

FRIENDSCRIPT

Spring 2012

Read *FriendScript* online at kennedy-center.org/support/volunteers/fscript.pdf

Why Volunteer Badges?

Magnetic Badges Allow for Easy Accessorizing!

By Kelly Snavelly

As the distribution of the new Friends of the Kennedy Center badges wraps up, it is a great time to reflect on five reasons why these small, plastic, nicely colored rectangles with a name in the middle are a necessity for any volunteer organization.



- 1 Visitors will be able to recognize Friends and seek them out for help.
- 2 Personalized name badges offer a level of accountability, letting staff and visitors identify volunteers more easily so that they can share concerns or compliments by specific name to Friends management. The Friends official logo also appears on the new badge!
- 3 Name badges offer a degree of dignity. (Let's admit it, they look pretty spiffy!)
- 4 The magnet backing allows Friends to wear the badge without interfering with the Kennedy Center Security ID.
- 5 Name badges offer a sense of affinity. (They tell the world you belong to the best volunteer organization around!)

While we love the fact that the new volunteer badges are magnetic and don't leave holes in clothing like pins or cover up the Kennedy Center Security Badges, please make sure you don't place the badges right next to hotel key cards or credit cards as it might cause the card to deactivate.

Wear your new Friends volunteer badges with pride!

Great News!

Rivers Restaurant and Mickey's Backstage Bar and Lounge is proud to announce a 10% discount on all food and drinks to all Friends of the Kennedy Center volunteers with your Kennedy Center ID.

In case you don't know Mickey, he is the Vice President of Production at the Kennedy Center and loves the Friends.

Volunteers Working in the Wings

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THE OFFICIAL NEWSLETTER OF
THE FRIENDS OF THE KENNEDY CENTER VOLUNTEER PROGRAM

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LETTER FROM THE MANAGER

Friends Leadership in 2012

*Our Outreach Theme
"Celebrating and Connecting
Generational Cultures through Arts
Volunteerism" is here to stay!*

Since the inception of the Volunteer Advisory Committee (VAC) in 1987, the quality of leadership among the Friends who have served on it has been truly remarkable. That this group continues to be so exceptional well into the 21st century speaks to our outreach theme, "Celebrating and Connecting Generational Cultures through Arts Volunteerism." More diverse than ever, members aged 22 to 95 (generational cultures spanning from the Millennials to the Greatest Generation!) come together at the Kennedy Center as Friends because of their love for the arts and volunteer side by side, always working to achieve ever more.

An excellent example of this can be found in the relationship that fellow Sunday morning shift leaders Leslie Myers and Ernie Hiltz enjoy. Leslie says that Ernie's encouragement, mentorship, and wise counsel gave her the confidence to become more involved in the program, and indeed she was recently elected VAC chairman for 2012. Leslie and three other members of the committee - Katie Garland, Lounges; Audrey Sosa, Retail Operations; and Nawal Ziyadeh, Visitors Center - are part of Generation X and the Millennials, making this year's VAC the "youngest" ever in the history of the Friends.

Leslie recently shared her thoughts on being elected to the highest office in the Friends program: "I am honored to be a part of the Volunteer Advisory Committee. I have some big shoes to fill, since we've had wonderful chairs in the past, but we have a great group of people and I think we will be able to get a lot accomplished this year. I'm excited to work with everyone and I hope that we will be able to make the Friends proud of us."

Her comments mirror the importance of strong leadership over the years and the extraordinary influence the Friends have on each other from all generations.

Brooks Boeke

The VAC Welcomes Four New Members

By Marilyn J. Schoon

The 2012 Volunteer Advisory Committee (VAC) has welcomed four new members: **Linda DeRamus**, representing Washington National Opera (WNO); **Katie Garland**, Lounges; **Vivian Lock**, Administration; and **Audrey Sosa**, Retail Operations.

Linda DeRamus works two shifts for WNO. Monday finds her in the Costume Studio and on Tuesday or Wednesday she works with Artistic and Music Administration. Linda became a Friends volunteer last summer as part of the affiliation of WNO with the Kennedy Center. She had been an Opera volunteer since 1995, working in the Costume Studio, as a docent in the education programs, and in Artistic Administration.

Linda is retired from the Federal government, where she handled contracts for a branch of the Department of the Interior. She also advised and taught other people who were working on similar kinds of contracts.

Helping make the Opera's transition into the Kennedy Center as smooth as possible is her goal. She also added, "This affiliation has surely been a big job for **Brooks** and **Kali**, and I appreciate their enthusiasm and their welcoming attitude toward the Opera volunteers."

Katie Garland joined the Friends in 2009 and is a Gift Shop volunteer on Tuesday evenings. She is also a lounge volunteer, which led to her accepting the position on the VAC as the Lounges representative. Outside the Kennedy Center, she is a mathematical statistician at the U.S. Census Bureau.

Vivian Lock, representing Administration, is a **Millennium Stage** multimedia broadcaster on Mondays, 4–7:30 p.m. She became a Friends volunteer

in 2007. Teaching in higher education and creating distance education courses dovetail nicely with her Friends volunteer work.

