

# Kennedy Center

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stagebill

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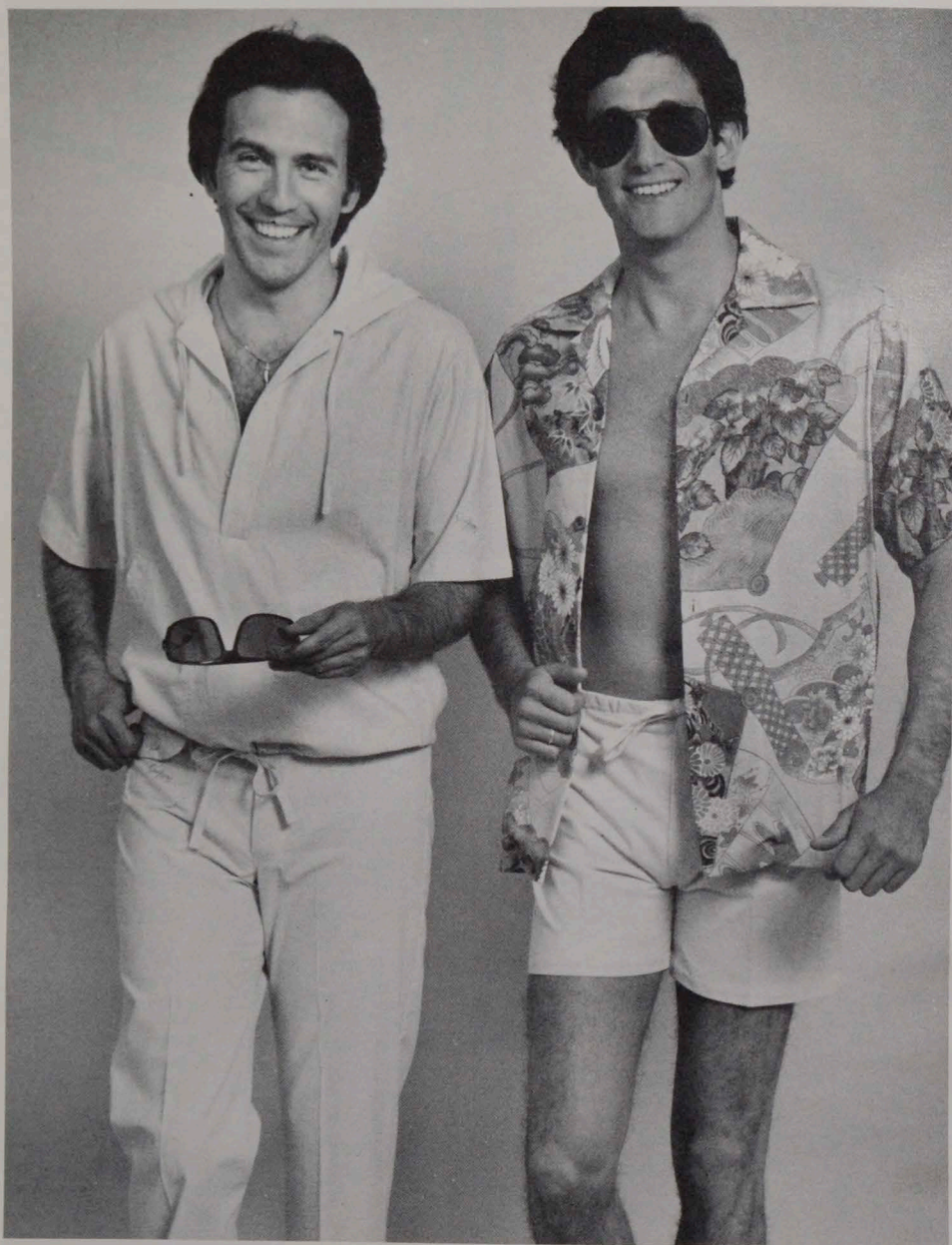
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**RALEIGH'S**

**stagebill**  
Vol. VIII, No. 10 June 1979

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On page 37 by Hannes Kilian.

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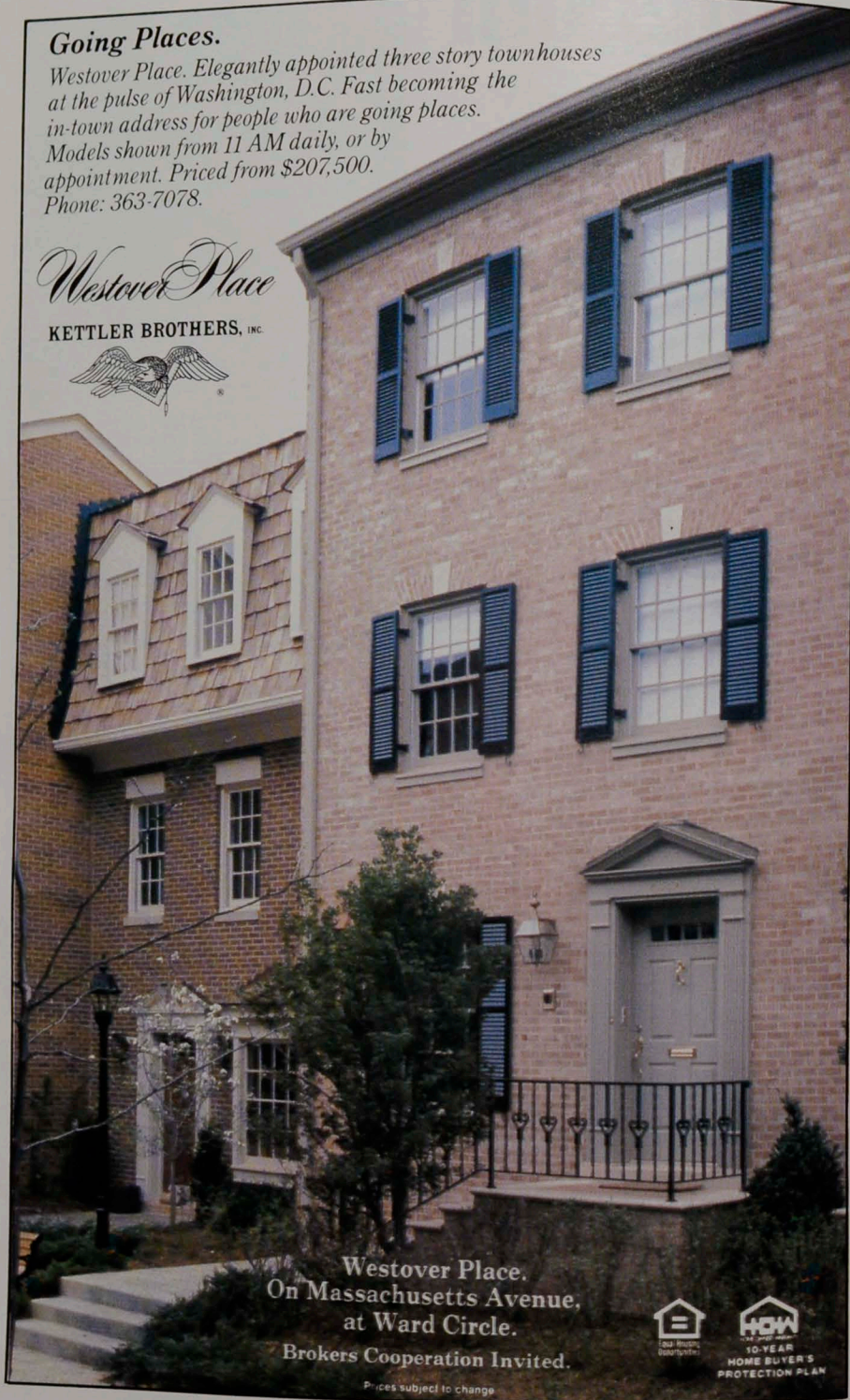


