

# The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS



*Stagebill*  
May 1995





American Ballet Theatre, recognized as one of the great dance companies of the world, presents a unique repertoire from classic to contemporary. (Pictured, Susan Jaffe in *Swan Lake*.) The Movado Watch Company is proud of its long-term commitment to the arts and its role as a principal benefactor of this outstanding ballet ensemble.

# THE ART OF PERFORMANCE: THE MAKING OF A LEGENDARY CLASSIC.



The Movado Museum Watch is in the permanent collections of museums around the world.

Staatliches Museum für angewandte Kunst Neue Sammlung, Munich, Germany

Museum Moderne Kunst Vienna, Austria

Museo de Arte Moderno Bogota, Colombia

Museum Boymans-van Beuningen, Rotterdam, The Netherlands

Museo de Arte Contemporáneo Caracas, Venezuela

Finnish Museum of Horology Espoo, Helsinki, Finland

Sezon Museum of Art Tokyo, Japan

Kunstindustrimuseet Billedhog, Copenhagen, Denmark

Musée International d'Horlogerie La Chaux-de-Fonds, Switzerland

Museo de Bellas Artes Bilbao, Spain

Design Museum London, England

Kawasaki City Museum Kawasaki, Japan

Victoria and Albert Museum London, England

Ludwigsmuseum Cologne, Germany

The Museum Bracelet Watch. Sculpted case, link bracelet in 18 karat gold micron finish. Solid 18 karat gold and diamond bezel. Swiss-crafted. Water-resistant. Quartz. \$1995.

**MOVADO**  
The Museum.Watch.  
S W I S S

**Neiman Marcus**

If it's nothing to rave about,

call GEICO. You

see, in just 15

minutes, we could

cut your rates by 15% or

more. We'll even give you

a **line-by-line comparison**

with your current policy

so you can see the savings.

And GEICO offers

**complete 24-hour service** to

help you file a claim,

change your policy or get a

rate quote anytime. Maybe

that's why thousands of

drivers switch to GEICO

every week. Call us at

**301-986-2500.** And see what

all the applause is about.

**GEICO**

*The sensible alternative.*

If long distance, 1-800-841-3000.

Government Employees Insurance Co. • GEICO General Insurance Co. • GEICO Indemnity Co. • GEICO Casualty Co. These shareholder-owned companies are not affiliated with the U.S. Government. GEICO auto insurance is not available in MA or NJ. GEICO, Washington DC, 20076.

© 1994 GEICO

What kind of  
review would you  
give your  
car insurance  
company?



"WILL WE EVER RUN OUT OF TREES?" "Of all the questions kids ask when they visit our tree nursery, that's the one I hear most often. They wonder about the forests and if someday all the trees



will be gone. Well, I'm proud to tell them that at my company, Georgia-Pacific, we're growing 50 million seedlings a year. And then planting those seedlings on millions of acres of land. I think it makes

forests

the kids feel good to know that we care. That

we're doing our part. And that we're going

to make sure there will always be plenty of trees. For them. And for

their kids, too." Jimmy Anderson, Nurseryman

Georgia-Pacific



CONTENTS MAY 1995

12

8

## Performing Wonders

The Kennedy Center's Education Department is helping to make good teachers better by showing them how to use the arts in their classrooms. In the process, it's helping to ensure the artistic literacy of a new generation of students.

*Pamela Sommers* takes us into the classroom.

12

## The Angel Has Landed

*Angels in America* has received more media attention, and won more awards, than any other play in recent memory. As *Angels* alights at the Kennedy Center, *Robert Sandla* measures the wingspan of this two-part theatrical phenomenon.

17

## The Program

28

## Crazy for George and Ira

*Crazy for You*, onstage at the Opera House beginning May 16, is a joyous mix of songs from George and Ira Gershwin's *Girl Crazy* and from their other shows, too. Which tunes come from what show? *Peter Filichia* charts a Gershwin hit parade.

Cover photograph by Carla Porch

5





*Have your next  
Grand Performance  
at Kennedy Center.*

Be it an elegant luncheon,  
dinner or a glittering gala,  
Restaurant Associates Caterers  
at Kennedy Center is dedicated  
to making your party an  
extraordinary success.

That's  
why we  
have  
produced  
more than  
5,000 memorable events and  
we won't relax until the curtain  
goes down on your next  
performance.



*For more information,  
call our Catering Director  
at (202) 416-8561.*

**Restaurant Associates Caterers**  
*Masters of the Fine Art of Party Giving*

## Stagebill

<b>Carol Evans</b>	President and Publisher
<b>Neil O. Rice</b>	Senior V. P., Production
<b>Clifford S. Tinder</b>	V. P., Executive Editor
<b>Denise Favorule</b>	Advertising Director
<b>Bruce J. MacKenzie</b>	V.P., Arts Marketing Group
<b>Bruce Appel</b>	Controller
<b>Robert Sandia</b>	Editor in Chief
<b>Alex Stark</b>	Art Director
<b>Cori Ellison</b>	Senior Editor, Music
<b>Karen Fricker</b>	Senior Editor
<b>Paul Brockmann</b>	Production Director
<b>Maude Popkin</b>	Production Manager
<b>Bill Marin</b>	Production Coordinator
<b>Eileen McMahon</b>	Arts Marketing Manager
<b>Elyssa Rubin</b>	Assistant Controller
<b>Michael Kass</b>	Assistant Art Director
<b>Grant Goldstein</b>	Managing Editor
<b>Tricia Maher</b>	Associate Editor
<b>Karen L. Westfall</b>	Production Editor
<b>Judith M. Pletcher</b>	Washington D.C. Manager
<b>Bob Caulfield</b>	Western Advertising Director
<b>Marc Etter</b>	Midwest Advertising Director
<b>Claire Luthin</b>	Regional Advertising Director
<b>Dorothy T. Cameron</b>	National Accounts Director
<b>Jan Dwyer</b>	National Accounts Director
<b>Lauren Effron</b>	National Accounts Manager
<b>Marjorie A. Nass</b>	National Accounts Manager
<b>Lee Churchman</b>	Philadelphia Account Manager
<b>Betsy Gugick</b>	Texas Advertising Manager
<b>Tom MacFarland</b>	Detroit Advertising Manager
<b>Marilyn Nutter</b>	Advertising Coordinator

### K - III MAGAZINES

<b>William F. Reilly</b>	Chairman
<b>Harry A. McQuillen</b>	President
<b>Charles G. McCurdy</b>	Vice Chairman
<b>Beverly C. Chell</b>	Vice Chairman
<b>Christina B. Wagner</b>	Vice President
<b>Linda C. Jenkins</b>	Chief Financial Officer
<b>Curtis A. Thompson</b>	Vice President
<b>Brian T. Beckwith</b>	Vice President, Operations
<b>Edward J. Egan</b>	Vice President, Manufacturing
<b>Nan L. Elmore</b>	Vice President, Group Sales

STAGEBILL is published monthly at Kennedy Center and the National Theatre in Washington, D.C., Carnegie Hall and Lincoln Center in New York, and in Chicago. Other Stagebill editions are published in Atlanta, Dallas, Houston, Minneapolis, Philadelphia, St. Louis, and San Francisco. The Kennedy Center Stagebill is published by Stagebill, Inc. Program Office, Kennedy Center for the Performing Arts, Washington, D.C. 20566, (202) 416-7940. Copyright 1995 Stagebill, Inc. All rights reserved. Printed in USA.

Advertising Offices—Washington, D.C.: The Kennedy Center, Washington, D.C., 20566, (202) 416-7940. New York: 144 East 44th Street, New York, N.Y., 10017, (212) 687-9275. Chicago: 500 North Michigan Avenue, Chicago, Illinois, 60611, (312) 565-0890, 685-3911.



### DANA BUCHMAN

Tunic, \$198. Chamois pants,  
\$182. 100% silk. Misses' 4-14.

Call your personal shopper at  
Tysons Corner 703.734.4910

# HECHT'S



## EDUCATION

***The Kennedy Center's Education Department is helping to make good teachers better by showing them how to use the arts in their classrooms. In the process, it's helping to ensure the artistic literacy of a new generation of students.***

***PAMELA SOMMERS takes us into the classroom.***



***Art smart: Participants in the Kennedy Center's Professional Development Opportunities for Teachers program***

Growing up during the '50s in North Carolina, Flavius Hall Jr. received no formal arts education in six years of elementary school. Yet Hall, now an Instructional Support Team member for the Prince William County, Virginia, public school system, vividly recalls one teacher using a well-known song as a powerful teaching tool.

"First we learned to sing 'This Land Is Your Land,' and to play it on a plastic flute. Then she pulled down a map, and showed us where the Gulf Stream waters, the New York islands, and the redwood forest were located. We broke up into groups, chose specific geographic areas, and wrote reports about them. We even came up with additional verses to the song!"


The teacher's unconventional approach, Hall says, offered "a historical aspect and a whole lot of fun. And it made you proud that you were an American."

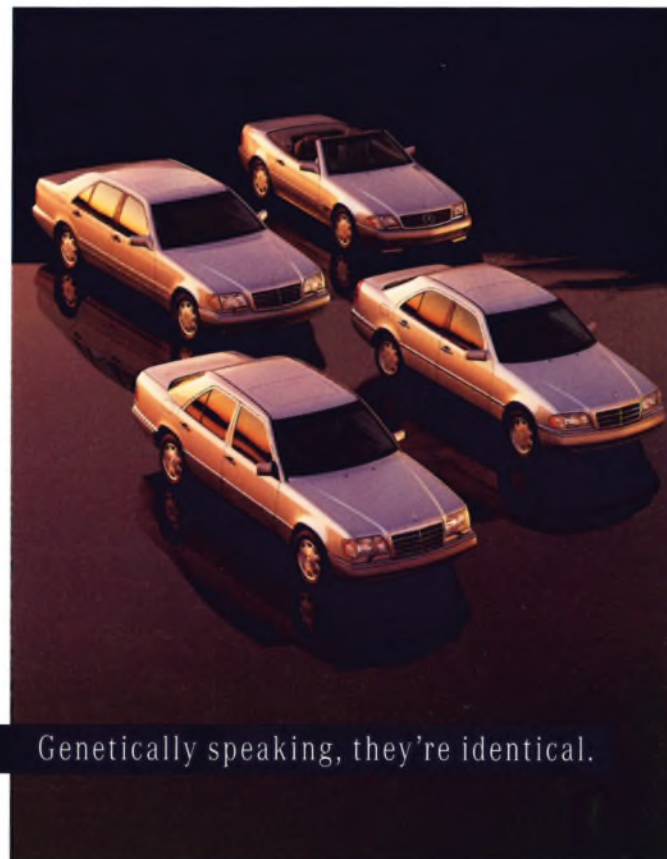
Ten years ago, just out of graduate school, Hall was looking to take courses in the Washington area that would combine his love for the visual arts with useful teaching strategies, and he heard about the Kennedy Center's Professional Development Opportunities for Teachers program. Based on the premise that all teachers can make use of the arts in their classrooms, this series of participatory workshops led by artists and arts educators provides hands-on experience with teaching an art form, or with using the arts to teach other curriculums. Workshops target teachers of all grade levels who serve students with a broad range of backgrounds and needs.

The program offered just the sort of practical guidance Hall needed. Before long he was hooked, earning graduate and in-service credits, even occasionally rubbing shoulders with celebrities.

"These courses have opened my mind as to how I can integrate visual art, music, dance, theater, and poetry into the curriculum," he says, "how I can use many

# Performing Wonders

Mercedes-Benz automobiles share far more than the silver star adorning the hood. They share over 100 years of automotive engineering. You can get a closer look at our 1995 line at your Mercedes-Benz dealer. Good genes do make a difference.  Mercedes-Benz



Genetically speaking, they're identical.

Speak to your Mercedes dealer about a test drive today.  
The authorized Mercedes-Benz dealers of Washington.  
We're with you every mile.

## PERFORMING WONDERS

of these teaching techniques in dealing with assessments, portfolios, disabled students, gifted students . . . and there's just the excitement of going to the Kennedy Center."

For some teachers, it is not just the wealth of workshops—some 30 to 40 are offered each year on evenings and weekends—or the Center's star-studded ambience that inspires. "After you've been attending the courses for a while, you start seeing the same faces," says Charlene Sellner, a 20-year veteran of the Prince George's County, Maryland, public schools. "It's great—you hear what private schools and other public school systems are doing. You share stories."

The Kennedy Center considers educating teachers an essential component in fulfilling its mission, mandated by Congress, to serve as a national leader in arts education. "Teachers are the dynamic figures in students' experiences in school," says Amy Nordin, the program's manager in the Kennedy Center's Education Department. "Our long-term goals in arts education can only be achieved by improving teachers' knowledge and critical acumen, and their ability to teach about and through the arts. Only when teachers have this education can they help young people develop their own artistic literacy and provide them with experiences that inspire lifelong involvement with the arts."

More than 1,600 teachers from 14 metropolitan-area school systems attend workshops and related performances and discussions each year. Working in partnership with the school systems, the Kennedy Center makes every effort to ensure that its offerings are practical and pertinent to teachers' current professional development needs and are led by instructors who meet the Center's stringent criteria. Once selected, each instructor enters a collaborative relationship with Center personnel—an extensive planning process before each course is unveiled, and an evaluation afterward.

The Kennedy Center's local professional development programs have provided the model for a national project, called Kennedy Center Performing Arts Centers and Schools: Partners in Education. Currently, communities in 35 states participate in the program and have created more than 600 new professional development initiatives for teachers.

The most affecting testimony comes from teachers who have applied the principles they absorbed in Kennedy Center workshops—and have been astounded by their students' progress.

Teacher Kathleen Dockeray offered a most telling anecdote at a Program dinner held by the Professional Development Program:

"One of my students, Fred, is reading below grade level and had been placed in the 'alternate' resource reading group since kindergarten. By the time he arrived in fourth grade, his self-esteem was low, to the point where he was not coming to school without a great deal of effort on the part of his mother.

"I attended a workshop, 'Making Musical Instruments of Diverse Cultures,' and the next day my class made musical instruments. This day turned out to be a turning point for Fred. It quickly became apparent that Fred made his instruments better than most and, to our shared delight, played his instrument better than anyone.

"Since then, Fred has written many reports on musicians and has not missed one day of school. In addition, he was the star of our schoolwide talent show. Had I not attended this workshop, Fred's talents might have gone unnoticed. I plan on participating in as many workshops at the Kennedy Center as possible. I owe it to Fred, and to other students like him."

For further information about the Professional Development Opportunities for Teachers program, call Amy Nordin at (202) 416-8838. ■

A Penny bought the whole airline.



Imagine that.  
All those giant 747s. All our brand new 777s. All of our everything. Bought by a Penny. A very hard-working Penny to be sure. Vernon Penny, customer service representative. One of the 55,000 employee-owners of United. The very people who built the airline and now own it.  
Which translates into top management being within reach.  
It's obvious we don't just work here.

*Come fly our friendly skies.*

The largest employee buyout ever!  
Never underestimate the power of a Penny.

 **UNITED AIRLINES**



EPIC

Angels in America has received more media attention, and won more awards, than any other play in recent memory. As Angels alights at the Kennedy Center, ROBERT SANDLA measures the wingspan of this two-part theatrical phenomenon.

Very Steven Spielberg: Carolyn Swift and Robert Sella in Millennium Approaches



JOAN MARCUS

Before *Angels in America* opened on Broadway, one of its producers asked playwright Tony Kushner to consider deleting the play's subtitle. He didn't want to risk alienating potential theatergoers. No deal, Kushner responded; this is my play, and caveat emptor: *Angels in America* is "A Gay Fantasia on National Themes."

That's a hefty agenda even for the two sprawling, serious, hilarious plays that make up *Angels*—not to mention authorial honesty of a high order. For while *Angels in America* alone could sound like a line of misty New Age cards from Hallmark, "A Gay Fantasia on National Themes" sends up flares and announces a playwright as provocateur. (The subtitle also announces Kushner's lineage: George Bernard Shaw called *Heartbreak House* "A Fantasia in the Russian Manner on English Themes.") At a time when much commercial theater plays it safe, *Angels* grapples with AIDS, religion, sexuality, and the need for snappy one-liners; at a time when anti-gay initiatives are on the ballots in several states, Kushner puts homosexuals center stage; at a time when television-trained audiences are supposed to have the attention spans of Nintendo Game Boys, *Millennium Approaches* and *Perestroika* play out their epic dramas over the course of seven swift hours; and at a time when Hollywood's

The Angel Has Landed

# Parking Your Car Since 1994.

It's so easy to enjoy great evenings at the Old Ebbitt Grill.

