

**stagebill**

**Kennedy Center**

*The John F. Kennedy Center for the Performing Arts / June 1988*

# The John F. Kennedy Center for the Performing Arts

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THE KENNEDY CENTER  
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BALLET THEATRE FOUNDATION, INC.  
present

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Richard Pleasant  
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1945-1980

Antony Tudor  
1908-1987  
*Choreographer Emeritus*

*Artistic Director*

**Mikhail Baryshnikov**

*Artistic Associate*

**Sir Kenneth MacMillan**

*Associate Director*

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Karen Christensen Jeremy Collins David Cuevas Elizabeth Dunn Cristina Escoda  
Christina Fagundes Paul Faria Elizabeth Ferrell Roman Greller Amy Groos  
Mark Grothman Alice Heeley Careen Hobart Laura Hood Eileen Houghton Lorin Johnson  
Carl Jonassaint Julie Kent John Wey Ling Veronica Lynn Marie-France  
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*Assistant to the Artistic Director*

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*Conductors*  
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THE KENNEDY CENTER OPERA HOUSE ORCHESTRA

The presentation of American ballet companies at the Kennedy Center this season is made possible in part by a generous grant from Lila Wallace-Reader's Digest Fund, Inc.

The Governing Trustees of Ballet Theatre Foundation wish to express their gratitude to The New York State Council on the Arts, The National Endowment for the Arts, and the National Corporate Fund for Dance, Inc., for their support which has made possible performances by American Ballet Theatre.

American Ballet Theatre is the Official Company of the John F. Kennedy Center for the Performing Arts.

Baldwin is the official piano of American Ballet Theatre.

American Ballet Theatre's 1988 National Tour is made possible by a grant from The Chase Manhattan Bank.

The program for Wednesday Evening, June 22, begins on page 18C.  
The program for Thursday Evening, June 23, begins on page 19C.

Tuesday Evening, June 21, 1988, at 8:00

## Drink to Me Only With Thine Eyes

Music by Virgil Thomson  
Choreography by Mark Morris  
Costumes by Santo Loquasto  
Lighting by Phil Sandstrom

SHAWN BLACK JULIO BOCCA LESLIE BROWNE  
ROBERT HILL SUSAN JAFFE CARLD JONASSAINT  
LUCETTE KATERNDAHL KATHLEEN MOORE KEITH ROBERTS  
MARTINE VAN HAMEL ROBERT WALLACE ROSS YEARSLEY

Pianist: MICHAEL BORISKIN  
Assistant to Mr. Morris: Tina Fehlandt

"Drink to Me Only With Thine Eyes" was created for American Ballet Theatre. Portions of the ballet were presented as a work in progress on the *Dancing for Life* AIDS Gala on October 5, 1987. The complete work had its World Premiere on May 31, 1988 at the Metropolitan Opera House in New York City. The music for "Drink to Me Only With Thine Eyes" is Virgil Thomson's *Etudes for Piano* and include "Chromatic Double Harmonies," "Repeating Tremolo," "Fingered Fifths," "Double Glissando," "Oscillating Arm," "Pivoting on the Thumb," "Alternating Octaves," "Double Sevenths," "Broken Arpeggios," "Parallel Chords," "Ragtime Bass," "For the Weaker Fingers," and "Tenor Lead."

"Drink to Me Only With Thine Eyes" is underwritten by grants from  
American Cyanamid Company  
and  
The Reader's Digest Dance and Theatre Program established by the Wallace Funds.

*Intermission*

# The Informer

Music Celtic Songs arranged by  
Marc Blitzstein, Martha Johnson, John Morris, Trude Rittmann  
Choreography by Agnes de Mille  
Scenery and Costumes by Santo Loquasto  
Lighting by Jennifer Tipton  
Orchestration by William D. Brohn

<i>The Wounded Veteran</i>	ETHAN BROWN
<i>The Young Fighter</i>	JOHAN RENVALL
<i>The Girl</i>	KATHLEEN MOORE
<i>The Young Men and Women of Dublin</i>	Anne Adair, Claudia Alfieri, Sandra Brown Karen Christensen, Elizabeth Dunn, Elizabeth Ferrell, Amy Groos, Eileen Houghton, Marie-France, Rosalie O'Connor, Ashley Tuttle, Lorin Johnson, Christopher Mattox, Keith Roberts, Scott Schlexer, John Summers, Thomas Terry, Roger Van Fleteren, Craig Wright.