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# Ballet Nacional de Cuba

Following the Stuttgart Ballet into the Opera House on June 11th will be Alicia Alonso's Ballet Nacional de Cuba for an eagerly awaited return visit.

Sure! Every balletomane, every knowledgeable theatre-goer wants to see Alicia Alonso dance. She's the star. She's even that rare breed, a prima ballerina *assoluta*, of whom there are probably no more than four in the world. But Alonso does not give solo recitals. She comes to America on this occasion not simply as ballerina but as head of one of the world's major ballet troupes. Americans will see her dance—they have loved her dancing for forty years—but they will be seeing, for only the second time, a ballet company that Alonso has led to world eminence.

The Ballet Nacional de Cuba is more than 100 dancers strong and it boasts a repertory of more than ninety ballets, including program-long productions, one-acters and divertissements, and ranging from traditional ballet classics to contemporary works that celebrate the almost untapped wealth of Latin American heritages, Indian, Black, Spanish and rich fusions thereof.

In concept, the repertory of the Ballet

Nacional de Cuba resembles that of the American Ballet Theatre although it by no means duplicates it. This is hardly surprising since Alonso herself, following a

stint in American musical comedies (1938-1940) and a brief period with Lincoln Kirstein's Ballet Caravan, rose from corps de ballet rank to prima ballerina status with ABT during its initial years as The Ballet Theatre. Here, Alicia was exposed to and became an interpreter of the great classics such as *Giselle* (in which she became a supreme interpreter of the title part), *Swan Lake* (in the familiar one-act version of the period), *Coppélia*, *La Fille Mal Gardée* while at the same time sharing in the historic



creative explosions of Fokine, Tudor, Balanchine, Loring, de Mille, and Robbins. Alonso was a superb exponent of classical dancing, one of the finest the Western World has ever produced, yet she was also in the vanguard of those dancers capable of performing the then new dramatic and psychological, (Continued on page 16)

Above: Alicia Alonso in the title role of *Carmen*, choreographed by Alberto Alonso.

## Walter Terry

While you've been working your way up  
for all these years, we've been quietly  
waiting for you to arrive.

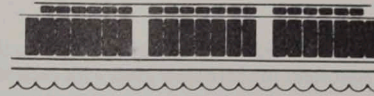


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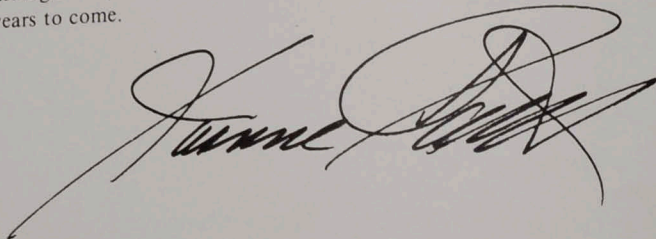
Special thanks to Roger L. Stevens, Mrs. Polk Guest and the Friends of the Kennedy Center, the Gala Hispanic Theatre and the Centro de Arte, Inc., for acting as hosts to the visiting theater groups while they are in Washington, to Peirce Phelps, Inc. for loan of video equipment for Grupo Ictus performances, and a very special thanks to John Jamison for his encouragement and support.

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

This THEATRE IN THE AMERICAS Project brings together 200 theater artists of the entire American continent to share their craft with each other and with the U.S. public. For the first time, our cultural attention will be drawn to our own Western Hemisphere, away from traditional cultural ties with Europe.

We are honored to introduce these outstanding companies from Canada and Latin America to Washington theater audiences and community groups.

On behalf of TOLA, the Kennedy Center, and the U.S., I welcome our visiting Latin American and Canadian artists to this country and hope that this encounter will bring to a dramatic end our days of living in cultural isolation from each other. We look forward to learning from you and sharing experiences to enrich our art and our lives, now and in years to come.



Joanne Pottlitzer  
Director, Theatre of Latin America

Terrace Theater programs begin on page 11A.  
Musical Theater Lab programs begin on page 29A.