Complimentary Valet Parking after 6 PM Wednesdays - Saturdays.



**OLD EBBITT GRILL**

Nourishing Body And Soul Since 1856

Breakfast, Brunch, Lunch, Dinner & Late Night Delights

675 15<sup>th</sup> Street, Northwest, Washington, D. C.

202 - 347 - 4801



Playwright Tony Kushner

whiz-bang technicians spend millions to make the fake seem real, *Angels* dazzles with the power of the spoken word.

When *Angels in America* lands at the Kennedy Center's Eisenhower Theater for a 10-week run beginning May 2—*Millennium Approaches* plays May 2–June 8, and *Perestroika* follows June 9–July 9—it will be a homecoming of sorts: The Kennedy Center played a vital role in helping *Angels* take flight, through the Kennedy Center Fund for New American Plays. The Fund supports promising playwrights and helps fund the development and presentation of new works at the country's leading regional theaters.

Since its founding in 1985, the Fund has supported 49 productions at 36 theaters, including three Pulitzer Prize winners: Robert Schenkkan's *The Kentucky Cycle*, Wendy Wasserstein's *The Heidi Chronicles*, and *Angels in America*. The Kennedy Center Fund for New American Plays is a project of the John F. Kennedy Center for the Performing Arts with support from American Express Company, in cooperation with the President's Committee on the Arts and the Humanities.

*Angels in America* merges the epic with the everyday; Kushner's canvas is alternately vast and utterly specific—Walt Whitman meets Neil Simon. And though

*Angels* whizzes through theatrical styles like a hot-shot dramaturg with coffee nerves—now it's Brecht! now it's a lecture! now it's full-out farce!—and tackles the hot topics *du jour*, the play partakes of a venerable narrative tradition: it bears witness. Beneath the anxiety: quintessential American optimism.

The plays chart the parallel break-ups of two relationships: a married Mormon couple and a "married" gay male couple. Increasingly drawn to men, lawyer Joe Pitt abandons his wife, Harper, unmooring her tenuous connection to reality. The loudly liberal Louis Ironson abandons his lover, Prior Walter, when Prior finds he has AIDS. Worlds collide when Louis and Joe embark on an affair. Around this central quartet swirl other personalities, real and imagined: Joe's stern Mormon mom; a sarcastic but sympathetic male nurse; Ethel Rosenberg, the alleged Soviet spy who was executed for treason in 1953; and Roy Cohn, the arch-conservative who died of complications from AIDS in 1986. These satellite characters embody big belief systems—Mormonism, capitalism, Communism, Judaism—that may or may not be coming apart. The only structure of the play, in fact, derives from relationships between characters, a strategy which speaks volumes about Kushner's view of a country destabilized by diversity: In order to write about America, Kushner writes about Americans.

Along the way we meet sober pioneers in a Conestoga wagon, flamboyant gay men, circumspect gay men, an Eskimo, an Orthodox Jewish rabbi, and the world's oldest living Bolshevik. Their interactions are surprising, but somehow inevitable. Of course Mother Pitt finds herself talking to a mystical homeless woman in the South Bronx. Of course Prior Walter and his pal Belize tiptoe into Joe's office like Laverne and Shirley. Of course Harper Pitt gnaws down a tree in Brooklyn's Prospect Park ("I thought I was a beaver. After that, the rest was easy"). Kushner may be proposing cultural shift as the new cultural norm: One character introduces

another with the entirely factual "This is my ex-lover's lover's Mormon mother."

Some of the people in *Angels* meet their radically changing circumstances with aplomb; the centers of other lives cannot hold. Harper sees "beautiful systems dying, old fixed orders spiraling apart. . ." As her marriage crumbles, she escapes into Valium-induced hallucination. Others run for the hills when trouble comes. Louis dumps Prior at the first glimpse of the first Kaposi's sarcoma lesion.

Yet Kushner also revels in what he terms "the weird interconnectedness of life." Consider one intricate scene: An intensely secular Jewish homosexual man with New Deal Pinko parents says Kaddish, the Jewish prayer for the dead, over the body of Roy Cohn, coached by the ghost of Ethel Rosenberg, while attended by a former drag queen nurse who is pilfering Cohn's hoard of AZT, the anti-viral drug used against AIDS. The scene is bizarre and logical, funny and touching.

"Only connect" was E. M. Forster's succinct foreword to *Howards End*. Kushner knows that audiences interested in *Angels* may already share some of its concerns—that it could be seen as preaching to the converted. But preaching to the converted is what successful churches do every Sunday. The show's pack of awards—the Pulitzer, the Tonys, the Drama Desks, and so on—demonstrate that *Angels* reaches out to any audience with imagination and heart. Just when we have come to care about Prior, we see him in a doctor's office, flecked with cancer lesions and stretched naked on an examination table's icy slab of steel. He natters on nervously about his health, his relationships, his death. Lit by the harsh glare of an overhead spotlight, the scene looks like real life. It feels like a nightmare. Thirteen years into the AIDS epidemic, too many Americans feel the shock of recognition.

It's unfair to call Kushner a creature of the zeitgeist; it makes him sound like a paint-by-numbers playwright, cobbling together catharses from Oprah and the

*continued on page 26*

MICHAEL RICHARD  
**CITRONELLE**

A SYMPHONY OF  
STAR CUISINE  
By

MICHAEL RICHARD

BEFORE OR AFTER THE SHOW

- Pre-Theater Specials
- Private Dining Rooms

CITRONELLE  
AT THE LATHAM HOTEL  
3000 M STREET, NW  
WASHINGTON, D.C.  
202-625-2150

VALET PARKING

MINUTES FROM THE KENNEDY CENTER



Pre-Theatre



Fresh  
Seafood



Open till 11PM

2000 PENNSYLVANIA AVENUE NW  
202.296.7700



FOR GIFT DELIVERY OF CRISTALL VODKA, PLEASE PHONE 1-800-343-3737. CRISTALL VODKA, PRODUCT OF RUSSIA, 40% ALC/VOL, 100% GRAIN NEUTRAL SPIRITS. ©1994 CANTON IMPORTERS LTD., TEANECK, NJ.



*Myth - [ all vodkas are the same. ]*

We pass every ounce over a bed of pure Quartz crystals, not once, but twice. And in between these steps it is filtered through virgin granules of activated carbon made from the wood of Russia's *Native Birch* tree. Thus a spirit is born so *Refined* that some have called *Stolichnaya CRISTALL...flawless™*.

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

JAMES D. WOLFENSOHN, *Chairman*  
LAWRENCE J. WILKER, *President*

CONCERT HALL

*Monday Evening, May 15, 1995, at 7:00*

The National Endowment for the Humanities

presents

### The Twenty-fourth Annual Jefferson Lecture in the Humanities

Welcome

Lawrence J. Wilker  
*President, The John F. Kennedy Center for the Performing Arts*

Opening Remarks

Sheldon Hackney  
*Chairman, National Endowment for the Humanities*

The 1995 Jefferson Lecture in the Humanities

"The Architecture of Community"  
Vincent Scully

*Reception Following*

The John F. Kennedy Center for the Performing Arts  
is pleased to host the National Endowment for the Humanities for this event.

The taking of photographs and the use of recording equipment are not allowed in this auditorium.  
The Filene Memorial Organ in the Concert Hall contributed by Mrs. Jouett Shouse.  
Baldwin is the official piano and electronic organ of the Kennedy Center.



☀ ☀ ☀ ☀

## BRIGHTEN SOMEONE'S LIFE

TEACH  
AN  
ADULT

-TO READ AND WRITE

-TO SPEAK ENGLISH

☀

**Become  
a  
volunteer  
tutor**

☀

For information  
about training workshops  
call the  
**Literacy Council  
of  
Northern Virginia**

703-237-0866



*Bistro  
Francois*

*Before or After the Theatre*

3124-28 M Street, Georgetown  
Open 11 a.m. to 3 a.m./Friday & Saturday 11 a.m. to 4 a.m.  
338-3830

**It's Time To Call**

**LEGG  
MASON**

*Investments*

Alexandria (703) 684-0520	Annapolis (410) 268-4700	Bethesda (301) 897-9600
Frederick (301) 663-8833	Gaithersburg (301) 840-0890	Greenbelt (301) 982-0070
McLean (703) 821-9100	Washington (202) 452-4000	



**STAFF FOR THE CONCERT HALL**

Mary Jo Ford	Theater Manager
Monica Ballenger	Head Usher
Carol Orth	Head Treasurer
Deborah Glover	Box Office Treasurer
Robert P. Tillett	
Robert F. Lewis	
Paul Farabee, Jr.	
Ervin Webb, Jr.	
Patrick Boyland	
Donald E. Tillett	Stage Crews

The technicians at the  
Kennedy Center are  
represented by Local #22  
I.A.T.S.E. AFL-CIO-CLC,  
the professional union of  
theatrical technicians.



## Meet the Lecturer



The historian Vincent Scully believes that architecture is a "means of constructing relationships over time" and the key to understanding culture. The author of 17 books, numerous articles, and a television series on ancient and modern architecture, Scully advocates building civilized, livable communities to nourish the human spirit. Scully is Sterling Professor of the History of Art Emeritus at Yale. From 1947 to 1991 his classes in architecture and art history were among the university's most popular, inspiring generations of architects, historians, and city planners. Renowned for his passionate lectures and for using two slide projectors to juxtapose striking images, he has aimed to teach his students "above all things, to see." In *The Earth, the Temple, and the Gods: Greek Sacred Architecture* (1979), Scully explains the power of architecture to civilize; in *Pueblo: Mountain, Village, Dance* (1989), to mediate between human beings and the natural world. *Architecture: The Natural and the Manmade* (1991) summarizes his views on the relation of structures to environment and on our architectural capital—the Greek temple, the Gothic cathedral, Renaissance Italian towns, Palladian villas—that prefaces the modern age. Born in 1920 in New Haven, Scully embodies that city, from the wood-shingled neighborhood he grew up in and immortalized in *The Shingle Style: Architectural Theory and Design from Richardson to the Origins of Wright* (1955) to his years at Yale. He entered the college on scholarship at the age of 16, and after Marine Corps service in World War II, he returned to Yale to earn his M.A. in 1947 and his Ph.D. in 1949. A champion of historic preservation, Scully fought to save New Haven Green and its neighborhoods in the sixties, when the nineteenth-century city hall, post office, and public library he had used as a boy became redevelopment

prey. "My instinct—and I am a profoundly conservative person—my instinct is still to try to save everything," he says. He is an ardent defender of a humane architecture that will revive communities and of urban law that "makes environments possible for people to live together." He deplores the destruction of American cities, which, he says, became "terrible deserts . . . for the free passage of the automobile." When their environment is erased, people are "emotionally disenfranchised from the American dream," he maintains. His final class at Yale made the front page of the *New York Times*. Maya Lin, a former student who designed the Vietnam War Memorial, summed up the tributes of visiting architects: "He gave you the feeling that architects should make a positive difference in people's lives." Scully has continued to teach a course at Yale and at the University of Miami since his retirement. This year he is Mellon Professor at the California Institute of Technology. Scully has received four honorary doctorates and was twice recognized by *Time* magazine as one of the Ten Most Outstanding American College Teachers. He received the American 1994 Academy in Rome Award, has held Mellon lectureships at the National Gallery of Art, and served as a consultant for downtown development in Anchorage. He received the 1994 Lucy G. Moses Preservation Leadership Award of the New York Landmarks Conservancy and the New York Public Library's Literary Lions Award in 1992. A trustee of the National Trust for Historic Preservation since 1991, he is an honorary member of the American Institute of Architects. His other books include *The Architecture of the American Summer: The Flowering of the Shingle Style* (1989), *The Villas of Palladio* (1986), *Louis I. Kahn* (1962), *American Architecture and Urbanism* (1969), *Modern Architecture: The Architecture of Democracy* (1961, rev. 1974), and *French Royal Gardens: The Designs of André Le Nôtre* (1992).

Photograph by Don Perdue



This glimpse of Vincent Scully as a young and charismatic lecturer at Yale in the late fifties was written by a student of his, David McCullough. It was McCullough's first professional article, on his way to becoming the noted biographer of *Truman* and the voice of "The American Experience" on public television. The article appeared in *Architectural Forum* in September 1959 and is adapted here with the magazine's permission.

## "Architectural Spellbinder"

By DAVID McCULLOUGH

Vincent Joseph Scully Jr. has been called "a sort of Billy Graham of architecture." Architect Louis Kahn says: "If the students don't get it from Scully, they'll never get it." Architect Philip Johnson concluded a guest lecture last winter with the cry: "Hurrah for History! Thank God for Hadrian, for Bernini, for Le Corbusier, and for Vince Scully!" As one of his colleagues sums it up: "Vince in many ways can do for architecture what Leonard Bernstein does for music."

The wiry young man about whom these encomiums flow is so far relatively unknown outside of New Haven, where he is one of the most popular, most frequently quoted teachers at the university. Nearly nine hundred students turn out for the courses he lectures on. Overflow audiences usually fill the balcony stairs and doorways at his lectures on American architecture, his most popular. Vincent Scully is only 38, but many of his admirers are ready to assert that he is the most influential architectural scholar of his time.

The qualities of a great leader are often difficult to pin down. Partly, at least, Vincent Scully's phenomenal success stems from his explosive vitality. Once, lecturing on Frank Lloyd Wright, he became so vibrant over his own phrases that he lost his balance and fell (he says "jumped") off the speaker's stand. Partly it stems from his openly cavalier spirit. A few years back he broke his wrist dueling at an undergraduate orgy. But above all, Scully's great success seems to arise from an unembarrassed, contagious passion for architecture, a passion that can move even engineers to standing ovations.

Scully's lecture courses, not including graduate seminars, are: the history of American architecture; Art 12, a basic survey course in which he delivers a section of about eight weeks; and history of Greek art and architecture, his current "love." His manner of teaching is much the same for each. As the last seats fill, he comes into the lecture hall with a curious lunging stride, makes a few introductory remarks in a tense, rather nondescript voice. Then the lights go out as a huge slide is projected on a wall-sized screen. At this point, standing alone in the dark with a 10-ft. pointer, his silhouette suddenly diminished beneath the immense screen, Scully takes command.

The voice, now strong, slightly theatrical, unleashes what one friend called "a musical avalanche of picture-making words." Quickly, surely, he translates visual images into verbal images, never "talking down," never making a conscious effort to instruct. "I'm not really interested in individual psyches," he says. "I'm interested in the subject."

The slides flick by. Ideas are thrown out at a brisk clip. Now and then, like a veteran showman, he alters the pace. He becomes almost relaxed, lyrical, quotes passages from his "bibles" (Pindar, Aeschylus, *Finnegans Wake*, *The Adventures of Huckleberry Finn*, and *Pilgrim's Progress*). Or he rambles off on some of his heroes (Jefferson, Andrew Jackson, Le Corbusier). Or becomes uproariously funny (though he will berate an audience if it laughs at the wrong time). All the while he roams back and forth with his long wooden pointer, which seems to act as a lightning rod, picking up aesthetic charges from the picture and exciting the man at the other end.

Most of Scully's lectures are threaded with variations of his favorite themes: that architecture is a man-created world within the world; that there are two kinds of architecture, one which "serves as a backdrop for human life," another which "reaches into the unsayable nature of man"; that always great architecture gives scale to the land, and vice versa; and that the greatest architecture, like other arts, expresses basic truths for all time.

His approach is via the emotions, never inductive. As one architect has put it: "He uses his vast knowledge only as a vehicle with which to dredge up feeling. His attitude is not philosophical; it's religious." And it is precisely this attitude which leads ultimately, in nearly every Scully lecture, to those movingly reverent moments he has become most noted for.