## Synopsis

The Introduction  
Dublin Streets  
The Betrayal  
The Keening or Wake  
The Realization  
The Confession  
The Judgement

Conductor: JACK EVERLY

The years between 1916 and 1921 became known in Ireland as "the time of the troubles." All patriots detested the English rule and resisted law openly and defied the patrolling British constabulary, the "Black and Tans." A curfew was imposed. Bombings, murders, ambushings, and betrayals were rife while paid informers exposed the young patriots to be dragged off to jail and to a traitor's death by hanging. Dublin existed in a state of open warfare.

Musical arrangements for *The Informer*: "The Introduction" — John Morris; "Dublin Streets" — Trude Rittman; "The Betrayal" — John Morris; "The Keening" — Martha Johnson; "The Confession" — Trude Rittmann; "The Judgement" — Marc Blitzstein, Martha Johnson, John Morris.

Assistants to Miss de Mille: Dirk Lumbard and Mary Beth Griffith  
Irish Step-Dancing Consultant: Mary Beth Griffith

Costumes executed by Barbara Matera

*The Informer* was created for American Ballet Theatre and was given its world premiere on March 15, 1988 at the Shrine Auditorium in Los Angeles, California. Portions of the choreography of *The Informer* are adapted from *Juno* 1958 which had music by Marc Blitzstein and lyrics by Joseph Stein.

The creation of *The Informer* was made possible in part by grants from the Agnes de Mille Dance Theatre, Inc., and special gifts from Philip Hanes, Sylvia Fine Kaye, Clara Noyes, James and Mary Semems, and Roger Stevens.

Additional funding for *The Informer* was made possible through a "commissioning ballet" grant from the New York State Council on the Arts.

Intermission

# Ballet Imperial

Music by Peter Ilyich Tchaikovsky  
Choreography by George Balanchine  
Scenery and costumes by Rouben Ter-Arutunian  
Lighting by Jennifer Tipton

AMANDA McKERROW    WES CHAPMAN  
DEIRDRE CARBERRY

JEREMY COLLINS    ROSS YEARSLEY  
ANNE ADAIR    AMY ROSE

Deanne Albert   Claudia Alfieri   Gabrielle Brown   Sandra Brown   Cristina Escoda  
Elizabeth Ferrell   Amy Groos   Careen Hobart   Laura Hood   Veronica Lynn   Marie-France  
Rosalie O'Connor   Isabella Padovani   Hilary Ryan   Dana Stackpole   Bettina Sulser

Lorin Johnson   John Wey Ling   Christopher Martin   Keith Roberts  
Loren Schmalte   John Summers   Thomas Terry   Roger Van Fleteren

Pianist: MICHAEL BORISKIN  
Conductor: JACK EVERLY

Costumes executed by Barbara Matera  
Scenery executed by Atlas Scenic Studios Ltd.

Balanchine first staged Tchaikovsky's *Second Piano Concerto* for the American Ballet Caravan on May 29, 1941. With the support of the United States government, the Caravan undertook a tour of South American republics, performing in every one except Paraguay and Bolivia. Instead of reviving an actual nineteenth-century classic, Balanchine composed a new work in the style of Petipa and the Petersburg tradition. The decor by Matislav Doboujinsky show the Neva with the Peter-Paul fortress framed in the imperial blue and white of the Winter Palace.

*Ballet Imperial* entered the repertory of American Ballet Theatre on February 10, 1988 at the Auditorium Theater, Chicago, Illinois. The music for *Ballet Imperial* is Tchaikovsky's Piano Concerto No. 2 in G major.