TERRACE THEATER

Tuesday, June 5, 1979 at 7:00

Wednesday, June 6, 1979 at 2:00 and 8:00

Grupo Pau-Brasil presents

## Macunaima

by Mario de Andrade

Adaptation by Jacques Thièriot  
and Grupo de Arte Pau-Brasil

Director—Antunes Filho  
Assistant Director—Leonor Chaves  
Rhapsody and Musical Director—Murilo Alvarenga  
Art Director—Naum Alves de Souza  
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Lighting—Renato Pagliaro  
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(in alphabetical order)

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BETO RONCHEZEL  
CARLOS AUGUSTO CARVALHO (*Macunaima*)  
GUILHERME MARBACK  
ILONA FILET  
JAIR DE ASSUMPÇÃO  
JOAO ROBERTO BONIFACIO  
LUCELIA MACHIAVELI  
LUIZ HENRIQUE  
MIRTES MESQUITA  
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Thursday June 7, 1979 at 8:00  
 Friday, June 8, 1979 at 2:00 and 8:00

**Théâtre d'Aujourd'hui presents**

## Les Hauts et les Bas de la Vie d'une Diva: Sarah Ménard par Eux-Mêmes

(The Ups and Downs in the Life of a Diva: Sarah Ménard by Herselves)

by Jean-Claude Germain

Director—Jean-Claude Germain  
 Scenic and Lighting Design—Claude-Andre Roy  
 Costume Design—Diane Pacquet  
 Sound—Philippe Bourgie  
 Technical Direction—Jean-Claude Leblanc  
 Assistant Technical Direction—François Seguin  
 and Micheline Rouillard  
 Music—Jacques Perron

### CAST

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Saturday, June 9 at 8:00  
 Sunday, June 10 at 2:00 and 8:00

**Grupo Ictus presents**

## Cuántos años tiene un día . . . ?

(How Many Years In A Day . . . ?)

Collective creation of Ictus with texts by:

Claudio Di Girolamo  
 Delfina Guzmán  
 Nissim Sharím  
 Sergio Vodánovic

Directors—Claudio Di Girolamo, Delfina Guzmán, Nissim Sharím  
 Scenic and Lighting Design—Claudio Di Girolamo  
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 Video Color Recording & Technical TV Supervision—Juan José Ulriksen  
 Production—Sergio Freitas  
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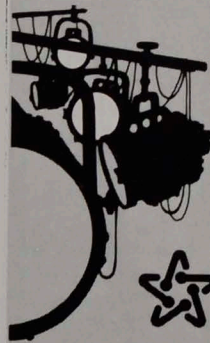
Ignacio Ramírez .....NISSIM SHARIM  
 Cecilia Montes ..... DELFINA GUZMAN  
 Jorge Bascañan ..... JORGE GAJARDO  
 Fernando Sierra ..... FERNANDO SIERRA  
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**THEATRE OF LATIN AMERICA (TOLA)** is a non-profit arts organization established in New York in 1967 to bring Latin American values, thought and creativity to U.S. audiences and artists through programs in the arts: theatre production (in English), invited theatre and musical groups, videotape and film presentations, poetry readings, university lecture tours. TOLA also provides U.S. artists and students of the arts information and materials on Latin American arts and assists Latin American artists who visit the United States. TOLA is located at 1860 Broadway, New York, New York 10023. Telephone: (212) 247-7117.

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**Diana Sooy** ..... Head Usher  
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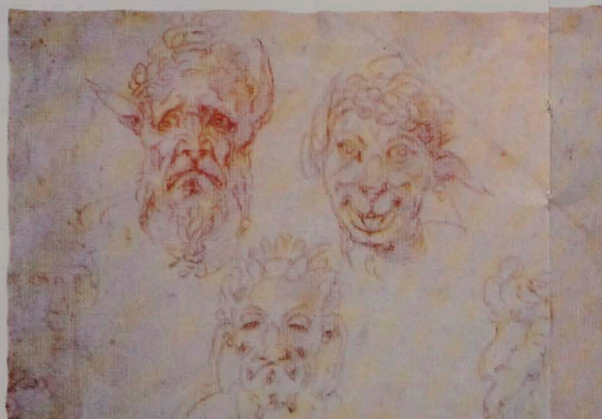
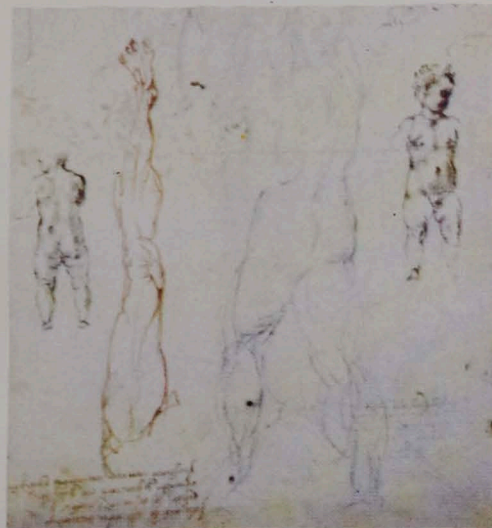
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These are ideas being born. They are the working drawings of Michelangelo Buonarroti. He tried to keep most of them hidden in his lifetime. Now you can see them, and many more, in "Michelangelo and His World: With Drawings from the British Museum" at The Pierpont Morgan Library in New York City from April 26 through July 28, 1979.

For more than 400 years, the world has stood in awe of his finished works. Now we can take delight in his great beginnings. He didn't do them to please us. He did them to explore his subject matter, and himself.

That's one reason we sponsored this exhibition. We can learn from great ideas, but we learn more from knowing how they came to be. Great works inspire us, but the creative process nourishes us. In our work, as in yours, we need to be reminded that great endings start with great beginnings — that no beginning, in our day or in Michelangelo's, can be great without individual imagination, individual creativity, individual innovativeness. Sponsorship of art that reminds us of these things is not patronage. It's a business and human necessity.

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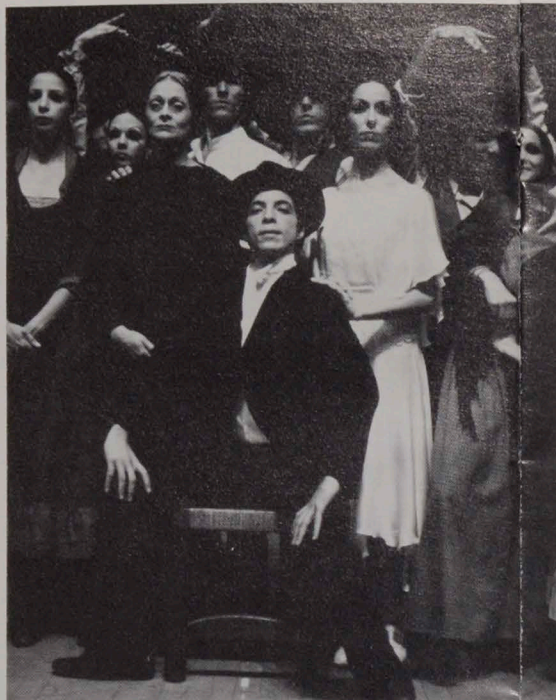


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"Michelangelo and His World: With Drawings from the British Museum" at The Pierpont Morgan Library appears from April 26 through July 28, 1979. This exhibition has been made possible by generous support from Philip Morris Incorporated and the National Endowment for the Arts.