After the audience has been bombarded with several slides showing the shoddier of New York's modern skyscrapers, a magnificent shot of the Seagram building flashes on. Scully pauses, probably for the first time since the lecture began. He lets the picture take over for as long as 30 seconds. Then, breaking the hush, he quietly says: "Here gentlemen, you see something grave and silent. Standing there in the disaster that Park Avenue has become, it looks as though it had just wandered in from some higher and more integrated civilization."

## The Man Scully

Some of Scully's success in a field traditionally dominated by academic tedium may be traced to his background. Vincent Scully was born in New Haven in 1920, the only child of Mary Catherine McCormick and Vincent Joseph Scully, a local Chevrolet dealer and long-time president of the New Haven Board of Aldermen. A spindly "townie" fresh out of New Haven's Hillhouse High, Scully went to Yale on a scholarship in 1936. Except for the war years, and one year of study in Rome and another in Greece, he has been at Yale ever since. He graduated in 1940 with a B.A. in English. After an abortive attempt to enlist in the Royal Canadian Air Force (blocked by his parents) he wound up in the U.S. Army Air Forces instead, but washed out within a few months ("I was a real lousy flyer"). From there he went into the Marine Corps, received his second lieutenant's commission, and after actively serving in both Europe and the Pacific, came out with the rank of major.

It was then, at 25, that Vince Scully returned to Yale and fell with an almost crazed intensity into art and architecture. "When the war was over I wanted to do something specific," he recalls, "to pour myself into something real, not anything so allusive as literature. Art seemed solid." In the years following he acquired an M.A. (1947), and a Ph.D. (1949).

At home or strolling about Yale's Art Gallery, Scully looks not unlike the undergraduates who idolize him. His pants are always a little too short. His shoes are seldom shined. His Ivy League jackets are more likely flecked with cigarette ashes. But there is nothing of the pipe-smoking, drop-by-my-study-for-some-sherry look about him. He is too vivacious, too aggressive-looking to be considered professorial. In fact, as one former student describes him, "with his nearly pointed ears, his mischievous smiles, and those stormy Gaelic frowns he looks more like a man-sized leprechaun." He smokes, almost continuously, lumpy cigarettes which he rolls himself from a pack of Bugler tobacco. Going to and from work, he drives a stubby Citroen 2CV with the recklessness of a hot-rodder or (an analogy he would prefer) like Fangio at Le Mans.

Yet overriding all Scully's colorful personality quirks is his abiding, serious dedication. For every lecture he puts in an average of six hours' preparation pouring over stacks of slides, scribbling notes across big sheets of yellow legal paper. The slides he uses are never the same from year to year, nor are his lectures. Unlike some spellbinders, he does not simply give his audience a playback of last year's success. "I change my lectures because I change," he says. Professor Frank Edward Brown, Yale Latin scholar and one of Scully's friends, feels

that the change is a manifestation of growth. "Vince needs those lectures. He needs that audience in front of him to help him generate new ideas." And Scully seems continuously restless for new ideas, the way some men are restless for a new car or a new job.

## The Creative Scholar

The fact that what Scully says about the work of Eero Saarinen this year may differ from what he said last year, for example, has given rise to the criticism that he is too inconsistent to be taken seriously. Professor Charles Seymour Jr., chairman of Yale's History of Art Department, answers the charge this way: "Scully is never content to dig back just for the sake of accumulating facts. He's looking for the truth and he always relates his findings to the mid-twentieth-century condition. In this sense he is a creative scholar; and like all creative people he does tend to ride enthusiasms."

Because Scully adheres to no set dogma, preaches no packaged set of values, most of his colleagues feel that he achieves the ultimate goal of education: to open the students' eyes without simultaneously putting blinders on them. "You inhibit the student, you freeze his point of view when you are afraid for him," says Scully. "After all he is not here to be indoctrinated, protected, or made happy. He's here to be taught to see—and to believe that anything is possible."

As one student has expressed it: "You go through three stages with Scully. First, you think he's the most exciting teacher you've ever heard and you religiously troop with the mob to all his lectures. Then, when you learn a few realities about building, you think he's all wet. And finally, usually senior year, you come back to Scully—and you realize just how damn good he really is."

On the teaching of architecture, Scully has said: "It suffers from an inadequate expression of architecture's real potential. It labors under an outworn materialistic determinism, a thin sort of functional determinism. . . . They [the students] want to become architects, I believe, because they think it offers them a way to be creative without stepping outside society. But what they need is a more humanistic education. And because they are not adequately civilized men, they can't comprehend the alternatives."

## Onward and Upward

Where Vince Scully will go from here is difficult to predict. Chances are he will stay at Yale. ("They're good to me here; they let me do what I please.") Chances are that he will concentrate on developing his perceptions and proliferating in scholarship. This fall he will publish his book, *The Earth, the Temple, and the*



*Gods*, written last year in Greece. It tells how the Greek temple got its form out of its placement, as man-made object, in a specific sacred landscape. This is his most ambitious and important work to date. Two earlier books—*The Architectural Heritage of Newport, Rhode Island* (with Antoinette F. Downing), 1952, and *The Shingle Style*, 1955—were well received. Both won prizes as the outstanding scholarly works of their years.

It seems inevitable that his influence will expand beyond the Yale campus. It also follows

that he will become increasingly important not only for students of architecture and students in general, but for architects as well; for ultimately it will be he and others like him who will create in this country a cultural climate more receptive to good architecture. His potential is great, but the pattern is refreshingly unpredictable.

[Reprinted with permission from Architectural Forum 111 (September 1959).]

## Who's Who

The National Endowment for the Humanities supports exemplary work to advance and disseminate knowledge in all the disciplines of the humanities. Endowment support is intended to complement and assist private and local efforts and to serve as a catalyst to increase non-federal support for projects of high quality. Although the activities funded by the Endowment vary greatly in cost, the numbers of people involved, and in their specific intents and benefits, they all have in common two requirements for funding: significance to learning in the humanities and excellence in conception. In the most general terms, NEH-supported projects aid scholarship and research in the humanities, help improve humanities education, and foster in the American people a greater curiosity about and understanding of the humanities.

The Jefferson Lecture in the Humanities, established by the Endowment in 1972, is the highest honor the federal government bestows for distinguished intellectual achievement in the humanities. The lecture, traditionally delivered each spring, provides the opportunity for an outstanding thinker to present in a public forum matters of broad concern in the humanities. The lecturer is chosen each year by the National Council on the Humanities. Former lecturers include Lionel Trilling, Erik Erikson, Robert Penn Warren, Paul Freund, John Hope Franklin, Saul Bellow, C. Vann Woodward, Edward Shils, Barbara Tuchman, Gerald Holton, Emily Townsend Vermeule, Jaroslav Pelikan, Sidney Hook, Cleanth Brooks, Leszek Kolakowski, Forrest McDonald, Robert Nisbet, Walker Percy, Bernard Lewis, Gertrude Himmelfarb, Bernard Knox, Robert Conquest, and Gwendolyn Brooks.

As the national center for the performing arts, the John F. Kennedy Center for the Performing Arts, James D. Wolfensohn, *Chairman*, Lawrence J. Wilker, *President*, is a living presidential memorial mandated by Congress to present and produce the finest performing arts from this country and abroad. Since it opened in 1971 the Center has come to symbolize our nation's regard for the performing arts and to serve as a dynamic national resource contributing to the cultural enrichment of the United States. The Kennedy Center is the nation's foremost educator in the performing arts, seeding innovative national programs that reach teachers and students from pre-kindergarten through college in most of the 50 states. Through its producing efforts, commissioning programs, competitions, and apprenticeship and training programs, the Kennedy Center stimulates the creation of new arts and the development of new artists. The Center also recognizes American accomplishment in the performing arts by bringing the finest performing arts programs from all over the country to its stages in the nation's capital. Hundreds of talented Washington-area artists perform at the Kennedy Center each year as well, and the Center is the home of the National Symphony Orchestra, the American Film Institute, and the Washington Opera. The Kennedy Center also has the nation's largest half-price ticket program, made available each year to more than 100,000 eligible students, senior citizens, persons with permanent disabilities, enlisted military personnel, and others on fixed low incomes. Presenting more performing arts than any other single institution in the United States, the Kennedy Center is the largest cultural facility of its kind, housing six theaters of varying sizes, designed to offer exceptionally fine acoustics, sight lines, and technical capacities, with performances and other events offered every day of the year.

## National Council on the Humanities

**Chairman**  
Sheldon Hackney

**Vice Chairman**  
Jon N. Moline  
Seguin, Texas

Bruce D. Benson  
Denver, Colorado

Paul A. Cantor  
Charlottesville, Virginia

Bruce Cole  
Bloomington, Indiana

Helen Gray Crawford  
New Orleans, Louisiana

John H. D'Arms  
Ann Arbor, Michigan

Margaret P. Duckett  
Philadelphia, Pennsylvania

Billie Davis Gaines  
Atlanta, Georgia

Darryl J. Gless  
Chapel Hill, North Carolina

Ramón A. Gutiérrez  
San Diego, California

Joseph H. Hagan  
Worcester, Massachusetts

Theodore S. Hamerow  
Madison, Wisconsin

Mikiso Hane  
Galesburg, Illinois

Charles P. Henry  
Washington, D.C.

Henry H. Higuera  
Annapolis, Maryland

Thomas C. Holt  
Chicago, Illinois

Martha C. Howell  
New York, New York

Alicia Juarrero  
Washington, D.C.

Nicolas Kanellos  
Houston, Texas

Alan C. Kors  
Wallingford, Pennsylvania

Bev Lindsey  
Little Rock, Arkansas

Robert I. Rotberg  
Cambridge, Massachusetts

John R. Searle  
Berkeley, California

Peter Shaw  
New York, New York

Harold K. Skramstad, Jr.  
Dearborn, Michigan

Kenny J. Williams  
Durham, North Carolina

## Acknowledgments

Demonstrating a shared commitment to excellence and achievement in education, scholarship, and public programs, the following donors join the National Endowment for the Humanities in presenting the twenty-fourth annual Jefferson Lecture in the Humanities. The Endowment gratefully acknowledges their generous support.

The Coca-Cola Foundation  
The Gladys Krieble Delmas Foundation  
The Gelb Foundation  
Thomas Jefferson Center for the  
Protection of Free Expression  
The John F. Kennedy Center  
for the Performing Arts

National Trust for Historic Preservation  
Philip F. Schoch Trust  
Spillis Candela and Partners, Incorporated  
William D. Rollnick and  
Nancy Ellison Rollnick Foundation



## Performance HIGHLIGHTS

The clouds of anticipation finally part May 2, when Tony Kushner's much-heralded *Angels in America* descends onto the Eisenhower Theater stage for a nine-week run. An ambitious and controversial epic that deals with themes of sexuality, religion, ethnicity, and AIDS, *Angels* has won virtually every important award a play can win—including the Tony and the Pulitzer—and has elicited almost universal hosannas from the critics. *The New York Times'* arbiter supreme Frank

Rich lauded it as "the most thrilling American play in years." Part one of this bipartite blockbuster, *Millennium Approaches*, runs through June 8. *Perestroika*, the equally impressive second part, runs June 9–July 9. *Angels* was originally developed with help from the Kennedy Center Fund for

New American Plays.

\* \* \*

The National Symphony Orchestra welcomes two prime examples of youthful virtuosity into the Concert Hall this May. Violin spellbinder Joshua Bell joins conductor Richard Hickox and the NSO May 4, 5, 6, and 9 for performances of what is arguably the greatest of all works for the instru-

ment, Beethoven's Violin Concerto in D major, Op. 61. Also on the program are pieces by Ravel and Britten. May 11, 12, 13, and 16, pianist Jean-Yves Thibaudet brings his technical brilliance to bear on the Saint Saëns Piano Concerto No. 5, with Jiri Belohlávek at the podium. Other works include Ravel's charming *Mother Goose Suite* and Martinu's Symphony No. 4.

\* \* \*

With Tony Award-winning choreography by Susan Stroman, a boisterous script by Washington native Ken Ludwig, and the immortal music and lyrics of George and Ira Gershwin, who could ask for anything more? Not *The New Yorker*, which has called *Crazy for You* "heaven on earth...everything an American musical comedy should be." At the Opera House May 16 for a five-week run, this smash musical hit features 15 beloved Gershwin standards, including "I Got Rhythm," "Someone to Watch Over Me," and "Embraceable You." In addition, the show features four recently rediscovered Gershwin numbers, including "K-r-a-z-y for You" and "Naughty Baby."

\* \* \*

The Capital's own acclaimed dance troupe, the Washington Ballet, presents Choo-San Goh's *Moments Remembered* and premieres by Nils Christie and Graham Lustig at the Terrace Theater May 17–21.

—Michael McQueen



1789  
Restaurant

Purveyors of worthy provisions and spirits. Offering agreeable evening meals of truly HEARTY and INSPIRED COOKING, amidst fine adornments, and at the hand of a staff of the noblest servicers. Interested parties inquire at

Nº 1226 36th Street, NW, of Georgetown. (202) 965-1789.



### FINE DINING GUIDE BEST BITES

**BISTRO FRANÇAIS**—3124-28 M St. NW (202-338-3830), French, fresh fish, venison, roast chicken, Sun-Th 11-3, Fri & Sat 11-4, casual, all major credit cards.

**BRISTOL GRILL**—2430 Penna. Ave. NE (202-429-8729), American, pasta bar; breakfast 6:30-11am, lunch 11am-2:30pm, dinner 5:30-11pm, Sunday brunch 11am-2:30pm, casual, all major credit cards.

**CITRONELLE**—3000 M St. NW (202-625-2150), Michel Richard's American-French innovative fresh cuisine; breakfast 7:00-11:00 am, lunch 12:00-2:00 pm, pre-theater/dinner 5:30-11:00 pm; all major credit cards.

**CLYDE'S OF GEORGETOWN**—3236 M St. NW (202-333-9180), American, grilled fresh seafood, pastas, omelettes, main course salads, chili, burgers, M-F noon-mid., Sat.-Sun. 9 am-midnight, casual, all major credit cards.

**DANDY RESTAURANT CRUISE SHIP**—Zero Prince St., Alexandria, VA (Reserv. 703-683-6076, Info. 703-683-6090). Gourmet dining, dancing, and an unparalleled view of our nation's monuments while cruising daily from Old Town Alexandria. Dinner boarding begins at 6:00 p.m., cruising from 7:00 to 10:00 p.m. Lunch Sat. and Sun. 11:30 boarding, cruising from 12:30 to 3:00 p.m. Call for weekday lunch times and schedule. Midnight cruises also available from Georgetown's Washington Harbor. Jacket, all major credit cards.

**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, major credit cards. Valet parking after 5:30.

**FOGGY BOTTOM CAFE**—924 25th St. NW (202-338-8707), American cafe cuisine; breakfast buffet 7-10 daily, brunch 11-3 Sun., lunch-dinner 11:30 am-10:00 pm Sun.-Wed., 11:30 am-10:30 pm Thu., 11:30 am-11:30 pm Fri.-Sat.; reservations requested, casual, Visa, MC, Amex.

**KINKEAD'S**—2000 Pennsylvania Ave. NW (202-296-7700), American brasserie, seafood; lunch 11:30-2:30 pm, dinner 5:30-10:30 pm, Sunday brunch 11:30-3:00 pm, downstairs cafe 11:30 am-11:00 pm; casual, all major credit cards.

**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; open every day for breakfast, lunch, dinner, and late-night fare till 1 am; casual, all major credit cards.

**PIER 7 RESTAURANT**—650 Water Street, SW (202-554-2500), 3 hrs. free parking, Seafood, M-Th 11:30am-10:30pm, Fr-Sa 4:00pm-11:00pm, Su 2pm-10pm; casual, all major credit cards.

**ROOF TERRACE RESTAURANT**—John F. Kennedy Center (202-416-8555), American cuisine, Roof Terrace crab cakes, grilled Atlantic salmon, prime rib of beef, 5:30-9 dinner, 11:30-3 lunch (matinee days only), 11:30-3 pm Sunday "kitchen brunch," \$19.95—Meet Chef Max. Casual, all major credit cards.