## STAFF FOR THE OPERA HOUSE

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**Dennis A. Roe** . . . . . Elec.-Sound  
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Wednesday Evening, June 22, 1988, at 8:00

# Drink to Me Only With Thine Eyes

Music by Virgil Thomson  
Choreography by Mark Morris  
Costumes by Santo Loquasto  
Lighting by Phil Sandstrom

CYNTHIA ANDERSON SHAWN BLACK DEIRDRE CARBERRY  
WES CHAPMAN ROBERT HILL CARLD JONASSAINT  
LUCETTE KATERNDAHL KATHLEEN MOORE KEITH ROBERTS  
ISABELLA PADOVANI ROBERT WALLACE ROSS YEARSLEY

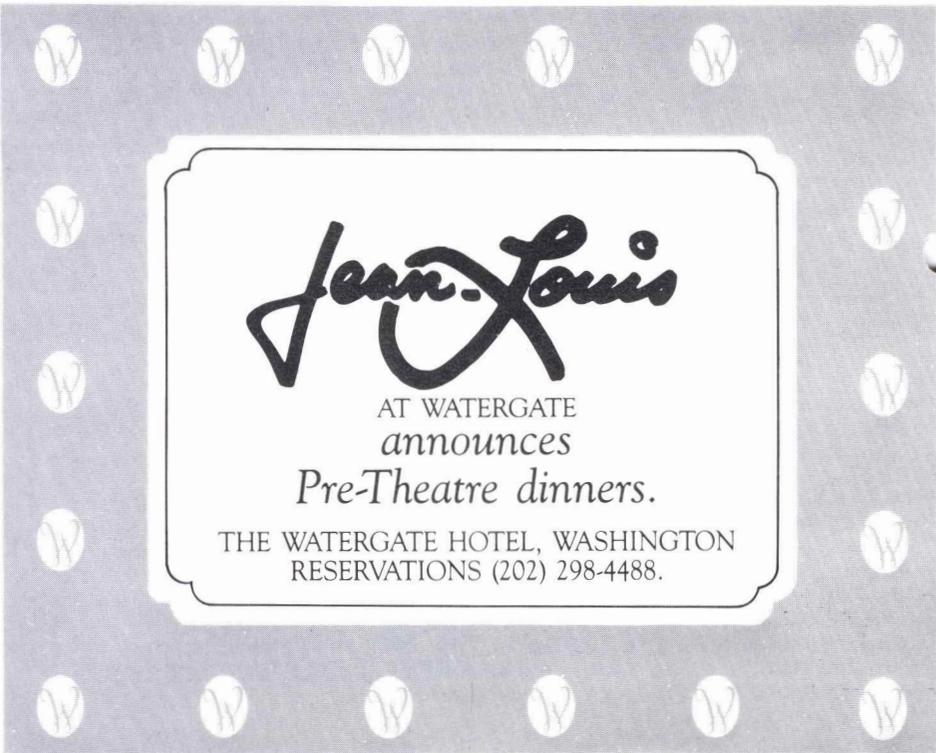
Pianist: MICHAEL BORISKIN  
Assistant to Mr. Morris: Tina Fehlandt

"Drink to Me Only With Thine Eyes" was created for American Ballet Theatre. Portions of the ballet were presented as a work in progress on the *Dancing for Life* AIDS Gala on October 5, 1987. The complete work had its World Premiere on May 31, 1988 at the Metropolitan Opera House in New York City. The music for "Drink to Me Only With Thine Eyes" is Virgil Thomson's *Etudes for Piano* and include "Chromatic Double Harmonies," "Repeating Tremolo," "Fingered Fifths," "Double Glissando," "Oscillating Arm," "Pivoting on the Thumb," "Alternating Octaves," "Double Sevenths," "Broken Arpeggios," "Parallel Chords," "Ragtime Bass," "For the Weaker Fingers," and "Tenor Lead."

"Drink to Me Only With Thine Eyes" is underwritten by grants from  
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The Reader's Digest Dance and Theatre Program established by the Wallace Funds.

Intermission



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RESERVATIONS (202) 298-4488.