(Continued from p.7) abstract or ethnic-oriented, jazz-based or avant-garde ballets.

A broad sampling of the Cuban company's total repertory for the seasons at the Kennedy Center in Washington and the Metropolitan Opera House in New York provides the American public for the first time with an opportunity to see what Alonso has accomplished. The classics, of course, are there with traditional respect and Cuban accent. Miss Alonso's world-famous and now historic *Giselle* is on view as well as her stagings of *Coppélia*, the great Adagio from Act II of *Swan Lake*, Fokine's *Les Sylphides* and the delicious early Victorian *Pas de Quatre*. But with these universal, world-owned classics come *Tarde en la Siesta*, a homage to the late Cuban composer, Ernesto Lecuona (who does not know his famous "Malaguena"?), choreographed by Alberto Méndez, Cuba's foremost young choreographer and, very possibly, one of the



Right: *Gadés' Blood Wedding after a Lorca play.*

finest choreographic talents to be found anywhere.

It is especially natural that Cuba, with Hispanic origins, should find fraternal closeness with Spain's great poet, Federico Garcia Lorca, and give him choreographic eloquence through Ivan Tenorio's ballet, *The House of Bernarda Alba*, and in *Blood Wedding*, choreographed not by a ballet classicist but by one of today's most dazzling Spanish dancers, Antonio Gads. *Carmen*, of course, is a ballet (created by Alberto Alonso) that means as much to Alicia as does her fabled *Giselle*. True, it was made expressly for the Bolshoi's blazing Maya Plisetskaya who elevated it into something of a trademark. But Alicia Alonso knew that she herself, with a Spanish origin, could bring a unique dramatic and sensual dimension to her Spanish gypsy heroine. And she does just that.

The company that dances this broad but unique repertory is in itself unique as

well as large. Barbara Fallis, co-director with her husband, Richard Thomas, of the New York School of Ballet (and mother of the TV and movie star, Richard Thomas), was herself a charter member—as an American guest artist—when the Ballet Nacional de Cuba came into being just thirty years ago as the Ballet Alicia Alonso. Miss Fallis for four years, from 1948-1952, shuttled back and forth between her dancing duties in the United States and with Alicia in Cuba as did Alonso herself for twenty years. Miss Fallis recalls that "little Richard spoke Spanish before he did English" and that although Alicia established the Cuban company along with her dancer-teacher husband, Fernando Alonso, and her brother-in-law, Alberto, "Alicia herself was the one behind the whole thing."

Maria Karnilova, today a Tony Award winning Broadway actress, became Alicia's closest friend forty years ago, danced with her in the Ethel Merman musical,

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*Stars in Your Eyes*—the Cuban girl taught her Russian-American friend how to do an American tap dance!—and in Ballet Theatre. Karnilova, in a recent visit to Havana for festival performances, confirms Miss Fallis' statement that Alonso herself, in addition to being up front as a star, is also behind the whole thing. Karnilova, after describing her longtime friend as a "passionate mother" to her dancers, adds, "there is an emotional glory in the corps that Ballet Theatre used to have and the New York City Ballet never had. Balanchine, I think, invites profound, unswerving loyalty. Alonso, from all her dancers and her students, receives adoration."

The dancing of all ranks—primas and premiers, principals, soloists, coryphées, corps de ballet—has often been described as "beyond technique" and that the girls "do their *pointe* work so effortlessly, using the shoes as an extension of the foot, that one is almost totally unaware that shoes are worn." But very solid and demanding technique underlies these accomplishments. The Cubans, in their company and ballet academy, are no longer importers only, for they export teachers as well as performers. The dancers, singly, and as a company, have been hailed in Western Europe as well as in the U.S.S.R., the People's Republic of China and, of course, in Latin America. Their choreographers have staged ballets for prestigious state theatres, the Bolshoi and the Paris Opéra among them, in several lands. And their teachers have brought "Alonso" technique to ballet academies that were old and established when Cuba was merely an outpost of empire.

So it is that the Ballet Nacional de Cuba is in itself a star dance attraction, but even though Alicia Alonso is indeed "behind it all," we are still fortunate that "La Divina" is still out front where balletomanes, as well as students, can render her that adoration she has earned through a career, as much American as Cuban, that has spanned forty years.

Walter Terry is dance critic for Saturday Review.



On April 19, the Kennedy Center and the Washington Opera announced that they had joined forces to create the Kennedy Center Summer Opera. Headed by the Center's Executive Director, Martin Feinstein, and Francis Rizzo, Artistic Administrator of the Washington Opera, the new company will present a repertory of four productions in Kennedy Center's new Terrace Theater during a six-week season beginning July 10.

It was late last August when Martin Feinstein told me about a summer opera project. He mentioned it almost offhandedly during a dress rehearsal of Burton's *Duchess of Malfi*, which I was mid-wifing through its world premiere at nearby Wolf Trap. Would I be interested in helping him to put together the season? Sure, I said, it sounds like fun. Later—waking with a start in the middle of the night—I realized what I'd agreed to. I called him in the morning: "Do you *really* mean to get this on by *next* July?" That would give us less than ten months to plan repertory and line up singers, conductors, directors and designers. Besides, Washington Opera was about to begin rehearsals so I couldn't concentrate on the new project until mid-November. Martin refused to be alarmed. Then he did a very clever thing—he took me on a tour of the then abuilding Terrace Theater. Even as we wandered through the scaffolding, the dangling cables, and the dusty rubble of concrete blocks, I could imagine a

whole repertory of operas being performed in this jewel-box of a theatre. I said yes a second time—on condition that my Washington Opera colleagues, Managing Director Gary Fifield and Production Manager Jerry Sherk, join us on the planning team. Martin had already asked them.