**1789 RESTAURANT**—1226 36th St. NW, (202-965-1789), seasonal American cuisine, rack of lamb, jumbo lump Maryland crab cakes, roast rabbit, pre-theater menu, 6:00-6:45 pm, \$25. Sun-Th 6-10:00, Fri-Sat 6-11. Jacket, all major credit cards.

**WEST END CAFE**—1 Washington Circle, NW, (202-872-1680 or 293-5390), seasonal menus feature updated American cooking, Sun-Mon 7 am-10 pm, Tue-Thur 7 am-11:30 pm, Fri-Sat until midnight. Casual, piano entertainment nightly, complimentary limo service to Kennedy Center, free parking, all major credit cards.



# THE ANGEL HAS LANDED

evening news. Yet part of Kushner's gift lies in plucking voices, thoughts, faces, feelings out of the imagination to synthesize where we are right now. *Angels* articulates the country's growing strain of millennial anxiety, that vague, uneasy sense of dread that something's coming... and it ain't going to be good. (Millennial anxiety is nothing new. It happens every thousand years or so.) But any epoch in which men and women drop dead day after day, year after year, and the best modern medicine can do for them is hope they are comfortable and bid them farewell, can be allowed to think of itself as a time of plague.

When chaos looms, magical thinking prevails. Angels are big now. *Where Angels Walk*, which *The New York Times* dryly describes as "stories about angelic intervention in human affairs," landed on the paperback bestseller list for 27 weeks—lodged between *Mama Makes Up Her Mind* and William Shatner's *Star Trek Memories*, but expressive of yearning for spiritual guidance all the same. On a rather more exalted level than the pop pantheon, Kushner espouses a pantheistic spirituality: the Christian angel, the ancient rabbi, the Mormon elders, the medieval Yorkshire farmer—each proffers his or her truth.

**A**ngels crystallizes the reversal of fortune in American theater that has been brewing for twenty years, ringing down the curtain on Broadway's cultural hegemony. Kushner started writing *Angels* in 1988 for San Francisco's Eureka Theatre Company; hugely successful productions at London's Royal National Theatre and Los Angeles' Mark Taper Forum followed. When *Angels* opened on Broadway that spring, having already picked up the 1993 Pulitzer Prize for Drama, acclaim was nearly a foregone conclusion, although the New York media machine propelled the play to a peak of public awareness. Now, in a full circle, the play is again being produced by enterprising theaters all over the country, and being per-

formed in the national touring production that arrives at the Kennedy Center this month. Just as the show forces us to re-examine concepts of minority versus mainstream theater, its production history reveals American culture's process of decentralization. Both *The Kentucky Cycle* and *Angels* won the Pulitzer before opening on Broadway, and last year's Pulitzer winner, Edward Albee's *Three Tall Women*, is running—contentedly—off-Broadway and is about to come to the Kennedy Center this fall.

Kushner may have written better than he knew. Like *The Kentucky Cycle*, *The Mahabharata*, *Nicholas Nickleby*, and the works of Robert Wilson, *Angels* requires an epic stretch of time to realize its epic vision; unlike those works, it is reproducible. For all its broad scope, the show could be presented by a few actors in street clothes with a few pieces of furniture. The words take us where the play leads. Kushner's notes recommend a theater-of-poverty aesthetic, but he can't really want that. Having an actress climb down a ladder to suggest the angel's magnificent descent engages the imagination. But it's a lot more fun to herald her arrival with High Renaissance fanfare, breathtaking flight, and Sensurround sound.

*Millennium Approaches* ends with the angel's arrival: great beatings of wings, flashes of light, an explosion, the whole sacred-scary shebang. "Very Steven Spielberg," whispers an awed Prior. The angel proclaims, "Greetings, Prophet; The Great Work begins: The Messenger has arrived." Blackout. Curtain. Talk about cliffhangers: It's a gay *Perils of Pauline*.

*Millennium Approaches* shows us where we are now—or where at least some of us are now. Then Kushner confronts us with the question: What next? Part two of *Angels*, *Perestroika*, proposes answers on the personal and political fronts. For if an angel can land in a contemporary American home, surely salvation is not as remote as it seems.

Robert Sandla is Stagebill's editor in chief.

## Where Great Theatre Begins & Ends.

WEST-END-CAFE  
AT ONE WASHINGTON CIRCLE

- Theatre Special \$16.95
- Lightened New American Cuisine
- Shuttle to Kennedy Center
- Burnett Thompson, Pianist Tues.-Sat.

202•293•5390

WATERFRONT DINING



Complete Prix Fixe Dinner  
\$16.95

Before the Theater 4:00 p.m.-6:30 p.m.

Fresh Seafood and Pasta Daily ... Superbly Prepared ... Aged Prime Steaks ... Relaxed Dockside Setting ... All add up to Complete Dining Pleasure

Monday - Thursday, 11:30 am-10:30 pm

Friday - Saturday, 4:00-11:00 pm

Sunday, Leisure Dining, 2-10 pm

Maine Ave. at 7th St., S.W.

Reservations 554-2500

3 Hours FREE Parking

## Become a Kennedy Center Star as a Member of the Golden Circle and Enjoy Attractive Benefits

- Knowledge that your contribution helps support Kennedy Center programming and arts education
- Prime orchestra seating for all Kennedy Center performances available directly from the Circles Office
- Dining and refreshments in three Circles lounges
- Cast parties with guest artists, pre-performance buffets, and other special events
- An invitation to the Kennedy Center Honors Gala, plus much more!

Call Helen Hamm in the Kennedy Center Circles Office at (202) 416-8068 for more information.

THE KENNEDY CENTER

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS



**Crazy for You, on stage in the Opera House beginning May 16, is a joyous mix of songs from George and Ira Gershwin's *Girl Crazy*, and from their other shows, too. Which tunes come from what show?**

**PETER FILICHIA**  
charts a Gershwin hit parade.



Lucky guy: Kirby Ward and friends in *Crazy for You*

In their 1930 musical *Girl Crazy*, George and Ira Gershwin made the world swoon and sigh and shout with such songs as "I Got Rhythm," "Embraceable You," "Bidin' My Time," "But Not for Me," and "Could You Use Me?" And the show introduced two leading ladies nobody had ever heard of: Ginger Rogers and Ethel Merman. They became stars overnight. Who could ask for anything more?

The creators of the 1992 musical *Crazy for You* asked for more—and got it. *Crazy for You*, playing in the Kennedy Center Opera House May 16 through June 18, snatched its story and settings, situations and characters from *Girl Crazy*, and made them even better. *Crazy for You* is replete with great Gershwin tunes, some known, some "new," some recently rediscovered. If you've wondered which Gershwin songs in *Crazy for You* come from *Girl Crazy* and which come from other sources, here's the scorecard.

Six songs in *Crazy for You* come from the Gershwins' movies, three from *A Damsel in Distress* (1937):

- ◆ "I Can't Be Bothered Now"—You could call this Fred Astaire's big number in the picture. But wasn't every Astaire number big?
- ◆ "Stiff Upper Lip"—Ira chose the title because he wanted something British-sounding. Twenty-two years later, he learned that "stiff upper lip" was an American expression dating back to 1815—and the British didn't adopt it until 1880.

- ◆ "Nice Work If You Can Get It"—The second *Crazy for You* song that asks, Who could ask for anything more?

Three others come from *Shall We Dance?* (1937):

- ◆ "Shall We Dance?"—It's such a good title and idea for a song, no wonder Rodgers and Hammerstein borrowed it 14 years later for *The King and I*.

**Crazy**  
for George and Ira

- ◆ "They Can't Take That Away from Me"—This was the only song by the Gershwins ever to be nominated for an Oscar. And it lost—to "Sweet Leilani" from *Waikiki Wedding*.

- ◆ "Slap That Bass"—Astaire and Dudley Dickerson performed this in an ocean liner's engine room, in rhythm to the boiler noise.

Six other songs come from other Gershwin stage musicals:

- ◆ "Someone to Watch Over Me"—In *Oh, Kay* (1926), Gertrude Lawrence, playing a duke's sister who pretends to be a housemaid, sang this to a rag doll.

- ◆ "Tonight's the Night"—The song was written for *Show Girl* (1929), though it went unused—and was unknown until it was found in a Secaucus, New Jersey, warehouse in 1982.

- ◆ "The Real American Folk Song"—For *Ladies First* (1918), Ira was writing a song entitled "If You Only Knew What I Thought of You, You'd Think a Little More of Me," but abandoned it to work on this one instead.

- ◆ "What Causes That?"—Many songs are dropped during tryout; here's a rare instance of one that was reinserted after the opening, of *Treasure Girl* (1928).

- ◆ "Naughty Baby"—For the British show *Primrose* (1924), Ira took some lyric help from Englishman Desmond Carter.

- ◆ Entrance to Nevada, or "I'll Build a Stairway to Paradise"—In the 1922 edition of *The George White Scandals*, this song was introduced by George White himself, along with seven castmates and Paul Whiteman's Orchestra.

Peter Filichia is the New Jersey theater critic for The Star-Ledger.

## DANDY Restaurant Cruise Ship

Gourmet Dining, Dancing and an unparalleled view of our Nation's Majestic Washington Monuments.

Five course dinner includes entree selections of shrimp, haddock, cornish game hen, chicken, pasta, vegetarian and prime rib.

The Dandy departs daily from beautiful, historic Old Town Alexandria, offering brunch, lunch, midday, midnight-dance, or dinner-dance cruises for two, a small group, or as many as 200, for any occasion. Welcome aboard the Dandy.

**Year-Round Climate-Controlled.** Private Charters Available on the Dandy up to (200) or the Marianne up to (48).



Zero Prince Street • Old Town Alexandria, Virginia

Reservations: (703) 683-6076  
24hr.-Information Tape: (703) 683-6090

**Donatello**  
Always an Encore Performance!

Northern Italian Cuisine  
Fresh Seafood-Homemade Pasta

**Before & After Theater  
Dinner, only \$17.95—**

Before 7pm. After 10pm, Except Holidays

Valet Parking, Near Kennedy Center & Metro

2514 L St. N.W., at Pa. & 25th St.

202-333-1485





# The John F. Kennedy Center for the Performing Arts

## BOARD OF TRUSTEES

### Honorary Chairs

Mrs. Hillary Clinton  
Mrs. George Bush

Mrs. Ronald Reagan  
Mrs. Jimmy Carter

Mrs. Gerald R. Ford  
Mrs. Lyndon B. Johnson

### Officers

James D. Wolfensohn,  
Chairman  
James H. Evans,  
Vice Chairman

Alma Gildenhorn,  
Vice Chairman  
Lawrence J. Wilker,  
President

Jean Kennedy Smith,  
Secretary  
Charlotte Woolard,  
Assistant Secretary  
Paul G. Stern, Treasurer

Henry Strong,  
Assistant Treasurer  
William Becker,  
General Counsel

### Members Appointed by the President of the United States

Mrs. Bennett Archambault  
Anita Arnold  
Robert B. Barnett  
Stuart A. Bernstein  
Mrs. William Cafritz  
Phyllis C. Draper  
Kenneth M. Duberstein

James H. Evans  
Mrs. Max M. Fisher  
Craig L. Fuller  
Mary Galvin  
Alma Gildenhorn  
Lionel Hampton  
Donald M. Koll

James A. McClure  
Frank H. Pearl  
Ronald O. Perelman  
Alma Johnson Powell  
Mrs. Abraham A. Ribicoff  
Joy A. Silverman  
Joshua I. Smith

Jay Stein  
Roger L. Stevens  
Lew R. Wasserman  
Jerry Weintraub  
Thomas E. Wheeler  
James D. Wolfensohn

### Members Ex Officio Designated by Act of Congress

Donna E. Shalala,  
Secretary of Health and  
Human Services  
Richard W. Riley,  
Secretary of Education  
Joseph Duffey, Director,  
U.S. Information Agency  
Senator Edward M.  
Kennedy

Senator Mark O. Hatfield  
Senator Max Baucus  
Senator John H. Chafee  
Senator Bob Dole  
Rep. Joseph M. McDade  
Rep. Charles Wilson  
Rep. Sidney R. Yates  
Rep. Norman Y. Mineta  
Rep. Bud Shuster

Marion Barry, Mayor,  
District of Columbia  
I. Michael Heyman,  
Secretary,  
Smithsonian Institution  
James H. Billington,  
Librarian of Congress

J. Carter Brown,  
Chairman of the  
Commission of Fine Arts  
Roger Kennedy, Director,  
National Park Service  
Carol Hill Lowe, Director,  
D.C. Department of  
Recreation and Parks

### Founding Chairman

Roger L. Stevens

### Honorary Trustees

Mrs. J. Clifford Folger  
Henry Strong  
Mrs. J. Willard Marriott

Philip F. Anschutz  
Dennis Stanfill

Melvin R. Laird  
Leonard L. Silverstein

## THE KENNEDY CENTER COMMUNITY AND FRIENDS BOARD

Togo D. West, Jr., Chairman  
William F. McSweeney, Vice-Chairman  
Ann Jordan, Vice-Chairman

Clifford L. Alexander, Jr.  
Susan Au Allen  
Pedro Aviles  
Max N. Berry  
Elizabeth (Betti) Brown  
Peggy Cooper Cafritz  
Armando C. Chapelli, Jr.  
Melvin S. Cohen  
Carol Thompson Cole  
Thomas R. Donahue  
Franchelle Stewart Dorn

Geoffrey Edwards  
John W. Hechinger, Sr.  
Harriet Hightower  
Maria C. Ibanez  
Sheila Johnson  
Evan J. Kemp, Jr.  
David L. Kim  
James Lake  
Jennifer Lawson  
Liz Lerman  
Abel Lopez

Bette Bao Lord  
Marlene A. Malek  
Gilbert D. Mead  
Eleanor Merrill  
Michael X. Morrell  
Steven Newsome  
Eliot Pfanstiehl  
Anthony T. Podesta  
Alma Powell  
Rose Powhatan

Andrea Roane  
Sharon Percy Rockefeller  
Carol L. Schwartz  
Victor Shargai  
Alec Simpson  
Norma Davis Smith  
Paul Stern  
Henry Strong  
Riley Temple  
Douglas H. Wheeler

## THE KENNEDY CENTER NATIONAL COMMITTEE FOR THE PERFORMING ARTS

Robert E. Gable, President  
Chesley Pruet, Chairman of the Executive Committee

Anne S. Batchelder  
Marcy Benson  
Jane S. Boyer  
Joan S. Bradley  
Joan H. Budd  
Abbey J. Butler  
Sidney Chan

Billie J. Cherry  
Herbert F. Collins  
W. Michael Conley  
Lady P. Dodge  
Melvyn J. Estrin  
Mollie Faison  
Jack F. Fegely

Julie Finley  
Jane P. Fitzpatrick  
Richard Fuisz  
Linda A. Gaddy  
James Gordon  
Susan Keenan  
Marlene A. Malek

Dina Merrill  
Marilyn Miglin  
Millicent S. Monks  
H.E. Monroe, Jr.  
John Pappajohn  
Sally W. Pillsbury  
Marcia Price

Faye Sarkowsky  
Emily Malino Scheuer  
Arlene Schnitzer  
Warren L. Swanson  
Lillian Vernon  
Nancy Jessup Wells  
C. Howard Wilkins

## Donors

### National Performing Arts Fund

### Endowment for the Kennedy Center and National Symphony Orchestra

The John F. Kennedy Center for the Performing Arts and National Symphony Orchestra thank the following individuals, foundations, and corporations who have given to the National Performing Arts Fund. The fund will provide a permanent base of financial security to help ensure that the Center and the Orchestra can continue to serve as invaluable resources to the Washington community and the nation.