# Pillar of Fire

Music by Arnold Schoenberg (*Verklärte Nacht*)

Ballet by Antony Tudor

Scenery and Costumes by Jo Mielziner

Lighting by Jean Rosenthal

Hagar, whose elder sister is a spinster, foresees the same fate for herself. When the man she unrequitedly loves seems to show preference for her younger sister, Hagar in distraction gives herself to one she does not love. The resulting crisis, however, unites her with the man she really loves.

The ballet is set in the period around 1900 because it was then that Schoenberg composed the music.

*The Family* } *Elder Sister* CYNTHIA ANDERSON  
                  } *Hagar* KATHLEEN MOORE  
                  } *Youngest Sister* AMANDA McKERROW  
                                  *The Friend* MICHAEL OWEN

*The Young Man from  
the House Opposite* ETHAN BROWN  
*Lovers-in-Innocence*

Dana Stackpole, Anne Adair, Deanne Albert,  
Shawn Black, Greet Vinckier  
Keith Roberts, William Stolar,  
Thomas Titone

*Lovers-in-Experience* LUCETTE KATERNDAHL and  
Marie-France, Hilary Ryan, Loren Schmale,  
Christopher Mattox, Roger Van Fleteren  
*Maiden Ladies Out Walking* Elizabeth Dunn, Alice Heeley

Conductor: CHARLES BARKER

Assistant to the Choreographer: Sallie Wilson

*Pillar of Fire* was created for American Ballet Theatre and was given its World Premiere on April 8, 1942 at the Metropolitan Opera House, New York City.

This production is supported in part by gifts to the Tudor Fund.

Intermission

# GI<sup>+</sup>VE

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# LOOK

What USO is doing for  
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# Raymonda

## Grand Pas Hongrois

*Music by Alexander Glazounov*  
*Staged by Mikhail Baryshnikov after Marius Petipa*  
*Costumes by Barbara Matera*  
*Scenery by Zack Brown*  
*Furs by Ben Kahn*  
*Lighting by Jennifer Tipton*

CYNTHIA GREGORY RICARDO BUSTAMANTE  
MARIANNA TCHERKASSKY AMANDA McKERROW

Anne Adair Gabrielle Brown Christina Fagundes Careen Hobart  
Lucette Katerndahl Marie-France Amy Rose Greet Vinckier

Ethan Brown Wes Chapman Jeremy Collins  
John Gardner Lorin Johnson Carl Jonassaint Christopher Martin Loren Schmale  
William Stolar John Summers Roger Van Fleteren Ross Yearsley

*Variation* MARIANNA TCHERKASSKY  
*Pas de Quatre* Anne Adair, Lucette Katerndahl, Amy Rose,  
Greet Vinckier  
*Pas de Quatre* Wes Chapman, John Gardner,  
William Stolar, Ross Yearsley  
*Variation* AMANDA McKERROW  
*Variation* RICARDO BUSTAMANTE  
*Variation* CYNTHIA GREGORY  
*Finale* Entire Cast  
*Conductor:* EMIL DE COU

The full length *Raymonda* was first presented at the Maryinsky Theatre in St. Petersburg on January 19, 1898. In 1980 a production called *Raymonda Divertissements* was staged by Mikhail Baryshnikov and was premiered at the John F. Kennedy Center for the Performing Arts on December 11.

The current production, which Mikhail Baryshnikov again staged, has additional ballerina Variations taken from other acts of *Raymonda* as well as the *Grand Pas de Dix* from Act III of the original Petipa version. It entered the repertory on December 1, 1987, at the Orange County Performing Arts Center in Costa Mesa, California.



Thursday Evening, June 23, 1988, at 8:00

## Gala Performance

Music by Sergei Prokofiev  
Ballet by Antony Tudor  
Original designs by Hugh Laing  
Production designs supervised by Irving Milton Duke  
Lighting by Jennifer Tipton  
Staged by Sallie Wilson

Three world-famous ballerinas from Russia, Italy, and France are presented at a gala performance which is distinguished by this, their first joint appearance.