In naming the new company we deliberately avoided the term "chamber opera." Opera-lovers are a very special breed. What they look for in opera is the most highly-charged emotional experience that theatre has to offer. It's not surprising that relatively few of them are attracted by the distilled and introspective beauties of chamber music. I suspect that the phrase 'chamber opera' makes them think of something bloodless and insubstantial, performed with two pianos, and some folding scenery. Although the Terrace Theater is a miniature opera house, we don't intend to put on miniature operas exclusively. In this country many works are done regularly in big opera houses which are much better (Continued, page 22)

**Francis Rizzo**

©1978 Charles Revson Inc. Gown: Elise for Enigma. Jewelry: Bulgari



# Ciara

The thoroughly female fragrance  
by Charles Revson

(Cont. from page 19) suited to intimate surroundings—*Così* and *Abduction*, just to name two by Mozart. These are hardly insubstantial works, and they certainly call for 'big' singing. In Europe, you'll see them performed in such small-scale houses as Munich's Cuvillstheater and Milan's Piccola Scala. And along with them, a vast repertoire of works ranging from Monteverdi to Britten (and beyond) which do conform to the chamber opera format—small cast, no chorus, and just a handful of orchestral players. What these two sorts of works have in common is their need to be seen and heard *in close-up*. And it's that repertoire we plan to give our public.

Apart from the time-squeeze, there were several hurdles in our path. Most important was the orchestra strike, which began just as we got mobilized for action. When the differences were ironed out, our plans were given welcome and much-needed support by both the musicians and their brother-union, AGMA, and eventually the stagehands, who have done their generous best to make the summer season possible.

There's a phrase current among the younger generation of operatic stage directors: "So-and-so is a music-theatre singer"—or—"So-and-so has a terrific voice, but she just isn't *music-theatre*"—underscoring the fact that the public has come to expect singers to look and act their parts, as well as sing them beautifully. And that's the sort of roster we've put together: two dozen of the best 'music-theatre' singers around—all of them American, and most of them still in their twenties or early thirties. Since two of our productions include a good deal of spoken dialogue, they'll be playing alongside professional actors—singers who can hold their own in such company *have* to be all-round performers.

Even before John Mauceri, our Music Director and principal conductor, entered the picture, Martin had his own notions about repertoire. Every opera season needs something Italian—in light of

the success of Donizetti's little-known *Il Furioso* at last year's Charleston/Spoletto Festival, Mr. Feinstein proposed that we take it over for the Terrace. And although we'll be using the same charming physical production, we'll restore much of the music cut in Charleston and use the full and authentic orchestration in a freshly edited version published a few months ago in Florence . . . Another offering will be *Abu Hassan*, a sparkling *operina* by Carl Maria von Weber which Martin first saw as a teenager and has wanted to see again ever since. Part of the double-bill which opens our season, it will be preceded by *The Impresario*, which not only makes a perfect complement to the Weber score, but allows us to "bless the house" with Mozart's music. In pairing these works, we have asked playwright Hugh Wheeler to provide a script which joins them as a single comic entertainment—and the results—even in early draft—promise a delightful evening in the theatre . . .

America is powerfully represented by Dominick Argento's *Postcard from Morrocco*, the work of a composer who knows that opera is about basic and recognizable human emotion conveyed by beautiful singing . . . And since we wanted to round the season with something French, we were delighted when Mauceri came up with Offenbach's *Christopher Columbus*—which isn't really *by* Offenbach but a pastiche of numbers he wrote for several forgotten operettas, put together by London's Opera Rara around an original libretto by Donald White—wonderful music and a wonderfully zany text.

With the Mozart/Weber double-bill, Argento, the Donizetti reprise, and an Offenbach operetta, the Kennedy Center Summer Opera line-up offers something old, something new, something borrowed—and something outrageous. That should add up to something for everybody . . .

Francis Rizzo is Artistic Administrator of the Washington Opera.

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Rosemary Harris, Keith Baxter and Remak Ramsay star in the Somerset Maugham play, *Home & Beauty*, at the Eisenhower Theater during June.

## Back to Basics

Why did feelings go out of fashion in the theatre? When did the stage lose stories to be caught up in and characters to care about and intermissions for wondering what's going to happen next?

We know when naturalistic plays went out of style, and there was plenty that was old-fashioned about them. But something has been lost along with the old-fashionedness. We miss the caring about characters and the getting caught up in their stories. We miss being moved and I think we'd better retrace our steps in search of that for without it our plays have become less necessary.

To be specific, the old feelings went out of fashion in 1956. That was when Samuel Beckett's *Waiting for Godot* opened on Broadway and closed down the era of straightforward, logical plays—"naturalistic" plays—the era of Lillian Hellman and Arthur Miller and William Inge. We mustn't blame *Godot* for that, for it is one of the great plays and has more laughs and tears than most. But Beckett's drama introduced audiences—and, more important, playwrights—to "theatre of the absurd," as it came to be called. This was a theatre without care for story or sense or character. Realism was dismissed in favor of cartoon and caricature and a two-dimensional look. Non-sequiturs were justified as reflecting a human inability to communicate, or the meaninglessness of existence. For the theatre was now dedicated to cosmic problems.

Some of our playwrights took rather easily to this new style. It is easier to deal

with eternity than with today. The plays of Tennessee Williams had been growing outlandish anyhow. The lyric poetry of his *Glass Menagerie* and *Streetcar Named Desire* had already given way to bizarre



characters in *Night of the Iguana* and even cannibalism in *Suddenly Last Summer*.

Eugene Ionesco and Jean Genet became instant masters though Ionesco wrote trivia and Genet had a one-way mind on a perverted street. I fear the undemanding, all-excusing absurdist style was largely to blame.

For what the movement to absurdism did was excuse playwrights from the disciplines of plotting, of building, of cre-

Above: Rosemary Harris stars in *Home & Beauty*, directed by Jose Ferrer.

## Martin Gottfried

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ating and writing to character, of making sense, of winning an audience.

Mind you, this was happening at a time when we were avoiding discipline on all fronts. Representational art, the pictures we could recognize, had been replaced by abstract expressionism; rock and roll became America's popular music; we were in the midst of a rising chaos that would crest in the Sixties with myriad revolutionary movements. In every respect, it seemed, there was a loss of faith in traditional values—in the very idea of having values in the first place.