### DISTINGUISHED BENEFACTOR OF THE PERFORMING ARTS

AT&T\*  
Lee D. Butler†  
The Eugene B. Casey Foundation  
Digital Equipment Corporation\*  
The Freed Foundation  
Mr. and Mrs. Carl M. Freeman  
General Motors Foundation\*  
Patti H. Gerber  
Armand Hammer† and Occidental Petroleum  
Hechinger Foundation  
The Kennedy Family  
The Kiplinger Foundation

Mr.† and Mrs. David Lloyd Kreeger  
Mars Family and The Mars Foundation  
National Endowment for the Arts  
Northern Telecom Limited\*  
Estate of George Martin Roth  
The Hon. and Mrs. Leonard L. Silverstein  
The Hon. Roger L. Stevens\*  
Dr. and Mrs. Kenji Tanaka and Family  
Mr. and Mrs. Charles Walgreen III  
Women's Committee for the  
National Symphony Orchestra\*

### BENEFACTOR OF THE PERFORMING ARTS

Ambassador Foundation  
Diane and Norman Bernstein  
Cannon Associates\*  
A. James and Alice B. Clark  
Mrs. Marion T. Dimick†  
International Business Machines Corporation\*

Cissy Patterson Trust  
Rosewood Hotels/Crescent Endowment Fund  
Mr. and Mrs. Henry Strong  
Lila Wallace-Reader's Digest Fund\*  
Edie and Lew Wasserman

### GUARANTOR OF THE PERFORMING ARTS

Allied Signal Inc.  
The Alvord Foundation  
Bell Atlantic Charitable Foundation  
Mrs. Maxine H. Bishop†  
Dorothy Jordan Chadwick Fund\*  
Melvin S. and Ryna G. Cohen  
Mr. and Mrs. Ralph P. Davidson  
The Federation of Bankers  
Associations of Japan  
The Federation of Electric Power  
Companies  
Mrs. J. Clifford Folger  
Juliet and Lee Folger  
Fuji Xerox Co., Ltd.  
Mrs. George A. Garrett†

Joseph and Alma Gildenhorn and  
Family  
The William and Flora Hewlett  
Foundation\*  
Japan Automobile Manufacturers'  
Association, Inc.  
The Japan Electrical  
Manufacturers' Association  
The Japan Iron & Steel Federation  
Ina and Jack Kay  
Mrs. Mosette Keyzer-André  
The Hon. Robert E.† and  
Mrs. Rose Benté Lee  
Mrs. Demarest Lloyd†  
Mrs. J. Willard Marriott

Andrew W. Mellon Foundation  
Dina Merrill  
James and Theodore Pedas  
Mrs. Charles Emory Phillips  
Potomac Electric Power Company  
His Majesty, Sultan Qaboos  
Bin Said of Oman  
Mrs. Martha S. Sagon  
Arnold† and Marie Schwartz  
Mr. and Mrs. Albert H. Small  
Hattie M. Strong Foundation  
Mr.† and Mrs. Lloyd Symington  
The Washington Post Company  
John C. Whitehead  
Otto A. Zipf

### PACESETTER OF THE PERFORMING ARTS

Abramson Family Foundation  
Mr. Philip F. Anschutz  
The April Trust  
Bender Foundation, Inc.  
Stuart and Wilma Bernstein  
Mr. and Mrs. Albert J. Beveridge III  
The William Bingham Foundation  
Sidney J. Brown  
Mr. and Mrs. William N. Cafritz  
CBS Inc.\*  
Clark-Winchcole Foundation  
in tribute to Laura E. Phillips  
Manny and Ruthy Cohen†  
The Family of William† and Rosalie Cohen  
Communications Industry Association  
of Japan  
Mrs. Raymond E. Cox  
Dentsu Inc.  
Joanna and John Driggs  
The Hon. and Mrs. Robert W. Duemling  
Electronic Industries Assoc. of Japan  
Estrin Family Foundation  
Mr. and Mrs. Frank M. Ewing  
Mr. and Mrs. Sheldon W. Fanile  
Kenneth and Bonnie Feld  
Fuji Photo Film Co., Ltd.  
Melvin and Estelle Gelman Foundation  
Mr. and Mrs. Bernard S. Gewirtz

Giant Food Inc.  
The Horace W. Goldsmith Foundation  
Mr. and Mrs. Robert E. Goldsten  
Philip L. Graham Fund  
Harold and Sylvia Greenberg  
Mr. and Mrs. Herbert H. Haft and Family  
Sidney and Jane Harman  
H.J. Heinz II Charitable and Family Trust  
David and Suzanne Hillman  
The Hon. and Mrs. Hadlai A. Hull  
Japan Federation of Construction  
Contractors, Inc.  
Japan Foreign Trade Council, Inc.  
Mr. and Mrs. Earle M. Jorgensen  
Mr. and Mrs. Jerome A. Kaplan and  
Ms. Joan Kaplan Gindes  
Rose and Garfield Kass Foundation  
Hans A. and Elizabeth R. Klagsbrunn†  
Ticket Fund  
Mr. and Mrs. James M. Kline  
Alex Paul Kotarides and  
Stephen George Yeonas  
Mr. Samuel Lehrman and The Jacob  
and Charlotte Lehrman Foundation  
Thelma Z. and Melvin Lenkin  
Annette and Theodore Lerner  
Pauline Marshall†  
MCA Foundation

McDermott Will and Emery  
Eugene and Agnes E. Meyer Foundation\*  
Judith and Gerald Millert†  
Mr. and Mrs.† Mandell J. Ourisman  
Dolores and Sydney M. Polakoff  
The Marjorie Merriweather Post  
Foundation of D.C.  
in memory of Mrs. Post  
The Rales Family  
Henry S. and Anne S. Reich Family  
Foundation, Inc.  
Mr. and Mrs. Robert M. Rosenthal  
Mr. and Mrs. Richard H. Rubin  
Mr. and Mrs. B. Francis Saul II  
Estate of Damaris Ames Schmitt  
Martin and Marjorie Schwartzberg  
Mrs. Jouett Shouse  
Mr. and Mrs. Sanford Slavin  
Dr. and Mrs. Arthur W. Sloan†  
The Smith-Kogod Family  
Charles and Rhoda Steiner  
Time Incorporated Foundation, Inc.\*  
Nick† and Felisa Vanoff†  
Rene G. Varlay† and Family  
Marvin F. Weissberg  
Stanley Woodward  
Mrs. Jack Wrathner, Jr.†  
The Xerox Foundation\*

### FELLOW OF THE PERFORMING ARTS

Bristol-Myers Company  
Mr. and Mrs. Donald A. Brown  
The Hon. and Mrs. Charles A. Camalier, Jr.  
Evelyn Y. Davis  
Evelyn Y. Davis Foundation  
Friends Assisting the National Symphony  
(FANS)  
Mr. and Mrs. Austin H. Kiplinger  
Mrs. Elizabeth L. Klee

Marilyn and William Lane  
Noel Levine  
Mrs. Charles H. Maddox†  
Metropolitan Life Foundation  
Muir Cornelius Moore, Inc.  
Mr. and Mrs. Herman J. Ruoff  
Mr. and Mrs. Robert N. Snyder  
The Washington Post  
Mr. and Mrs. James D. Wolfensohn

\* Gift earmarked for working capital  
† Deceased

Giving Key:  
Distinguished Benefactor—\$1,000,000 and above  
Benefactor—\$500,000+  
Guarantor—\$250,000+  
Pacesetter—\$100,000+  
Fellow—\$50,000+



## Roger L. Stevens Society

The Roger L. Stevens Society is composed of individuals who have demonstrated concern for the long-term well-being of the Kennedy Center and the National Symphony Orchestra by notifying the Center of their bequest intention or other planned gift of \$5,000 or more.

Janet K. Adams  
Mrs. Claude D. Baldwin  
Mary Evelyn Bane  
Mrs. Peter Belin  
Daniel J. and Ruth F. Boorstin  
Mrs. Leon Brown  
Michael J. Brown  
The Hon. and Mrs. Philip W. Buchen  
John Chapman Chester  
Walton J. Coady, Jr. and Theresa M. Coady  
Robert D. Davis, Jr. and Henry J. Schalzki  
Mr. and Mrs. Murray Lee Fried  
Patti H. Gerber  
Mrs. Elissa Hanson  
June and John Hechinger  
Anne B. Keiser  
Mrs. Elizabeth L. Klee  
Dr. and Mrs. Ross C. Kory

Kurt R. Latzko  
The Hon. Robert E. Leet and  
Mrs. Rose Bené Lee  
Marc E. Leland  
Mrs. J. Noel Macy  
Jack Marks  
Mrs. J. Willard Marriott  
Mrs. Virginia C. Mars  
Daniel K. Meyers  
The Hon. and Mrs. Alonzo L. McDonald  
Patricia Morton  
Mrs. Sonja K. Harding Mulrone  
Mr. William Nicoson  
Gerson Nordlinger, Jr.  
Mr. and Mrs. George W. Norton  
Eileen O'Brien  
Mrs. Jefferson Patterson  
The Hon. Charles H. Percy

Mrs. Charles Emory Phillips  
Martha L. Phillips  
Dr. Kazuko K. Price  
Mr. and Mrs. Herman J. Ruoff  
Gwendolyn C. Russell  
Mrs. Stanley J. Sarnoff  
Elizabeth Sauer  
Mr. and Mrs. B. Francis Saul II  
The Hon. and Mrs. James H. Scheuer  
Eva S. Sheldon  
Mr. and Mrs. Bernard Slakoff  
Mrs. Marian M. Spong  
Mrs. Pauline F. Stabler  
Mr. and Mrs. Henry Strong  
Shirley Christian Thorpe  
Eric Weinmann  
Lydia J. Wright  
Karyl Lynn Zietz

## The Annual Fund

The John F. Kennedy Center for the Performing Arts expresses its appreciation to the following donors whose annual contributions help make possible the Center's vast array of artistic performances, education programs, and public service activities. Listed below are those donors whose gifts of \$1,000 or more to the Kennedy Center and/or National Symphony Orchestra Annual Funds were received and recorded between December 1, 1993, and February 10, 1995. Donors who give to both the Kennedy Center and the National Symphony Orchestra are listed at the combined level of their contributions.

### LAUREATES' CIRCLE

Ambassador Foundation  
The Morris and Gwendolyn Cafritz Foundation  
Dorothy Jordan Chadwick Fund  
Clark-Winchcole Foundation  
Norma Lee and Morton Fung  
Ann and Gordon Getty Foundation  
Horace W. Goldsmith Foundation  
Ron and Cindy Haan  
John S. and James L. Knight Foundation  
The Blanche and Irving Laurie Foundation  
Don and Jane Stern Lebell  
Gilbert and Jaylee Mead

National Capital Arts and Cultural Affairs  
Program  
National Endowment for the Arts  
The Pew Charitable Trusts  
Dr. and Mrs. Kenji Tanaka and Family  
U.S. Department of Education  
U.S. Department of the Interior  
Lila Wallace-Reader's Digest Fund  
Wasserman Foundation  
Mr. and Mrs. James D. Wolfensohn  
Women's Committee for the National  
Symphony Orchestra

### TRUSTEES' CIRCLE

Mr. and Mrs. Shoichi Asaji  
Botwinick-Wolfensohn Foundation, Inc.  
Mr. Raymond G. Chambers  
Mr. and Mrs. A. Huda Farouki  
Mr. and Mrs. Max M. Fisher  
Wolfgang and Anne Eisenhower Flöttl  
Fourth Freedom Forum, Inc.  
The Philip L. Graham Fund  
Mr. David H. Koch

Mr. and Mrs. Henry Kravis  
Mrs. Jack Massey  
Mr. and Mrs. Frank Pearl  
Mr. and Mrs. Chesley Pruett  
Mr. and Mrs. David Rockefeller  
The Hon. and Mrs. Leonard L. Silverstein  
Mr. and Mrs. Stanley A. Weiss  
Loulyfran Wolfson Foundation (Lynn Wolfson)  
Otto A. Zipp

### DIRECTORS' CIRCLE

D.C. Commission on the Arts and Humanities  
J. Paul Getty Trust  
Jule Gordon Trust  
The Florence Gould Foundation

Teresa and H. John Heinz III Foundation  
Estate of Eleanor Patterson  
Esther Simon Charitable Trust  
United States Information Agency

### MAESTRO'S CIRCLE

Anonymous  
Mr. Philip F. Anschutz  
Mr. and Mrs. Norman Brinker  
The Hechinger Foundation  
The Kiplinger Foundation  
Mr. and Mrs. Paul Mellon

Mr. and Mrs. Mandell Ourisman  
Mrs. Charles E. Phillips  
Jay and Cindy Stein  
Mr. and Mrs. J.G. Tompkins  
Dr. Charles Walker  
Estate of Wilma Warburg

Norman and Rosita Winston  
Foundation  
Mr. and Mrs. Charles Wohlstetter  
Jennie Zoline Foundation

### CHAIRMAN'S CIRCLE

Alvord Foundation  
American Federation of Musicians  
Anonymous  
Mrs. Clifton Batchelder  
Grace and Morton Bender  
Sondra D. and Howard M. Bender —  
The Bender Foundation  
The Diane and Norman Bernstein  
Foundation  
Dr. and Mrs. Christopher T. Bever  
Gladys Boester and Antonietta Morrison  
Mrs. Charles C. Boyer  
Mrs. Joan S. Bradley  
Janet Huidkoper Brown and  
Michael F. Brewer  
The Hon. Abbey Butler  
The Butz Foundation  
The Hon. and Mrs. Charles A. Camaleri

Diane and Martin A. Cannon  
Melvin and Ryna Cohen  
The Hon. and Mrs. William T.  
Coleman, Jr.  
Mr. Herbert F. Collins  
Mr. Barry Diller  
The Hon. Lady P. Dodge  
Phyllis C. Draper  
Max and Victoria Dreyfus Foundation,  
Inc.  
The Charles Engelhard Foundation  
Mr. and Mrs. Melvyn J. Estrin  
Mr. and Mrs. James Evans  
Mrs. Mollie Faison  
Mr. Jack F. Fegely  
Mr. and Mrs. Kenneth Feld  
The Butz Foundation  
Mr. and Mrs. John Fitzpatrick

Mr. and Mrs. Robert T. Foley  
Mr. and Mrs. J. Edward Fowler  
Eric Friedheim  
Dr. Richard C. Fuisz  
Mr. Robert E. Gable  
Linda A. Gaddy  
Melvin and Estelle Gelman Foundation  
Mrs. Charles C. Glover III  
Mr. James Gordon  
Ted and Dina Merrill Hartley  
Mr. Richard A. Herman  
Ms. Marifé Hernandez  
The Hon. and Mrs. Hadlaj A. Hull  
International Humanities, Inc.  
Janice and Roger Johnson  
Mr. and Mrs. James F. Keenan  
Mr. Peter G. Kelly  
Mrs. Elizabeth L. Klee

Michele Lee and Fred Rappoport  
Mr. and Mrs. Richard T. Liebhaber  
Mary and Daniel Loughran Foundation  
Mr. and Mrs. Frederic V. Malek  
Mr. and Mrs. Richard E. Marriott  
Mrs. Virginia C. Mars  
Mars Foundation  
Mr. and Mrs. Michael Marsiglia  
J. Knox McConnell  
Eugene and Agnes E. Meyer Foundation  
Mid Atlantic Arts Foundation  
Mrs. Marilyn Miglin  
Mrs. Robert A. G. Monks  
Mr. H. E. Monroe, Jr.