Scene: The stage of the "Royal Theater"  
Time: Toward the turn of the century

Part I. Before the performance  
Part II. Gala performance

Russian Ballerina	MARTINE VAN HAMEL
Italian Ballerina	CYNTHIA GREGORY
French Ballerina	CHERYL YEAGER
Partner to the Italian Ballerina	ETHAN BROWN
Partner to the French Ballerina	JOHN GARDNER
Cavaliers	Jeremy Collins, Lorin Johnson, Loren Schmale, Ross Yearsley
Coryphèes	Christina Fagundes and Shawn Black, Elizabeth Dunn, Cristina Escoda, Elizabeth Ferrell, Careen Hobart, Veronica Lynn, Marie-France, Dana Stackpole, Greet Vinckier
Ballet Master	Thomas Titone
Conductor	Christopher Mattox
Dresser	Lillie Stewart

Conductor: EMIL DE COU

Costumes executed by Grace Costumes Inc.  
Scenery executed by Variety Artists

*Gala Performance* was first presented by the London Ballet in 1938, and entered the repertoire of American Ballet Theatre at the Majestic Theatre, New York, on February 11, 1941. The current production of *Gala Performance* was premiered on December 11, 1987, at Segerstrom Hall in the Orange County Performing Arts Center, Costa Mesa, California. During this restaging, *Gala Performance* was notated for the Dance Notation Bureau by Leslie Rotman.

This production is supported in part by gifts to the Tudor Fund.

*Intermission*

# The Informer

*Music* Celtic Songs arranged by  
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*Choreography* by Agnes de Mille  
*Scenery and Costumes* by Santo Loquasto  
*Lighting* by Jennifer Tipton  
*Orchestration* by William D. Brohn

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<i>The Young Fighter</i>	JOHN GARDNER
<i>The Girl</i>	KATHLEEN MOORE
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The Confession  
The Judgement

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*Assistants to Miss de Mille:* Dirk Lumbard and Mary Beth Griffith  
*Irish Step-Dancing Consultant:* Mary Beth Griffith

*Costumes executed by* Barbara Matera

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*Intermission*

# Gaîté Parisienne

Music by Jacques Offenbach  
Choreography by Leonide Massine  
Staged by Lorca Massine  
assisted by Susanna della Pietra  
Scenery by Zack Brown  
Costumes by Christian Lacroix  
Assistant to Christian Lacroix Barbara Matera  
Lighting by Steven Shelley

Glove-Seller	SUSAN JAFFE
Flower-Girl	AMY ROSE
La Lionne	HILARY RYAN
The Lady in Green	Antonia Berasaluce
The Peruvian	JULIO BOCCA
The Baron	KEVIN MCKENZIE
The Officer	RICARDO BUSTAMANTE
The Duke	MICHAEL OWEN
Tortoni	Raymond Serrano
Maids	Claudia Alfieri, Karen Christensen, Isabella Padovani, Bettina Sulser
Cafe Waiters	Keith Roberts, William Stolar, Roger Van Fleteren, Rocker Verastique
Cocodettes	Gabrielle Brown, Elizabeth Carr, Elizabeth Dunn, Careen Hobart, Eileen Houghton, Marie-France
Billiard Players	Christopher Mattox, Loren Schmale, John Summers
Soldiers	Charles Askegard, Mark Grothman, Lorin Johnson, Christopher Martin, Thomas Terry, Ross Yearsley
The Dance-Master	THOMAS TITONE
Dandies	Keith Roberts, John Selya, William Stolar, Roger Van Fleteren, Rocker Verastique
Can-Can Dancers	CHRISTINA FAGUNDES and Claudia Alfieri, Sandra Brown, Cristina Escoda, Amy Groos, Alice Heeley, Laura Hood, Eileen Houghton, Rosalie O'Connor, Isabella Padovani, Lillie Stewart, Bettina Sulser, Ashley Tuttle

Conductor: JACK EVERLY

This ballet is the saucy and sparkling French sister of *Le Beau Danube*. Finding its supreme expression in the Offenbach can-can, the spirit of the ballet celebrates the irrepressible capacity to live "in and for the moment."

