cards. Valet parking after 5:30.

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OLD EBBITT GRILL—675 15th St. NW, (202-347-4800), American saloon food, grilled fresh seafood, homemade pastas, Maryland crab cakes, raw bar, hearty sandwiches, M-F 7:30 am-midnight, light fare till 1 am, casual, all major credit cards.

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ter," Schwartz says, adding that 'national' rather than 'regional' is now a better term for this maturing ensemble of ballet companies that regularly visit Washington. "We wanted to keep inviting them back but we found that there was too much duplication in repertoire." Schwartz's solution came in the form of a \$450,000 Challenge III grant from the National Endowment for the Arts (NEA), which will have nurtured six new ballets into existence by the time it completes its fourth year in 1994. The grant requires a 3-to-1 match (recipients must raise \$3 of new funding for every \$1 of the grant) which has been partly met through the generosity of the Lila Wallace-Reader's Digest Fund, the Knight Foundation, and The Brown Foundation, Inc., Houston. McKayle's *Gumbo Ya Ya* is the fifth work in the project.

For Schwartz, the Commissioning Project is an aggressive call to action, a pirouette of possibility in a time when many bemoan the dearth of fresh choreographic talent in ballet. "For me the operative word was challenge," he says. "I wanted to challenge audiences in Washington to look at something new, and to challenge choreographers to work with other companies. I kept looking at our institution and saying 'What are we doing to encourage national artists?'"

By the third day of rehearsals McKayle's work was already settling into shape. "I don't feel mechanical steps, I just feel dance in these people," he says appreciatively of the San Francisco dancers. McKayle, whose early work with Martha Graham, Anna Sokolow, and The New Dance Group influenced his dynamic, theatrical movement style, is one of the most prolific choreographers of his generation. He's created some 50 works for dance companies worldwide, many of them for the Alvin Ailey American Dance Theater, and has choreographed the Broadway musicals *Golden Boy* and *Raisin*.

The day before rehearsals began, McKayle spent hours watching the dancers

STATEMENT

in class and in the studio, taking in tone, technique, and temperament—deciding which of the company's 56 dancers would work best in his 18-person ballet. "I'm sure I made pairings no one else ever has," McKayle laughs. "Helgi [Tomasson, San Francisco Ballet's artistic director] put no restrictions on me, and I found that I was putting some principal dancers in ensemble roles!"

For McKayle, the Commissioning Project has meant not only encouragement and the opportunity to work with a leading ballet company, but also the rare pleasure of working with a made-to-order commissioned score, the equivalent of a "custom-tailored designer sound."

The artistic directors of the other five companies in the Commissioning Project will attend *Gumbo Ya Ya*'s Kennedy Center premiere. The Project invites each of the six participating companies to acquire any of the other five new dances they want. What this has fostered, in addition to a potential six new ballets for each troupe, is a rich open dialogue among the artistic directors, administrators, and technical staff of companies nationwide. "It's a benefit we had never considered before the Project began," Schwartz admits.

The Commissioning Project is not without a past and, more importantly, not without a future. Eight years ago, the National Choreography Project (NCP), funded by the NEA and the Rockefeller Foundation, teamed ballet companies in need of new repertory with modern dance choreographers. Schwartz was part of the administrative staff at Pennsylvania Ballet when the NCP funded a work by Merce Cunningham for the company—the mysterious and beautiful *Arcade*.

"Once our project is finished, we will certainly apply for a new grant. But," Schwartz admits of the not-yet-finished-but-already-a-roaring-success Kennedy Center Commissioning Project, "we couldn't have wished for a better beginning than this."

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FLASH!

Agenda: The Arts

Senate Majority Leader George Mitchell (D-ME) addressed a meeting of the Kennedy Center's Performing Arts Centers and Schools program in January. Teams from 20 states met in the Russell Caucus Room to share their ideas about arts in education with each other and with members of Congress and their staffs.



Top: Senate Majority Leader George Mitchell (D-ME) (center) with Maine team member Richard Willing; Lewiston, Maine, Mayor John Jenkins; team members Doris Belisle-Bonneau and Janice Plourde. Bottom: Montana Performing Arts Centers and Schools team members Julie Smith, Donna Erwin, and Sandy Mossman are joined by Senator Conrad Burns (R-MT).



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