Mrs. Evelyn Stefansson Nef  
Charlotte and Jack Owen  
Mr. and Mrs. Gerald W. Padwe  
Mr. and Mrs. John Pappajohn  
The Philipps-Murray Foundation  
The Hon. and Mrs. George S. Pillsbury  
Mr. and Mrs. Philip Pillsbury  
Mr. and Mrs. John Price  
Prince Charitable Trusts  
Mr. and Mrs. Thomas J. Quigley  
Mrs. Henry Reich  
Mr. and Mrs. Juan J. Roca  
Billy Rose Foundation  
Mr. and Mrs. Robert M. Rosenthal

Mr. Bruce W. Sanford  
Mr. and Mrs. Herman Sarkowsky  
The Hon. and Mrs. James H. Scheuer  
Mr. and Mrs. Albert H. Small  
Mr. and Mrs. Harry J. Smith, Jr.  
Mr. and Mrs. Henry Strong  
Mr. Warren L. Swanson  
United Arts Organization of Greater  
Washington  
The Hon. and Mrs. William Webster  
Nancy Jessup Wells  
Mr. and Mrs. Stanley Westreich  
Mr. and Mrs. John Worthington  
Mr. and Mrs. Sidney S. Zlotnick

### PRODUCERS' CIRCLE

Mary K. Abercrombie  
Mr. Shahid Ahmad  
Anonymous  
Mrs. John W. Auchincloss  
Mrs. Claude D. Baldwin  
Mr. and Mrs. Lawrence N. Brandt  
Robert B. Barnett and Rita Braver  
Mrs. Peter Belin  
Mrs. Beth M. Benko  
Marcy and Bruce Benson  
Susan and Allen Blom  
The Hon. and Mrs. Kenneth D. Brody  
The Hon. and Mrs. Harold Brown  
The Hon. Warren E. Burger  
Mr. and Mrs. William N. Cafritz  
John and Rosemarie Cannaday  
Mrs. Martha A. Carr  
Mr. Sidney Y. Chan  
The Hon. and Mrs. John E. Chapoton  
Mr. and Mrs. A. James Clark  
Mrs. James H. Clement  
Judith and Richard Cohen  
Mr. and Mrs. W. Michael Conley  
Mrs. Joseph B. Danzansky  
Mrs. B. Jackson Darnelle  
Mrs. Elizabeth M. Ellicker  
Mr. and Mrs. Marvin R. Engel  
Mrs. Israel S. Feld  
David and Elaine Finkel  
Mrs. Nancy Folger  
Mr. and Mrs. Leslie C. Francis  
Virginia McClellan Friend  
Craig and Karen Fuller  
Mr. Benno M. Gerson  
Mr. and Mrs. John T. Gibson  
Joseph and Alma Gildenhorn  
Mr. and Mrs. Ted Gindes  
A. Lorraine and Sigmund Goldblatt  
Mrs. Katharine M. Graham  
The Hon. and Mrs. Sidney N. Graybeal  
Mr. and Mrs. Gilbert C. Greenway  
Ms. Betsy Sley Grossman  
Erwin Gudelsky

Dr. and Mrs. Richard Haas  
Mrs. H.J. Heinz III  
Mr. Barclay Henderson  
David and Suzanne Hillman  
Mr. and Mrs. W. T. Hunter, Jr.  
The Hon. and Mrs. Paul R. Ignatius  
Mr. and Mrs. Anthony J. Izzo  
Mr. and Mrs. Vernon E. Jordan, Jr.  
Mr. and Mrs. Joel Kanter  
Mr. and Mrs. Robert M. Katz  
Mr. and Mrs. Jack Kay  
Mr. and Mrs. Norman V. Kinsey  
Dr. Elise M. Kirk  
Lawrence Kirshtein and Martha Bramhall  
Mr. Allen D. Kohl  
Helen Sperry Lea Foundation  
The Jacob and Charlotte Lehman Foundation  
Mr. and Mrs. Noel Levine  
Dr. John W. Little  
Mr. and Mrs. Ronald Lubner  
Mr. and Mrs. James T. Lynn  
Mr. and Mrs. Gordon S. Macklin  
Mr. and Mrs. John D. Macomber  
Mr. and Mrs. Richard C. Marquardt  
Joan and David Maxwell  
Mr. and Mrs. Daniel K. Mayers  
J. Kevin and Kristen McMahon  
Dr. and Mrs. Gerald McNichols  
Ms. Suzanne Farrell Mejia  
Thomas M. Moore  
Jess and Palma Morgan Foundation  
Norton B. Moyer, Jr.  
Shelley and Tommy Mulitz and  
Morty Gudelsky  
Mr. and Mrs. Pat Munroe  
Mr. and Mrs. William A. Nitz  
Mr. Gerson Nordlinger, Jr.  
Mark and Catherine Nussbaum  
The John & Bebe Petrou Foundation  
Dr. Frederick W. Plugg IV  
Mr. Anthony T. Podesta  
Mrs. Mildred Poretsky  
Mrs. Colin Powell

Mr. Walter J. Pozen  
Mr. and Mrs. William Wood Prince  
Mr. and Mrs. Gerald Raishoon  
Mr. Raymond Ranelli  
Mr. and Mrs. Harry E. Rhoads, Jr.  
Mrs. Abraham A. Ribicoff  
Dr. Annette U. Rieckel  
The Hon. Thomas M. Roberts  
The Hon. and Mrs. William P. Rogers  
Mr. and Mrs. Roger W. Sant  
Mr. Stanley J. Sarnoff  
Mr. and Mrs. B. Francis Saul II  
Mrs. Mary Nell Schedt  
Arlene and Harold Schnitzer  
Mr. and Mrs. Ira H. Sharp  
Mr. and Mrs. Paul M. Shatz  
Arman and Fera Simone  
Mr. and Mrs. Charles F. Smith  
Mr. Joshua I. Smith  
Mr. William B. Snyder  
Mr. and Mrs. George Stevens  
Dr. and Mrs. Naor U. Stoehr  
Vada and Bill Tiele  
Mr. and Mrs. Frederic C. Towers  
Judy Tycher  
United Way of the National Capital Area  
Mr. and Mrs. Stephen E. Upton  
Lillian Vernon  
Mr. James J. Verrant  
Jacqueline Mars Vogel  
Mr. James D. Walker  
Mr. Ernesto E. Warnholtz  
Anthony and Beatrice Welters  
Mr. Henry J. Werronen  
Mr. and Mrs. Peter C. White  
The Hon. and Mrs. Richard E. Wiley  
The Hon. C. Howard Wilkins  
Mark and Catherine Winkler Foundation  
Mr. and Mrs. Edgar S. Woolard, Jr.  
Benny Rhoads Wright  
Magenia Yglesias

### GOLDEN CIRCLE

Mr. and Mrs. William S. Abell  
Mr. Harold L. Abrams  
Mr. and Mrs. Irving Adler  
Mr. and Mrs. James Adler  
Mr. Nirajan Ajwani  
Terry Albertson and Kathleen Blackburn  
Robert N. Alford  
Mr. and Mrs. John R. Allison  
Ms. Carolyn Alper  
Mr. and Mrs. Calvin B. Andringa  
Anonymous  
Mr. Charles A. Ansbacher  
Mrs. Bluma Appel  
Alexandra Armstrong  
Ms. Gale H. Arnold  
Herbert and Dorothy Ascherman  
Allie and Ellen Ash  
Evelyn and Stanley Aswad  
Elizabeth and Smith Bagley  
Mr. and Mrs. William O. Bailey  
The Hon. and Mrs. Charles F. Baird  
Jamie and Joseph Baldinger  
Mr. and Mrs. Gerald T. Ball  
Mr. and Mrs. Henry J. Barth  
Mrs. Louis E. Baskin  
Dr. and Mrs. Thomas M. Beck  
Mr. and Mrs. Eliezer Benbassal  
Mr. and Mrs. Edward B. Benjamin, Jr.  
Richard Ben-Veniste  
Mr. and Mrs. Irving D. Berger  
Carole and Maurice Berk  
Ruth Milestone Berk  
Dr. and Mrs. Stanley Berlinsky  
Mrs. Wolford Berman  
Jason and Rita Berman  
Caryl and George Bernstein  
Mr. and Mrs. Leo M. Bernstein  
Lisbeth Tarlow Bernstein  
Mr. Richard D. Bernstein  
Stuart and Wilma Bernstein  
Ms. Sarah Jones Besther  
Dr. and Mrs. Albert J. Beveridge III  
The Hon. and Mrs. Livingston L. Biddle, Jr.  
The Hon. and Mrs. William McC. Blair, Jr.  
Mr. and Mrs. Wynne M. Blount  
Mr. and Mrs. George C. Boddiger  
Mr. and Mrs. Edward Bransilver  
Mr. and Mrs. Arturo Brillembourg  
Mr. and Mrs. Perry W. Britton  
Mr. and Mrs. Herbert J. Broner  
Ms. Colleen B. Brown  
Mr. Henry H. Brown

Mr. and Mrs. John H. Bryan, Jr.  
The Hon. and Mrs. Philip W. Buchen  
Mr. Alejandro Bulgheroni  
Dr. and Mrs. Maurice B. Burg  
Mr. Alejandro Burillo  
Karen and Edward Burkha  
Ella Poe Burling  
Mrs. Adrian Burns  
Mrs. Arthur F. Burns  
Mr. and Mrs. Gene A. Burns  
Dr. and Mrs. Boyd L. Burris  
James E. Cafritz  
Mr. Mehmet Gun Calika  
Mary Ann and Charles Carlson  
Dr. and Mrs. Ernesto V. Castro  
Mr. and Mrs. Aldus H. Chapin  
Dr. and Mrs. Alexander Chase  
Mr. and Mrs. Paul Chod  
Walter J. and Theresa M. Coady, Jr.  
Matthew and Sharon Coffey  
Don V. Cogan  
Mrs. Arlene Cohen  
Marlyn S. Cohen  
Marion and Nancy Y. Cohen  
Marcus Cohn  
David and Margaret Cole  
Robert H. and Monica M. Cole Foundation  
Mr. and Mrs. Herbert F. Collins  
Mr. Jorge Colon-Neves  
Ruth A. Compion  
Mr. Antonio Concina  
Mr. and Mrs. Clement E. Conger  
John Jay Hopkins Foundation  
Mrs. Taisana B. Copeland  
Mr. and Mrs. Donald Coupard  
Mr. Thomas Curley  
Mr. and Mrs. Philip Currie  
Polly Kraft and Lloyd Cutler  
Mr. and Mrs. David D'Allesio  
Mr. and Mrs. Leo A. Daly III  
James Deering Danielson Foundation  
Mr. and Mrs. Stuart C. Davidson  
Nancy J. Davis  
Robert A. Day  
Mr. and Mrs. Dausford Deakin  
Mrs. Doyce Hancock Deas  
Mr. and Mrs. Nelson Deckelbaum  
Mr. and Mrs. Ralph Deckelbaum  
Mrs. Audrey Z. del Rosario  
Ms. Sukhams K. Dhillion  
Mr. and Mrs. Charles J. DiBona  
Mr. and Mrs. Arthur J. Dickerson

Mr. Rimmel T. Dickinson  
Ms. Andrea Digulian  
Ms. Jeanne Dixon  
William E. Dodd, Jr.  
Mr. and Mrs. Frank Donatelli  
Mr. and Mrs. Leslie Douglas  
Mr. and Mrs. Edward M. Downey  
The Drescher Foundation  
L. Oen and Mrs. Hans H. Dressenack  
Dr. and Mrs. James S. Dryden, Jr.  
Mr. and Mrs. Kenneth M. Dubenstein  
John and Yvette Dubinsky  
Frank Duckworth  
The Hon. and Mrs. Robert Duemling  
Mr. and Mrs. John M. Dunnun  
Mrs. Marge H. Durham  
Carl W. Duyck  
Charles L. Eichenlaub, Jr.  
Dr. Sanford H. Eisenberg  
Lionel C. and Elizabeth P. S. Epstein  
Dr. Mark Epstein  
Countess Alain d'Eudeville  
Mrs. Lynn M. Ewing, Jr.  
Mr. Ross N. Fairies  
Mr. and Mrs. Sheldon W. Fantle  
Mr. George R. Farrell  
Dr. and Mrs. Craig F. Feld  
Mr. and Mrs. Myer Feldman  
Ms. Mimi A. Feller  
Dr. and Mrs. James J. Ferguson, Jr.  
Dr. and Mrs. Bernard B. Fink  
Jess and Mildred Fisher  
Mary Jane Fisher  
Barry M. and Colleen Fitzpatrick  
Mr. John J. Flake  
Mrs. Abe Fortas  
Mr. F. David Fowler  
Mr. and Mrs. Lindsay E. Fox  
The Freedom Forum  
Mr. and Mrs. Richard Froemming  
Mr. and Mrs. Keith P. Fungler  
Harry and Velma Galilium  
Mrs. Bernard M. Gann  
Mrs. Pam Garner  
Hy Garfinkel  
Dr. and Mrs. Gerald E. Gaul  
Mr. and Mrs. Jerry D. Geist  
Michael and Susan Gelman  
Myron D. Gerber  
Ms. Patti H. Gerber  
Mr. and Mrs. Sylvan Gerber  
Mr. and Mrs. Carl Gewirtz



Ms. Christina Ginsburg  
Mr. and Mrs. Louis Goldfield  
Aaron and Paula Goldman  
Mr. and Mrs. Richard N. Goldman  
Susan Sachs Goldman  
Colonel and Mrs. Judy Goldstein  
Michael B. and Jany M. Goldstein  
Mr. and Mrs. Leonard P. Goldstein  
Mr. Jose Antonio U. Gonzalez  
Mr. and Mrs. Herbert Gordon  
Mr. and Mrs. Ira H. Gordon  
Ellen R. Gordon and  
Melvin J. Gordon  
The Hon. and Mrs. William F. Gore  
Drs. Ronald E. and Barbara A. Gore  
Mr. and Mrs. Harry E. Gould, Jr.  
Mr. and Mrs. Roll Graage  
John E. Gray  
Mr. and Mrs. Bernard S. Green  
Harold and Sylvia Greenberg  
Mr. and Mrs. Herman Greenberg  
Mr. and Mrs. Sanford Greenberg  
Anthony John Grey  
Mr. and Mrs. Priya Darshan Gupta  
Sanford L. and Brenda Guritzky  
Margaret Hare  
J. and Nicki Harris  
Foundation  
Mrs. Milton Harris  
Mr. and Mrs. Fred C. Hart  
Mrs. Frances Singer Hayward  
Dr. Anne Renouil Headley  
Mr. Patrick Healy III  
Richard F. Hebert  
Mr. and Mrs. Jerome H. Heckman  
Mr. and Mrs. Christopher Hemminger  
Mr. and Mrs. John Dean Herman  
Philip R. Hertz  
Ann Herrong  
Ms. Marlene Heydenreich  
Mr. Richard A. Hicks  
Mr. and Mrs. Roderick M. Hills  
Ms. Karen Hoyt Hinsdale  
Mr. and Mrs. D. Jeffrey Hirschberg  
Mr. Henry Hio  
Cherry and Luther Hodges  
Mrs. Walter J. Hodges  
Mrs. Margot Hogan  
Mr. and Mrs. Wallace F. Holladay  
Joe and Nancy Hollingsworth  
Mr. and Mrs. William R. Householder  
Mr. and Mrs. Paul L. Houts  
Mr. Peter Hsu

Mr. and Mrs. Fitzgerald S. Hudson  
Barbara and Allan R. Hurwitz  
Drs. Abdul Khalid Bin Ibrahim  
Mr. John Peters Irelan  
Mr. and Mrs. Fred Israel  
Shirley and Marshall Jacobs  
Pamela and Eara Yegane Jab  
Mr. and Mrs. Donald W. Jeffries  
Bruce and George Johnson  
Mr. Khalid Jufaili  
Mr. and Mrs. B. Franklin Kahn  
Ambassador and Mrs. Max M. Kampelman  
S. Kaan Sons Company  
Foundation  
Mr. and Mrs. Edward H. Kaplan  
Mr. and Mrs. Jerome A. Kaplan  
Mr. and Mrs. Peter E. Kaplan  
Daniel Karsell  
Rose and Garfield Kasa  
Foundation  
Ms. Alyce Katsiyama  
Mr. and Mrs. Sheldon T. Katz  
Mr. and Mrs. Henry Kaufman  
Ashok and Tuti Kaveeshwar  
Mr. and Mrs. Marvin L. Kay  
Ms. Anne Keiser  
The Hon. and Mrs. Henry L. Kimmelman  
Mr. Donald Kirach  
Mr. and Mrs. Karl D. Kleuck  
Mr. and Mrs. Bert W. Klein  
Frederick and Sydney Kober  
Mr. and Mrs. Marvin Kogod  
Dr. and Mrs. Marvin C. Koregold  
Mr. Mario Kornfilt  
Elizabeth Kosow  
Bernard and Shirley Koteen  
Peter and Judy Kovler  
Mrs. Alvin A. Kraft  
Ms. Karen G. Kravitz  
Mr. and Mrs. Michael Labbe  
Mrs. James S. Lacock  
Dr. and Mrs. Emanuel Landau  
Barbara S. Landow  
Mr. and Mrs. William P. Lauder  
Mr. Peter Laurence, A.O.  
Glenda and Alfred J. Law  
William I. Lee  
Mrs. Robert E. Lee  
Robert and Carrie Lehrman  
Thelma Z. and Melvin Lenkin  
Dianne and Herbert Lerner  
Mr. Bernard H. Lerner  
Mr. Jay Leung  
Dr. and Mrs. Alan Levin  
Mrs. Mireille Levine  
Delmar and Joan Lewis  
Mr. and Mrs. Leroy L. Lewis, Jr.  
Mrs. Ronald Linclau  
Rosana and Robert Lorton  
Dr. and Mrs. Paul T. Lubar  
Ms. Susan Perrine  
Mrs. Elizabeth Beveridge Perugi  
Edwin L. Phelps and  
Linda S. McFarlin