Doubtless, America needed such a shake-up; doubtless it had become complacent, for otherwise none of the upheaval would have been invited or happened. For the moment, anyhow, naturalistic theatre was dead, and those playwrights who so recently had been part of a golden age were now obsolete. Some, like Hellman and Inge, tried to adapt their styles to absurdism and failed. They should have stayed true to themselves. Williams' uniqueness proved too personal to be part of a school, but devoting the second half of his career to becoming an absurdist he went straight down the chute. As for Arthur Miller, who once reigned the American stage, he would write with decreasing frequency and urgency. Today, though at 63 he is in the prime of his life, Miller is considered a retired playwright.

A new style brought a new generation of playwrights, a gifted generation. Lanford Wilson, David Rabe, Ronald Ribman, Ed Bullins, Sam Shepard—these writers are as talented as any of their predecessors. Yet though they have won the respect of critics, they have not won the affection or enthusiasm of audiences. Rabe and Wilson are not the household names that Miller and Williams were. Sam Shepard never "arrived" as Edward Albee did the morning after the premiere of *Who's Afraid of Virginia Woolf?* None of these writers have their new plays produced on Broadway and, believe me, that still means something. Like it or

not, Broadway is still the embodiment of the American theatre. No play can become part of our country's cultural fabric until it is a Broadway hit. And none of these new writers' plays has been a Broadway hit. They have integrity, all right, but lack emotionalism and stage clout. They don't *reach* audiences. It is because they haven't characters and stories to latch onto.

Am I arguing for a return to the past? No, earthbound naturalism is irrevocably old-fashioned. But I am indeed arguing for a return to discipline and emotionalism, to stories and characters, a return to subjects we can talk about on the way out of the theatre, a return to the basics of drama.

Naturalism became obsolete because it seemed superficial. It was just a copy of our clothes and living rooms and conversational patterns. Its characters were stereotypes, like those in today's television series. Such "naturalism" was exterior. The new absurdist plays tried to come closer to the reality of our *inner* existence.

I'm afraid an audience *just can't see* inner existences. It has come to the conclusion that a play and its characters should be interesting. Audiences also have come to trust what the absurdist plays doubted: the sense in life. We think we are capable of dealing with our problems, even with the irrationality of existence, if irrational it be. We have regained faith in the capability of intelligence and education. So it is not hard for us to demand that a playwright control his play and make sense of it. Perhaps this feeling of ours is a factor of a general complacency like the one that pervaded the fifties, but I don't think so. I think, rather, that this self-confidence—if you like, this *can-do* attitude toward the unknown future—is the very cornerstone of human endurance and progress.

Besides, it's more satisfying to go to plays that have emotional impact.

*Martin Gottfried is the drama critic for Saturday Review.*

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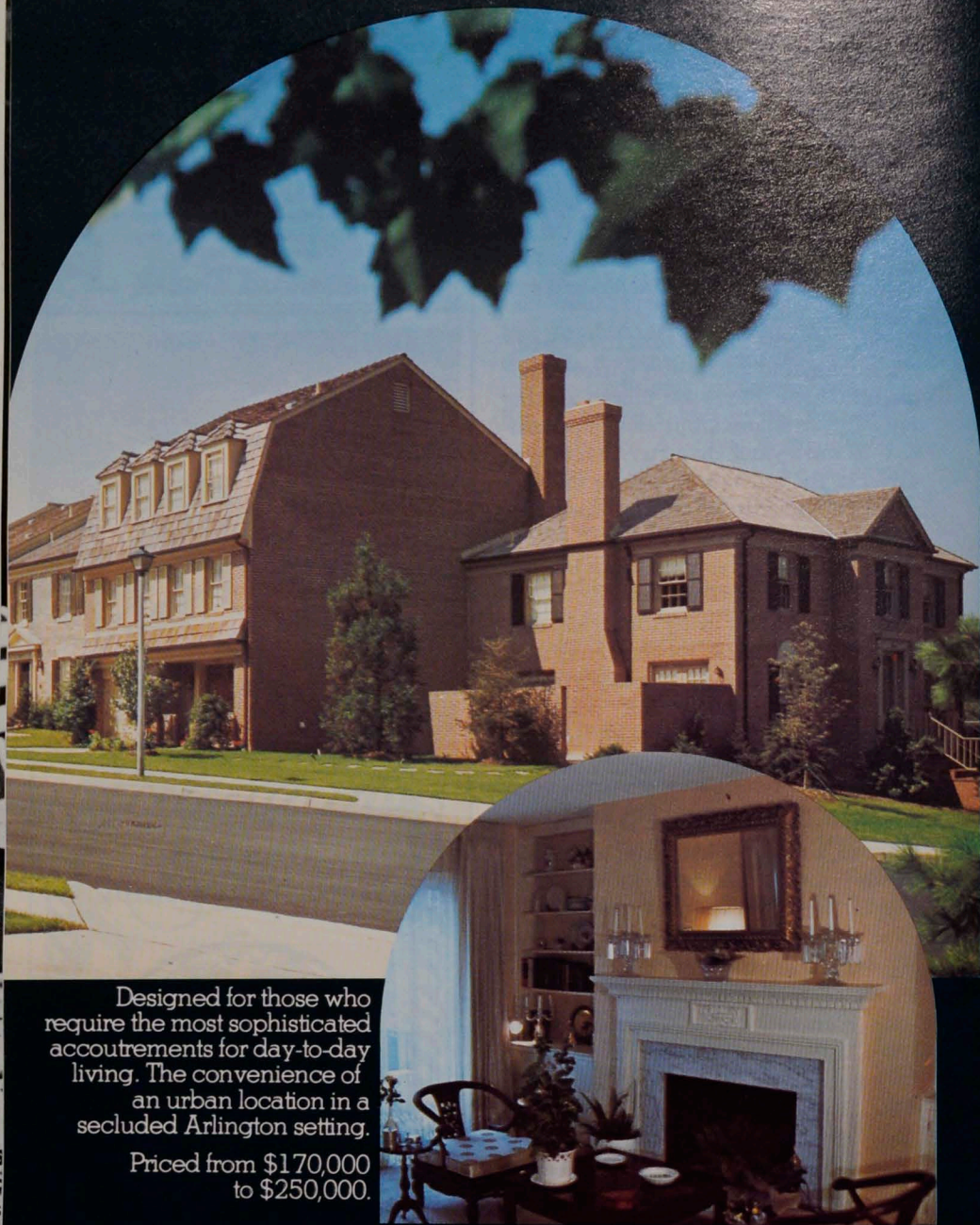