On the terrace, there is a ball every evening. As the curtain rises, the waiters and women attendants are arranging the tables and preparing the cloakroom while an attractive young flower-girl and a fascinating glove-seller are setting up their wares. A wealthy Peruvian is flirting outrageously with the flower-girl and the glove-seller when a group of "cocodettes" — ladies of easy virtue — enter and succeed in diverting his attention. A young Austrian baron appears. His friends have previously rhapsodized to him about the gaiety of Paris and the fascination of this celebrated glove-seller. He recognizes her instantly and falls madly in love, thereby provoking the flower-girl's jealousy.

Smartly uniformed soldiers enter. Proving that a uniform never fails to attract, the "cocodettes" abandon their previous flirtations to concentrate on the soldiers. La Lionne, the outstanding celebrity of the hour, appears, accompanied by a duke and the Lady in Green. Ignoring the wealthy Peruvian, she strolls up and down, flirting capriciously with each of the assembled men.

Meanwhile, the Austrian baron has mustered his courage and approaches the glove-seller. At the same time, an officer playfully makes a game of trying to kiss the girl, who defends herself spiritedly. In a rage of jealousy, the baron flies at the interloper, but the crowd separates them. The incident incites the crowd, however, and a general mêlée develops in which the celebrity tries to soothe the officer while the glove-seller, impressed by the baron's bravery, drags him away.

(continued)

The *divertissement* then begins, led by the famous *quadrille* which develops into a variety of dances. Flowers and souvenirs are distributed and the crowd participates in the festivities. Beneath the black velvet mask and "baoutas" (the feather boas of the period), the characters of the participants change, and the entire scene is reminiscent of a Venetian setting. The *farandole* becomes even more gay until the crowd disappears through the garden, leaving the stage empty.

Empty, that is, except for the glove-seller and her baron, whom she allows to tenderly embrace her . . . As they too move away, the light fades. At that moment, the Peruvian, still alone, is forever in pursuit of his ephemeral pleasure.

*Gaîté Parisienne* was first performed by the Ballets Russes de Monte Carlo, Monaco, in 1938, and entered the repertoire of American Ballet Theatre on January 12, 1970, at the Popejoy Hall in Albuquerque, New Mexico. The present production was premiered at the Tampa Performing Arts Center, Tampa, Florida, on January 19, 1988. The music for *Gaîté Parisienne* is orchestrated by Manuel Rosenthal, Copyright, Ballet Foundation.



## THE KENNEDY CENTER OPERA HOUSE ORCHESTRA

JOHN MAUCERI, *Music Director*

### Violin

Nancy Ellsworth,  
*concertmistress*  
Cynthia Montooth,  
*assistant concertmistress*  
Eugene Dreyer  
Shin-Yeh Lu  
Margaret Thomas  
Patricia Cochran  
Roger Weiler  
David Brewster  
Charles Whitten  
Boris Roninson

Jane Golemon, *principal*  
Dolores Robbins  
Eva Black  
Carolyn Schmidt  
Norma Maciejewicz  
Karen Van Sant  
Timothy Macek  
Victoria Noyes

### Viola

Shelley Coss, *principal*  
Evelyn Harpham  
Rodger Ellsworth  
Leon Neal  
Margaret Beck  
Leon Feldman

### Cello

Robert Newkirk, *principal*  
David Premo  
Helen Coffman  
Ignacio Alcover  
Timothy Butler  
Lindsay Groves\*\*  
Barbara Brown\*

### Bass

John Ricketts, *principal*  
Keith Hodgson  
Frank Carnovale

### Flute

Priscilla Fritter, *principal*  
John Lagerquist  
Stephani Stang-McCusker

### Piccolo

John Lagerquist

### Oboe

Gene Montooth, *principal*  
Carole Libelo  
Kathleen Golding

### English Horn

Carole Libelo

### Clarinet

David Thomas, *principal*  
Lora Ferguson  
Stephen Bates

### Bassoon

Donald Shore, *principal*  
Melanie Mattson

### Accordion

Robert McMahan

### Horn

Gregory Drone, *principal*  
Robert Odmark  
Samuel Ramsay  
Carolyn Parks

### Trumpet

Craig Ryan, *principal*  
Paul Taylor  
Christopher Tranchitella  
Dennis Edelbrock\*