The Hon. and Mrs. Robert H. Phinny  
Ms. Diane J. Plons  
Howard and Gerry Polinger  
Mrs. Edith C. Poor  
Mr. and Mrs. William J. Poorvu  
Mrs. John A. Pope  
Mr. and Mrs. Edward J. Post  
Mr. Chalmers W. Poston  
Mr. and Mrs. Lewis T. Preston  
Dr. Kazuko K. Price, M.D.  
Alber and Bettye Proterman  
Mrs. Stanley J. Rakusin  
Mr. and Mrs. Steven M. Rales  
Sylvia and Coleman Rachael  
Mr. and Mrs. Joshua R. Raven  
Mr. and Mrs. Robert R. Raver  
Vivian G. and Lipman Redman  
Mr. and Mrs. Gail Redmon  
Mr. Michael L. Reizer  
Edward and Nancy Rice  
Mr. and Mrs. Ezra E. Rickard  
Mrs. Eugene H. Ritzke  
Mrs. Carolyn Ring  
Mr. and Mrs. Saul Rittenberg  
Dr. and Mrs. William J. Robinson  
Mrs. Marilyn J. Robinson  
Mr. Rafael A. Roca  
Senator and Mrs. John D. Rockefeller IV  
Mrs. Wynant D. Vanderpool, Jr.  
Mr. William Voigt  
Mr. and Mrs. Irwin Wallstein  
Dr. and Mrs. Thomas E. Walsh  
Mr. and Mrs. Alan S. Ward  
Mr. and Mrs. George E. Warner  
Mr. and Mrs. David N. Webster  
Mr. and Mrs. Nathan Wechsler  
Mr. and Mrs. Jack R. Wehrli  
The Hon. and Mrs. Caspar W. Weinberg  
Mrs. Staudau E. Weinbrecht  
Dr. and Mrs. Allan M. Weinstein  
Aron and Stephen Weisswasser  
Mrs. Victor N. Shafterman  
Leslie C. Shapiro  
Admiral and Mrs. Tazewell T. Shepard, Jr.  
Mr. and Mrs. Herman R. Shepherd  
Mr. and Mrs. Richard L. Sias  
Mr. and Mrs. Gerald W. Siegel  
Gerald R. and Ellen V. Sigal  
Mr. and Mrs. Donald W. Sigmund  
Mr. and Mrs. Spyros Skouras  
Mr. and Mrs. Leon Sloss  
Mr. Herbert N. Slosnick  
Mr. and Mrs. Robert E. Smith  
Mr. and Mrs. George A. Snell  
Mr. and Mrs. Robert N. Snyder  
Dick and Cathy Soderquist  
Mr. and Mrs. Michael R. Sonnenreich  
Patii and Jerry Sowalsky

Bill and Marian Stanley  
Mr. and Mrs. Jack Stein  
Dr. and Mrs. Paul G. Stern  
Eugene P. Stuchman  
Mrs. Harry F. Stiles  
Mr. Lee J. Stillwell  
Mr. Richard Stokes  
Mrs. William and Nancy Stone  
Anthony C. Stout  
Dr. and Mrs. Barry S. Strauch  
Betty B. Straus  
Mrs. Lewis L. Strauss  
Mr. and Mrs. Theodore Strauss  
Hattie M. Strong Foundation  
Kathy Swazey  
Jonathan Sweet  
Carl L. and Jean S. Sylvester, Jr.  
Mr. Yoshio Tanaka  
Fragine and Stanley Temko  
Audrey M. Thacker  
John V. and Eunice W. Thomas  
Mr. and Mrs. Aaron Tomares  
Edwin Tomberg and Isa Smith  
Mr. and Mrs. Alexander B. Trowbridge  
Mr. Robert W. Truland, Jr.  
Dr. and Mrs. Charles E. Tugel  
Dr. and Mrs. Terry J. Turkat  
Mr. and Mrs. Robert Norton Tyler  
Mr. Ishad Ullah-Khan  
Mrs. Wynant D. Vanderpool, Jr.  
Mr. Marilyn Voigt  
Mr. and Mrs. Irwin Wallstein  
Dr. and Mrs. Thomas E. Walsh  
Mr. and Mrs. Alan S. Ward  
Mr. and Mrs. George E. Warner  
Mr. and Mrs. David N. Webster  
Mr. and Mrs. Nathan Wechsler  
Mr. and Mrs. Jack R. Wehrli  
The Hon. and Mrs. Caspar W. Weinberg  
Mrs. Staudau E. Weinbrecht  
Dr. and Mrs. Allan M. Weinstein  
Aron and Stephen Weisswasser  
Mrs. Victor N. Shafterman  
Leslie C. Shapiro  
Admiral and Mrs. Tazewell T. Shepard, Jr.  
Mr. and Mrs. Herman R. Shepherd  
Mr. and Mrs. Richard L. Sias  
Mr. and Mrs. Gerald W. Siegel  
Gerald R. and Ellen V. Sigal  
Mr. and Mrs. Donald W. Sigmund  
Mr. and Mrs. Spyros Skouras  
Mr. and Mrs. Leon Sloss  
Mr. Herbert N. Slosnick  
Mr. and Mrs. Robert E. Smith  
Mr. and Mrs. George A. Snell  
Mr. and Mrs. Robert N. Snyder  
Dick and Cathy Soderquist  
Mr. and Mrs. Michael R. Sonnenreich  
Patii and Jerry Sowalsky

#### PATRONS' CIRCLE

Mr. and Mrs. Byrle Abbin  
Mr. and Mrs. Anthony A. Abell  
Marion and Robert Aides  
Mr. and Mrs. Jonathan Adler  
Mrs. Ethel R. Akers  
Donald R. Allen  
Mr. David A. Andelman  
Virginia Lyon Anderson  
Mr. Richard S. Andrews  
Anonymos  
Mr. Judith C. Areno and  
Mr. Richard Cooper  
Mrs. Salvador Assael  
The Hon. Howard H. Baker, Jr.  
Mr. and Mrs. Arnold R. Barnett  
Drs. Rhoda and Jordan J. Baruch  
Mr. Thomas A. Baxter  
Ms. Miriam K. Bazelon  
Drs. Casey Jason and Judith Beach  
Mr. and Mrs. Bernard Beckhoelter  
Miriam and Arthur Becker  
James and Linda Beers  
Mr. and Mrs. James M. Beggs  
Mrs. W. Tapley Bennett  
Dr. Joseph Berenblut  
Ann Lurie Berlin  
Elaine and Richard Blinder  
Cathleen P. Black and  
Thomas E. Harvey  
Edith Black  
Walter A. Bloodom Foundation  
Mr. Robert Bonfield  
Mr. and Mrs. Richard Borwick  
Mr. and Mrs. Norman Brody  
Mr. Roman Brodie  
Mrs. Leon Brown  
Mr. Robert H. Brown  
Mrs. Martha Buchanan  
Drs. David Buck and Leon Sachs  
Mrs. Irving Buechler  
John and Mrs. Donald Callahan III  
Janet Caputo  
The Hon. and Mrs. Mortimer M. Caplin  
Shirley Caplan  
Mr. and Mrs. Ernesto D. Caserio  
Judge Carolyn P. Chappi  
Dr. Purnell W. Choeppin  
Mr. C. Thomas Clapham, Jr.  
John Ruth Dwyer Clark  
Ms. Nancy Cohen  
Mr. Marshall Cohen, Jr.  
Mr. and Mrs. Anthony C. Collins  
Mr. and Mrs. David L. Connolly  
William O. and Judith T. Cooley  
Olga Crandall Memorial Fund  
Mr. and Mrs. Thomas L. Craven  
Barry M. Cullen  
Ms. Catherine Cuzzis

June and Peter Davis  
Mr. and Mrs. Donald de Laski  
Arthur F. and Isadora Dellheim  
Foundation, Inc.  
Richard DeLoe  
Ms. Thomas Dwyer  
Mrs. Brenda T. Dobalish  
John and Donna Donaldson  
Mr. J. Fred Dual  
Mr. and Mrs. H. Stewart Dunn, Jr.  
Ms. Judith C. Eaton  
Mr. and Mrs. Robert L. Edwards  
Mr. Marvin Elin  
C. Henry Engle and  
Ms. Gary R. Feder, M.D.  
Mr. and Mrs. Richard England  
Colonel and Mrs. Robert B. Ennis  
Carol B. Epstein  
Dr. and Mrs. Stephen Epstein  
Ms. Audrey L. Fair  
Dr. and Mrs. Robert S. Feinstein  
Mr. and Mrs. L. B. Findly  
Mr. and Mrs. L. Richard Fischer  
Ruth Fleichmann  
Ms. Carolyn Small Fomen  
Mr. and Mrs. P. Wesley Foster, Jr.  
Mr. Alan D. Frasa, Jr.  
Miss R. Bernice Friedman  
Mr. and Mrs. Cynthia Friedman  
R. Bruce and Cynthia L. Gamble  
Ms. Lois L. Gaudin  
Mr. and Mrs. Arthur W. Gardner  
Ms. Mary L. Gardner  
Olga M. Gatzke  
Mrs. and Henry Geller  
Ms. Bonnie Gillespie  
Ms. Charles T. Glauz  
Mr. Michael L. Glassman  
Burt and Judy Goldberg  
Mr. and Mrs. Irving Gorperecht  
John and Mrs. David Goodman  
Louis Gossart Jr.  
Mrs. Louis Medford Green  
The Hon. and Mrs. Stephen Grossman  
Mr. and Mrs. W.B. Harman, Jr.  
Graham and Joanne Z. Harrison  
Mr. and Mrs. Ambur J. Hayes  
Louis J. Hayward  
Kathryn Harlin  
H. John Heinz Family Fund  
Walter B. and Mrs. Lee Harbar  
The Hon. and Mrs. Sophocles A. Hero  
Paul and Annette Himelfarb  
Foundation  
Robert B. and Rosalyn Hirsch  
Foundation  
Mr. and Mrs. Lawrence P. Hughes

Mr. Elizabeth Hunter  
Mr. and Mrs. David D. Johnson  
Mr. William G. Johnson  
Ms. Cynthia Jones  
A.A.M. and Mrs. Frank C. Jones  
Ms. Lisa Jorgensen  
Mr. and Mrs. Mark Kaban  
Mr. and Mrs. Leon Kaplan  
Dr. and Mrs. Robert Kasper  
Jeffrey H. and Sheri Kaufman  
Mr. and Mrs. Kelly and Gail Weiss  
Mr. and Mrs. George Kettle  
Ambassador and Mrs. Roger Kirk  
Mr. and Mrs. Richard A. Kirshtein  
Elvira C. Kock  
Mr. Michael A. Koopman  
The Hon. Herbert H. Kohl  
Mr. Rona C. Kory, Jr.  
Ms. Laura H. Kory  
Rosa and Harold Kramer  
The Hon. Melvin R. Laird  
Mr. and Mrs. Eugene Lambert  
Mr. and Mrs. Leonard A. Lauder  
Sheila Davis Lawrence and  
Ambassador M. Larry Lawrence  
Sheri A. Layton  
Mr. Marc E. Leland  
Mr. Daniel Levin  
Arbut and Marilyn Levitt  
Mrs. Harold A. Lewis  
William R. and Nora Lichtenberg  
Foundation, Inc.  
Mrs. Alexandra Liggitt  
Harry M. and Judith B. Linowes  
Mr. and Mrs. Peter K. Loeb  
Mr. and Mrs. Charles E. Long  
The Hon. and Mrs. Winston Lord  
Mr. Mark Lowman  
Michael and Sandhya Maccoby  
Mr. and Mrs. Murdoch Stuart Madden  
Mrs. Louise Medford  
Mr. and Mrs. Charles T. Meant  
Philip and Sandra Marcum  
Mr. and Mrs. San Marini  
The Marks Foundation, Inc.  
Mr. and Mrs. William McC. Martin  
Mr. and Mrs. John J. Mason  
Miss Priscilla Mason  
Mr. Winston E. Menthew, Jr.  
Ms. Esther B. Minton  
Mr. and Mrs. George McGovern  
Mr. and Mrs. Thomas F. McLarty III  
Mr. James P. McLean  
The Hon. and Mrs. William F. McSwaney  
Susan and Jeffrey Manick  
Ms. Julieanne M. Michel

Dr. F. Miller and E. Shelton  
Ruthanne and Robert Miller  
Dr. and Mrs. W. Tabb Moore  
Dr. David Morawitz  
Mr. and Mrs. Irving L. Morton, Jr.  
Dr. F.K. Mroff  
RADAM and Mrs. Douglas F. Mow  
Mr. and Mrs. Roger H. Mudd  
Mrs. Embambi Mulenda  
Mrs. Florine Mullins  
Christine Neely  
Gaylord Neely  
Dr. and Mrs. Samir R. Neimat  
Dr. and Mrs. P. David Pappert  
Mr. Jerome J. Parks  
Mr. Gen. and Mrs. John S. Patton  
Mr. and Mrs. C. Wesley Pezles  
Mr. and Mrs. David Penaky  
Carolyn Paul Perry  
Mr. Sam P. Peters  
The Hon. David G. Peterson  
C. Michael Polychronis  
Mr. and Mrs. Edward J. Pope  
Mr. and Mrs. Thomas G. Pownall  
Mr. Richard Raxon  
Mr. Gen. and Mrs. James G. Randolph  
Mr. Dennis R. Rankin  
Ms. Cynthia Raposo  
The Hon. Matthew J. Rinaldo  
Liz Robbins  
Captain and Mrs. James C. Robertson  
Mr. and Mrs. Charles O. Rosorini  
Estate of George Martin Rubin  
Mr. and Mrs. Miles L. Rubin  
Mr. and Mrs. E. Long  
Mr. Marco Rustici  
Semilia and Jerry Sack  
Mr. and Mrs. Clement Sanders, Jr.  
Joyce and Benjamin Schlesinger  
Susan Schmittbach  
Mr. and Mrs. Martin Schulman  
Catherine F. Scott  
Peggy and David Shiffnir  
Mr. and Mrs. Harry M. Shogham  
Ms. Kathryn C. Simoes  
Lucia M. Simoes  
Mr. and Mrs. Robert Skehan  
Edward C. and Mary E. Skidmore  
Mr. Roy McLean Skipper  
Mr. and Mrs. E. Long  
Mr. and Mrs. Curtis J. Smith  
Mr. Stephen Smith  
Mr. James P. Smith  
Mr. and Mrs. William Squire  
Sydney Steiff  
Mr. Dennis Stanfill  
Dr. Mitchell Zaitler

**Giving Key:**  
Michael and Andrea Roane Skehan  
Edward C. and Mary E. Skidmore  
Mr. Roy McLean Skipper  
Mr. and Mrs. E. Long  
Mr. and Mrs. Curtis J. Smith  
Mr. Stephen Smith  
Mr. James P. Smith  
Mr. and Mrs. William Squire  
Sydney Steiff  
Mr. Dennis Stanfill  
Dr. Mitchell Zaitler