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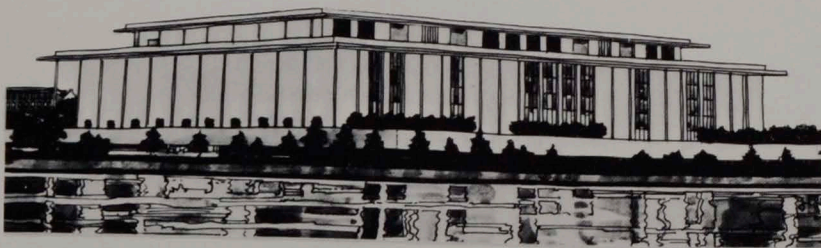
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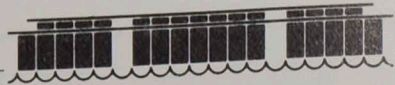
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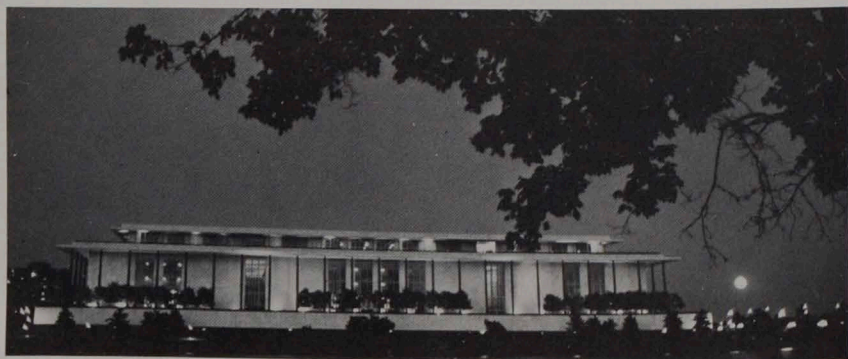
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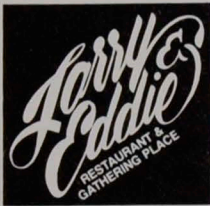
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## Gifts from other Countries

ARGENTINA—a bronze sculpture by Libero Badii and  
two oil paintings by Raquel Forner for the box tier of  
the Opera House.

AUSTRALIA—a set of seven tapestries for the South  
Gallery representing The Creation, designed by John  
Coburn and woven at the French factory, Aubusson.

AUSTRIA—a crystal chandelier for the Opera House  
and additional light fixtures.

BELGIUM—mirrors for the Grand Foyer, and for the  
Opera House.

BULGARIA—a sculpture by Professor V. Minekov.

CANADA—Eisenhower Theater stage curtain.

COLOMBIA—a metal sculpture by Eduardo Ramirez on  
the south circular drive.

DENMARK—a porcelain relief by Inge-Lise Koefoed for  
the Concert Hall lobby.

EGYPT—an alabaster vase, circa 2600 B.C., for the box  
tier of the Eisenhower Theater.

FINLAND—chinaware for the Gallery and Promenade  
restaurants.

FRANCE—two tapestries by Henri Matisse and two  
sculptures by Henri Laurens for the box tier lobby of  
the Opera House.

GERMANY—bronze panels sculpted by Jurgen Weber  
placed along the Entrance Plaza.

GREAT BRITAIN—a sculpture by Dame Barbara Hep-  
worth for the box tier of the Concert Hall.

INDIA—20 specially designed planters for the Grand Foy-  
er, Hall of Nations and Hall of State.

IRAN—two identical silk and wool rugs especially de-  
signed for the South Lounge of the Opera House.

IRELAND—Waterford crystal chandelier with four  
matching sconces for South Lounge of the Opera House.

ISRAEL—artworks and complete furnishings for the  
Concert Hall lounge.

ITALY—all the marble for the exterior and interior of  
the building, cut to specifications.

JAPAN—the Opera House stage curtain, Bicentennial  
gift to complete the Terrace Theater.

LESOTHO—a mohair tapestry.

LUXEMBOURG—sculpture by Lucien Wercollier for the  
box tier of the Concert Hall.

MALAYSIA—shadow puppets from Ramayana epics.

MEXICO—two tapestries by Leonardo Nierman for the  
box tier of the Eisenhower Theater.

MOROCCO—black and white wool rugs for the Roof  
Terrace Galleries.

NORWAY—11 crystal chandeliers for the Concert Hall.

PAKISTAN—two Bokhara rugs.

PORTUGAL—planters created from ceramic tiles de-  
signed by Mario da Silva, South Gallery.

SPAIN—two tapestries reproduced from original paint-  
ings by Goya for exhibition in the South Lounge of the  
Opera House and sculpture of Don Quixote by Aurelio  
Teno for the East Lawn.

SRI LANKA—two handcrafted standing brass oil lamps.

SWEDEN—18 crystal chandeliers, Grand Foyer.

SWITZERLAND—a sculpture by Willy Weber for the  
Concert Hall lobby.

THAILAND—Thai silk for furnishings.

TUNISIA—reproduction of a 3rd century mosaic.

TURKEY—four porcelain vases designed by Professor  
Muhsin Demironat.

YUGOSLAVIA—tapestries by Jagoda Buic and Matefa  
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SUNDAY

MONDAY

TUESDAY

WEDNESDAY

# June Performance Schedule

AFI—American Film Institute / CH—Concert Hall / ET—Eisenhower Theater / MTL—Musical Theatre Lab  
 NT—National Theater / OH—Opera House / TT—Terrace Theater