### Trombone

Edward Kiehl, *principal*  
Donald King  
David Summers

### Tuba

Michael Bunn

### Timpani

Ronald Barnett

### Percussion

Tom Wardlow, *principal*  
James Stutsman  
Nora Davenport

### Harp

Rebecca Anstine Smith

### Personnel Manager

Eugene Dreyer

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Samuel Ramsay

\*Guest player

\*\*On leave of absence

(continued on page 29A)

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# June at the Kennedy Center

The fun moves outdoors at the Center this month, with a unique percussion extravaganza. The World Drum Festival, part of the San Francisco Festival, gives two free performances on June 25 and 26. In its home city, this annual event dances to the urban heartbeat in Golden Gate Park; for this occasion, the Bay Area's finest percussion players will send their beat up and down the Potomac while drumming on the Kennedy Center's South Lawn.

Back indoors, at the Terrace Theater, the dynamic drummers will join other superb dancers and musicians for the Ethnic Dance Festival on June 26. An exotic kaleidoscope of movement is promised by four of San Francisco's most exciting dance troupes. The Fua Dia Congo—which means Congolese Heritage—is a vibrant ensemble of dancers, composers, actors, and musicians who recreate in sound and movement the rich heritage of Congolese and other Central African cultures. The vibrant tones of gongs and ancient bells set the mood for the Kulintang Arts Ensemble, a group that dances through centuries of the Islamic tradition of the Philippines. The Chitresh Das Dance Company moves to a beat all its own: the dancers don bells on their ankles and stomp their feet on the floor in the intricate rhythmic patterns of the music of Northern India. And the Nunamta Yu'pik Eskimo

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 Zero Prince St., Old Town Alexandria, VA. 22314

Dancers make their first appearance at the Center.

The sheer physical, *sensual* nature of sound is explored throughout the month in the Roof Terrace with Bill Fontana's unique sound sculpture "Through the Golden Gate." It's a fascinating treat that you should catch alongside this month's performances. What Fontana has done is to recreate the feel of certain spaces purely with sound. From the metallic sounds of the Golden Gate Bridge as it opens generously, to the cries of foghorns and the singing of everything from whales and dolphins to a variety of birds, Washingtonians will be able to move "Through the Golden Gate" to the natural treasures of the Farallon Islands.

All this touring through San Francisco, even without leaving the Kennedy Center, is enough to make one hungry. The food of the Bay City is celebrated in all its delicious variety this month alongside its liveliest arts: food and wine carts will offer everything from Pacific oysters and crabclaws to tempting stuffed dumplings from Chinatown, sourdough sandwiches, irresistible desserts made from Ghirardelli's chocolate and, of course, the best in California wines. The food feasts continue throughout the festival in the River and Roof Terraces.

The National Symphony Orchestra, before joining the San Francisco Festival for a concert of West Coast music on June 22, closes its subscription season on June 2, 3, 4 and 7 with one of the monumental scores of our century, Gustav Mahler's Symphony No. 8, known as the Symphony of a thousand, will be conducted by Mstislav Rostropovich. The combined forces of the NSO, the Choral Arts Society, the Oratorio Society of Washington, a heavenly children's choir and several soloists will bring this demanding score to life in a set of concerts that no music lover will want to miss.

Will the madness ever end? Not if it's *Shear Madness*, the show that everyone in town is talking about. Now in its eleventh month, the hair-raising comedy thriller that lets the audience play detective has been held over by popular demand in the Theater Lab. ●

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## You'll Eat These Words:

Here's what Washington's best and toughest restaurant critic said when she revisited us recently, "a kitchen with imagination and flair," "I found it as good as ever," and "the desserts ... irresistible." Come see and dine for yourself.

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Tuesday Evening, June 21, 1988

In this evening's performanc of Drink To Me Only With Thine Eyes,  
**Robert Wallace's** role will be danced by **Ethan Brown** and **Wes Chapman**;  
**Lucette Katerndahl's** role will be danced by **Christine Dunham**.

MM02.1988.026