## The Kennedy Center Corporate Fund

### The Kennedy Center Corporate Fund Leadership thanks the 1994 - 1995 contributors:

#### CORPORATE 100 CLUB

AlliedSignal Inc.  
Alumax Inc.  
American Express Company\*  
The American Trucking Associations  
Arthur Andersen/Andersen Consulting  
The Ashland Inc. Foundation  
Baxter International Inc.  
BellSouth Corporation\*  
Bristol-Myers Squibb Company  
CBS Foundation Inc.\*  
Cannon Associates  
The Coca-Cola Company\*  
Deloitte & Touche  
DuPont Company  
Enron Corporation  
Exxon Corporation\*  
Fannie Mae Foundation  
Ford Motor Company  
Fuji Bank, Limited  
GTE Foundation  
GE Fund  
General Motors Foundation  
Glaxo Inc.\*  
IBM International Foundation  
Johnson & Johnson Family of Companies  
Contribution Fund  
KPMG Peat Marwick  
Landfield & Becker

Lincoln-Mercury  
Matsushita Electric Corporation  
of America  
Mercedes-Benz of North America  
Merrill Lynch & Co., Inc.\*  
Metropolitan Life Foundation  
Miles Inc. Foundation  
Mobil Foundation, Inc.\*  
Newman's Own, Inc.  
The Olayan Group  
Parsons & Whittemore  
Pfizer Inc.  
Philip Morris Companies Inc.\*  
Potomac Electric Power Company  
The Procter & Gamble Fund  
Pulsar International  
Revlon  
Ryder System, Inc.  
Shell Oil Company Foundation  
The Starr Foundation  
Texaco Foundation  
Time Warner Inc.  
TRW Foundation\*  
Union Pacific Foundation  
United Airlines  
The Walt Disney Company  
James D. Wolfensohn, Inc.  
The Xerox Corporation\*

#### CORPORATE DISTINGUISHED BENEFACTORS

AT&T  
CSR Limited and CSR America, Inc.  
Estee Lauder Companies  
Lufthansa German Airlines  
MCI Foundation

News Corporation  
The Riggs National Bank  
of Washington, DC  
SALLIE MAE

#### CORPORATE BENEFACTORS

ARCO Foundation  
Bell Atlantic Corporation  
Burson-Marsteller  
The Dun & Bradstreet  
Corporation

Forbes Inc.  
Motorola  
Restaurant Associates Corp.  
Rockwell International

#### CORPORATE GUARANTORS

AirTouch Communications  
Foundation  
Alcoa Foundation  
Asea Brown Boveri (ABB)  
Binney & Smith, Inc.  
The H & R Block Foundation  
The Boeing Company\*  
Capital Cities/ABC, Inc.  
Champion International  
Corporation  
Chemical Banking Corporation  
Ciba-Geigy Corporation  
The Clark Construction Group Inc./  
The George Hyman  
Construction Company/  
OMNI Construction, Inc.  
Coopers & Lybrand  
Cranberry Productions, Inc.

D'Arcy Masius Benton &  
Bowles  
Discovery Communications, Inc.  
The Dow Chemical Company  
Ernst & Young  
Finnegan, Henderson, Farabow,  
Garrett & Dunner  
GenCorp Foundation, Inc.  
General Mills Foundation  
Halliburton Foundation, Inc.  
The Humana Foundation  
ITT Corporation  
Johnson & Higgins\*  
J. Willard Marriott Foundation  
Kyotaru Co., Ltd.  
Martin Marietta Corporation\*  
Massachusetts Mutual Life  
Insurance Company



## CORPORATE DONORS

ARCO Chemical Company	Giant Food, Inc.	PNC Bank Corp.
Abex Inc.	The Gillette Company*	Phillips Petroleum Foundation
Alcatel N.V.	Goldman, Sachs & Co.	Reynolds Metals Company
Allen & Company Incorporated	The Goodyear Tire & Rubber Company	The Ritz-Carlton
American Airlines	Harrah's Casino/Hotels	Rhone-Poulenc S.A.
American Association of Retired Persons	The Hallmark Corporate Foundation	Saatchi & Saatchi Advertising Worldwide
American Cyanamid Company	Harris Corporation*	Saks Fifth Avenue
BP America, Inc.	The Hearst Corporation	Salomon Brothers, Inc.
BankAmerica Foundation	Hoffmann-La Roche Inc.	The Southern Company
The Bankers Trust Company Foundation	Honeywell Inc.	Sprint Foundation
Banner Aerospace, Inc.	International Paper Company Foundation	State Farm Insurance Co.
Booz*Allen & Hamilton Inc.	Jones, Day, Reavis & Pogue	Sun Company, Inc.*
Bozell Worldwide	Kellogg Company	Tenneco Inc.
Brown-Forman Corporation	The Kiplinger Foundation	Textron Charitable Trust*
Caterpillar Inc.*	The Reginald F. Lewis Foundation, Inc.	The Tobacco Institute, Inc.
The Chubb Corporation	Liton Industries, Inc.	Turner Construction Company
CIGNA Foundation*	The May Department Stores Company	Unilever United States, Inc.*
Cincinnati Financial Corporation	McCaw Cellular Communications Inc.	Union Carbide Corporation
CITICORP	McDonald's Corporation	The UPS Foundation
Mrs. Ida L. Clement	Mellon Bank Corporation	Venable, Baetjer and Howard Foundation
Comsat Corporation	Molson Breweries U.S.A. Inc.	Viacom Inc.
Dayton Hudson Corporation	Monsanto Company	WPP Group, plc
Deutsche Bank	Morgan Guaranty Trust Company*	The Warner-Lambert Foundation
Dow Corning Corporation	Morgan Stanley & Company, Inc.	The Washington Post Company
The Fairchild Corporation	National Association of Home Builders	Wells Rich Greene BDDP Inc.
Fayez Sarofim & Co.	New York Life Foundation	The Williams Companies
First National Bank of Maryland	New York Stock Exchange, Inc.	Young and Rubicam Advertising
First Virginia Banks, Inc.	Norfolk Southern Foundation*	
Freddie Mac Foundation	Ogilvy & Mather Worldwide	

## CORPORATE CONTRIBUTORS

Air Products and Chemicals, Inc.	Donaldson, Lufkin & Jenrette	Lord & Taylor
Alexander & Alexander Services, Inc.	EG&G, Inc.	Lowe's Companies, Inc.
American Home Products Corporation	Eaton Corporation	Marsh & McLennan Companies
Angotti, Thomas, Hedge, Inc.	The Equitable Foundation	Martin Marietta Productions
Automatic Data Processing, Inc.	Ethyl Corporation	Mead Corporation Foundation*
The AutoZone	Faegre and Benson	McGuire Woods Battle & Booth
BANC ONE CORPORATION	Federal Express Corporation	McVillie Corporation
Bethlehem Steel Foundation	Fluor Corporation*	Minnesota Mining & Manufacturing Company
Mr. and Mrs. Jack S. Blanton	Focused Image, Inc.	Minolta Corporation
The Bureau of National Affairs, Inc.	Forest City Charitable Foundation	Mitsui Petrochemicals (America) Ltd.
Burger King Corporation	Freeport-McMoran Inc.*	Morrison & Foerster
CPC International Inc.*	Fulbright & Jaworski, L.L.P.	Morton International, Inc.
CP&L	Guardian Life Insurance Co. of America	Mutual of New York
Calgon Carbon Corporation	The Hertz Corporation	National Cable Television Association
Cardinal Health, Inc. Fund	Hilton Hotels Corporation	NatWest Bank
Columbia/HCA Healthcare Corporation	Huntton & Williams	The New Yorker
Commerce Bancshares, Inc.	International Flavors & Fragrances Inc.	Nomura Securities International
Commerce Clearing House, Inc.	IGA, INC.	Owens Corning
Consolidated Edison Company of New York, Inc.	Impressions	PPG Industries Foundation
CONRAIL, INC.	ITEL	PACCAR Foundation
Credit Union National Association, Inc.	Knight-Ridder, Inc.	Pentair, Inc.
Crown Cork & Seal Company, Inc.	LEGENT Corporation	Phillips Electronics North America Corporation
Cummins Engine Foundation	Lincoln Property Company	The Playboy Foundation
Dai-ichi Life International (U.S.A.), Inc.	Lockheed Corporation	

\*These companies provide employee matching gift programs.

## 1995 CORPORATE FUND LEADERSHIP

<b>CHAIRMAN</b> <b>William Murray</b> <i>Chairman</i> Philip Morris Companies Inc.	<b>Harold Burson</b> <i>Founder Chairman</i> Burson-Marsteller	<b>William C. Steere, Jr.</b> <i>Chairman and CEO</i> Pfizer Inc.
<b>VICE CHAIRMEN</b> <b>Paul A. Allaire</b> <i>Chairman and CEO</i> Xerox Corporation	<b>John L. Clendenin</b> <i>Chairman and CEO</i> BellSouth Corporation	<b>Alex Trotman</b> <i>Chairman of the Board</i> Ford Motor Company
<b>Rand V. Araskog</b> <i>Chairman, President, and Chief Executive</i> ITT Corporation	<b>Alfred C. DeCrane Jr.</b> <i>Chairman of the Board and CEO</i> Texaco Inc.	<b>Daniel P. Tully</b> <i>Chairman and CEO</i> Merrill Lynch & Co., Inc.
<b>Edwin L. Artzt</b> <i>Chairman and CEO</i> The Procter & Gamble Company	<b>Joseph T. Gorman</b> <i>Chairman and CEO</i> TRW Inc.	<b>Goro Watanabe</b> <i>President and CEO</i> Mitsui & Co. (U.S.A.), Inc.
<b>John R. Barnett</b> <i>President and CEO</i> Molson Breweries U.S.A. Inc.	<b>Maurice R. Greenberg</b> <i>Chairman</i> American International Group, Inc.	<b>Helge H. Wehmeier</b> <i>President and CEO</i> Miles Inc.
<b>William C. Bauman</b> <i>Director, Southern Region</i> Johnson & Higgins	<b>John R. Hall</b> <i>Chairman and CEO</i> Ashland Inc.	<b>Robert E. Weissman</b> <i>President and CEO</i> The Dun & Bradstreet Corporation
<b>Charlotte Beers</b> <i>Chairman and Chief Executive</i> Ogilvy & Mather Worldwide	<b>Vernon E. Jordan, Jr.</b> <i>Senior Partner</i> Akin, Gump, Strauss, Hauer & Feld, L.L.P.	<b>John F. Welch, Jr.</b> <i>Chairman and CEO</i> General Electric Company
<b>Thomas D. Bell, Jr.</b> <i>Vice Chairman</i> Gulfstream Aerospace Corporation	<b>Hajime Maeda</b> <i>Managing Director</i> The Fuji Bank, Limited	<b>Edgar S. Woolard, Jr.</b> <i>Chairman and CEO</i> DuPont
<b>Henry W. Bloch</b> <i>Chairman of the Board</i> H&R Block, Inc.	<b>Lucio A. Noto</b> <i>Chairman and Chief Executive Officer</i> Mobil Corporation	<b>John B. Yaslnsky</b> <i>President and CEO</i> GenCorp
<b>M. Anthony Burns</b> <i>Chairman, President, and CEO</i> Ryder System, Inc.	<b>Michael D. Rose</b> <i>Chairman of the Board</i> The Promus Companies Incorporated	<b>GIVING KEY:</b> 100 Club - \$100,000 or more Distinguished Benefactors - \$50,000 or more Benefactors - \$25,000 or more Guarantors - \$10,000 or more Donors - \$5,000 or more Contributors - \$1,000 or more † Deceased

## Facilities & Services

### THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

WASHINGTON, DC 20566-0001  
Information: (202) 467-4600 (TT: 416-8524)  
Emergencies: (202) 416-7900  
Customer Services: (202) 415-8480

**TICKET OFFICES:** Central Ticket Office for all theaters in Hall of States. Hours 10 a.m. — 9 p.m. Mon.—Sat.; noon — 9 p.m. Sun. and holidays. 60 minutes free parking for ticket buyers with validation from the ticket office. On the day of performance, tickets for Concert Hall performances are available one hour before curtain time from the Hall of Nations ticket office.

**GROUP SALES, BENEFIT, DINNER — LUNCHEON/ THEATER ARRANGEMENTS:** For information phone (202) 416-8400 or toll-free (800) 444-1324.

**INSTANT-CHARGE:** (202) 467-4600. Most tickets can be charged by phone. Hours: daily including Sundays and holidays from 10 a.m. to 9 p.m. American Express, MasterCard, and Visa cards are accepted. Instant-Charge sales are final and include a service charge. Customers must show credit card at ticket office when picking up tickets.

### PARKING

Parking is available in the Kennedy Center Garage (entrance at the south side of the building). Additional parking is available at the nearby Watergate (600 New Hampshire Avenue, N.W.) and Columbia Plaza (2400 Virginia Ave., N.W.) garages. For evening and weekend performances, free shuttle service is available to and from Columbia Plaza garage.

### PUBLIC TRANSPORTATION

Metro: The Foggy Bottom-George Washington University station (23rd and I Streets) is just a seven-minute walk via New Hampshire Avenue.  
Metrobus: Routes 80, 81 serve the Kennedy Center.  
Call Metro Information (202) 637-7000 (TT 638-3780)

### ACCESS FOR PERSONS WITH DISABILITIES

The Kennedy Center issues a special identification card to assist persons with permanent disabilities in purchasing tickets by phone. Information regarding the issue of this card may be obtained by writing Friends of the Kennedy Center, Washington, DC 20566-0001. Home and office numbers should be included on all requests. A special box is reserved in the Eisenhower Theater, the Opera House, and the Concert Hall, and special seats in the Terrace Theater for the use of patrons in wheelchairs. Aisle seats in the orchestra may also be purchased by those patrons who are able to transfer from wheelchair to theater seat. Elevators within each theater serve the orchestra, box, and balcony levels. At each theater, the head usher will arrange, upon request, for wheelchair patron to enter through a side entrance to avoid steps at the main entrance. Special restroom and telephone facilities for wheelchair patrons are available on the orchestra level of each theater. To reserve wheelchairs, call (202) 416-8340 (TT 416-8524).

Parking spaces for vehicles bearing handicapped parking stickers or license plates are available in the Kennedy Center garage; ask garage personnel to direct you. Information: (202) 416-7980, Mon.-Fri., 9 a.m.-5 p.m.

At performances: A wireless, infrared listening enhancement system is available in all theaters. Headsets may be used with or without a hearing aid and are distributed free (subject to availability) from a desk near the Grand Foyer end of the Hall of States. Sign language-interpreted and audio-described performances are listed in the Kennedy Center News Magazine.

**FREE TOURS** are given by the Friends of the Kennedy Center, daily 10 a.m. to 1 p.m. Call (202) 416-8340 (TT 416-8524) for information.

### RESTAURANTS

Roof Terrace Restaurant serves lunch 11:30 a.m. — 3 p.m. on matinee days only; dinner 5:30 p.m. — 9 p.m. Tues. — Sat. and other performance evenings. Hors d'Oeuvre serves cocktails and light fare, 5 p.m. until one-half hour after the last performance curtain; Encore Cafe open daily 11 a.m. — 8 p.m. All are located on the Roof Terrace Level, Concert Hall side. Reservations accepted for Roof Terrace Restaurant (202) 416-8555.

### FIRE NOTICE:

The red light nearest your seat is the shortest route to the street. In the event of fire or other emergency please do NOT run — walk to the nearest exit and proceed to the Entrance Plaza (east side of building).

The Kennedy Center is a no-smoking facility.

All the world's  
a stage but  
where can you  
grab a bite  
after the show?

Complete your evening  
with a trip to Clyde's.  
We serve all your favorites  
until 1:00 a.m. every night.



3236 M Street NW 333-9180

intimate  
informal  
innovative



matinee, before & after-theatre dining

boggy bottom coke  
in The River Inn

924 Twenty-Fifth Street, NW • (202) 338-8707



Preserve Your  
Fondest Memories

Bethesda's Most Complete Custom Framers

FRAME WORLD

5446 Westbard Ave.  
Bethesda, MD (301) 656-9477



These days, people who smoke  
could use a little more room.  
For a great smoke, find a new hangout.



## BENSON & HEDGES 100's



THE LENGTH YOU GO TO FOR PLEASURE



Finally, a welcome sign for people who smoke.  
Call 1-800-494-5444 for more information.

**SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.**

© Philip Morris Inc. 1995 1  
15 mg "tar," 1.1 mg nicotine av.  
per cigarette by FTC method.