OH—1:30 & 7:30 STUTTGART BALLET <i>Romeo and Juliet</i> TT—5:00 THEATRE CHAMBER PLAYERS directed by Leon Fleisher/Dina Kosten CH—8:30 LOU RAWLS	ET—7:30 HOME & BEAUTY TT—8:30 THEATRE CHAMBER PLAYERS Repeat of June 3 program	TT—7:00 LATIN AMERICAN FESTIVAL Grupo PAU-Brasil ET—7:30 HOME & BEAUTY OH—8:00 STUTTGART BALLET <i>Orpheus</i> MTL—8:30 LATIN AMERICAN FESTIVAL Factory Theatre Lab	CH—1:00 ORGAN DEMONSTRATION TT—2:00 & 8:00 LATIN AMERICAN FESTIVAL Grupo PAU-Brasil MTL—2:00 & 8:30 LATIN AMERICAN FESTIVAL Factory Theatre Lab ET—7:30 HOME & BEAUTY OH—8:00 STUTTGART BALLET <i>Concerto for Flute and Harp, Return to the Strange Land, Initials R.B.M.E.</i>
3	4	5	6
OH—1:30 & 7:30 STUTTGART BALLET <i>Lady of the Camellias</i> TT—2:00 & 8:00 LATIN AMERICAN FESTIVAL Grupo Ictus MTL—7:00 LATIN AMERICAN FESTIVAL Teatro Unam	MTL—2:00 & 8:00 LATIN AMERICAN FESTIVAL Teatro Unam ET—7:30 HOME & BEAUTY	ET—7:30 HOME & BEAUTY	CH—1:00 ORGAN DEMONSTRATION ET—7:30 HOME & BEAUTY
10	11	12	13
CH—8:30 JULIO IGLASIAS in Concert	ET—7:30 HOME & BEAUTY	ET—7:30 HOME & BEAUTY OH—8:00 BALLE NACIONAL DE CUBA <i>Les Sylphides, Canto Vital, Tarde en la Siesta, Rara Avis, Remembranza</i>	CH—1:00 ORGAN DEMONSTRATION ET—7:30 HOME & BEAUTY OH—8:00 BALLE NACIONAL DE CUBA <i>Les Sylphides, Canto Vital, Tarde en la Siesta, Rara Avis, Remembranza</i>
17	18	19	20
OH—1:30 BALLE NACIONAL DE CUBA <i>Prologue for a Tragedy, Pas de Quatre, Carmen</i> OH—7:30 BALLE NACIONAL DE CUBA <i>Prologue for a Tragedy, Canto Vital, Paso a Tres, Rara Avis, La Péri</i>	TT—7:00 STARS OF THE BALLET An Inside Look/Walter Terry with Alicia Alonso, guest ET—7:30 HOME & BEAUTY	ET—7:30 HOME & BEAUTY OH—8:00 BALLE NACIONAL DE CUBA <i>Swan Lake</i>	CH—1:00 ORGAN DEMONSTRATION ET—7:30 HOME & BEAUTY OH—8:00 BALLE NACIONAL DE CUBA <i>Giselle</i>
24	25	26	27

THURSDAY

FRIDAY

SATURDAY MAT

SATURDAY EVE

	ET—7:30 HOME & BEAUTY (preview) OH—8:00 STUTTGART BALLET <i>The Taming of the Shrew</i> CH—8:30 LOU RAWLS	ET—2:00 HOME & BEAUTY (preview) OH—2:00 STUTTGART BALLET <i>The Taming of the Shrew</i>	CH—7:00 & 10:30 LOU RAWLS ET—7:30 Rosemary Harris, Keith Baxter and Remak Ramsay starring in HOME & BEAUTY by W. Somerset Maugham directed by Jose Ferrer scenery by Oliver Smith costumes by Jane Greenwood lighting by Tom Skelton OH—8:00 STUTTGART BALLET <i>The Taming of the Shrew</i>
1	2	2	2
ET—10:30 NATIONAL TOWN MEETING AFI—12:00 SYMPOSIUM ET—2:00 & 7:30 HOME & BEAUTY OH—8:00 STUTTGART BALLET <i>Orpheus</i> TT—8:00 LATIN AMERICAN FESTIVAL Theatre d'Aujourd'Hui MTL—8:00 LATIN AMERICAN FESTIVAL Teatro de los Buenos Ayres	TT—2:00 & 8:00 LATIN AMERICAN FESTIVAL Theatre d'Aujourd'Hui ET—7:30 HOME & BEAUTY MTL—7:30 LATIN AMERICAN FESTIVAL Teatro de los Buenos Ayres OH—8:00 STUTTGART BALLET <i>Orpheus</i>	MTL—12:00 LATIN AMERICAN FESTIVAL Teatro Taller de Colombia ET—2:00 HOME & BEAUTY OH—2:00 STUTTGART BALLET <i>Lady of the Camellias</i>	ET—7:30 HOME & BEAUTY OH—8:00 STUTTGART BALLET <i>Concerto for Flute and Harp, Return to the Strange Land, Initials R.B.M.E.</i> TT—8:00 LATIN AMERICAN FESTIVAL Grupo Ictus
7	8	9	9
ET—10:30 NATIONAL TOWN MEETING AFI—12:00 SYMPOSIUM ET—2:00 & 7:30 HOME & BEAUTY	ET—7:30 HOME & BEAUTY	ET—2:00 HOME & BEAUTY	ET—7:30 HOME & BEAUTY TT—8:45 FOREVER BETTY Betty Rhodes in Concert
14	15	16	16
ET—10:30 NATIONAL TOWN MEETING AFI—12:00 SYMPOSIUM ET—2:00 & 7:30 HOME & BEAUTY OH—8:00 BALLE NACIONAL DE CUBA <i>Prologue for a Tragedy, Pas de Quatre, Carmen</i>	ET—7:30 HOME & BEAUTY OH—8:00 BALLE NACIONAL DE CUBA <i>Swan Lake</i>	ET—2:00 HOME & BEAUTY OH—2:00 BALLE NACIONAL DE CUBA <i>Swan Lake</i>	ET—7:30 HOME & BEAUTY OH—8:00 BALLE NACIONAL DE CUBA <i>Swan Lake</i>
21	22	23	23
ET—10:30 NATIONAL TOWN MEETING AFI—12:00 SYMPOSIUM ET—2:00 & 7:30 HOME & BEAUTY OH—8:00 BALLE NACIONAL DE CUBA <i>El Gijje, Leda and the Swan, Spartacus pas de deux, Time Out of Mind, Swan Lake pas de deux</i>	ET—7:30 HOME & BEAUTY OH—8:00 BALLE NACIONAL DE CUBA <i>Blood Wedding, La Fille Mal Gardée</i>	ET—2:00 HOME & BEAUTY OH—2:00 BALLE NACIONAL DE CUBA <i>Giselle</i>	ET—7:30 HOME & BEAUTY OH—8:00 BALLE NACIONAL DE CUBA <i>El Gijje, Leda and the Swan, Pas de Quatre, Song for a Strange Flower, Time Out of Mind, La Péri</i>
28	29	30	30

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

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