During her term, Vivian wants to learn how she can best liaise with the VAC and the volunteer members she represents: general admin support, patron data specialists, *Playbill* archives, web researchers, and multimedia broadcasters. She also wants to learn about each of these departments and maintain communication to keep volunteers up to date. Lastly, she wants to find ways to highlight Administration and the volunteers who contribute their valuable time quietly behind the scenes. Vivian says, "I am honored to represent Administration on the VAC and welcome

this special opportunity to contribute to the Friends."

Representing Retail Operations is **Audrey Sosa**, a Gift Shop volunteer on Thursday afternoons. She became a Friend in 2009 after attending a performance of the NSO and seeing an advertisement in *Playbill* for the Friends. She decided that volunteering for the arts would be the perfect way to help others and fulfill the need of serving.

Audrey is a psychologist, but in 2007 she decided to open her own business as a jewelry designer. Being in the Gift Shop every week has had a huge impact on her life. She has learned a lot and developed new skills. She considers being a VAC member a privilege, and her main goal is to represent all of the Gift Shop volunteers, acting as the liaison between Shops management and the Friends.

Please join the other members of the VAC in welcoming these new representatives.

THE VAC VETERANS

Bob Bahr: Outreach

Beverly Bascomb: WPAS

Tricia Callahan: FriendScript

Yvette Choban: At Large

Leslie Myers: Tours

Mark Raisher: Education

Marilyn Schoon: Archivist

Carmen Stull: NSO Women's Committee

Nawal Ziyadeh: Visitors Center

NEW VAC MEMBERS

Linda DeRamus: WNO

Katie Garland: Lounges

Vivian Lock: Administration

Audrey Sosa: Retail Operations

A Hearty **WELCOME** to the 2012 Spring Class of Friends!

Sherrie Abramowitz

Yasemin Erdinc

Carol J. Mayberry

Ashlee Prevette

Kevin Baker

Ryan Gallagher

Orlean C. Mazhandu

Shannon Rogers

Robert Barshay

Sheryl Gelman

Marshall McBeth

Jeanne Sobel

Carole Berman

Margaret Harrison

David Mead

Joyce M. Solomon

Boris Brailovsky

Adriana Ion

Shirley Moyer

Thomas Still

Sylvia Brown

Sandra Johnson

Rose Mary Padberg

Kathryn Truex

Deborah Cureton

Sadia Kissoon

Sandra Pezzoli

and

Cynthia Duquette

Lori Lerman

Stacey Porter

James P. Wallingford



Look Both Ways: Volunteers Crossing!

May 6–12, 2012 **By Kelly Snavely**

The Friends office is in the last days of recruiting volunteers for the Kennedy Center’s upcoming *Look Both Ways: Street Arts Across America* festival, part of the Rubenstein Arts Access Program.

During the week of May 6 through 12, the streets of Washington, D.C. will come alive as performers take to their asphalt stage and bring the arts into the community at large. After kicking off on Sunday at **Eastern Market** and **Half Street Fairgrounds**, the festival will travel to **Woodrow Wilson Plaza** for two days before moving to **Farragut Square** on Wednesday, Thursday and Friday. The **Old Post Office** and **Yards Park** will respectively play host to the festival as it wraps up Friday night

Approximately 85 volunteers will assist with Look Both Ways!

and Saturday. There will also be performances at the Center on the Millennium Stage Sunday through Thursday.

Look Both Ways could not be complete without its very own team of dedicated volunteers working as Info Floaters, Crowd Managers, Artist Handlers, and Workshop Helpers. Volunteers are still needed, especially Saturday, May 12. Please join the team and share the Center’s commitment to making the performing arts accessible to all!

Tim says the feedback from audiences has all been positive, “They love it!”

Audiences Rave About New Millennium Stages

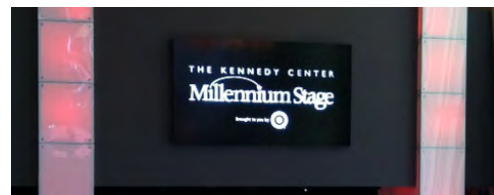
By Tricia Callahan

Over the last few months, you may have noticed construction underway in the Grand Foyer. At last, in late February, it was complete and the new **Millennium Stages** were inaugurated.

Tim Prestridge, Performing Arts for Everyone (P.A.F.E.) Manager, says both stages underwent a complete and extensive renovation, from lighting and sound (that was done a few months ago) to the recent facade changes that integrate better within the Grand Foyer setting. From new white Plexiglas tow-

ers (fitted with LED lights that can be adjusted to fit the mood), to a big overhead screen that provides new and interesting multimedia integration possibilities, to the new stages (that tilt forward slightly) to provide better sightlines, all the physical elements behind the renovation were designed to give the audience a more fulfilling experience each evening at 6 p.m. eastern time.

Tim says the feedback from audiences has all been positive, “They love it!”



Multimedia Broadcasters 2012

Mitra Arthur, Christopher Bulbulia, Gary Cooper, Bradley Forder, Austin Grace, Catherine Hanks, JM Hemsley, Michael Herrick, Constance Hyberg, Lewis Levenberg, Vivian Lock (shift leader,) John Lucio, Cynthia Miller, Nick Olson, Terrell Rose, and Emma Strauss

2nd Annual Multimedia Broadcasters Gathering April 19 was Great Fun!



Cooki Collinet–VIC Friend

A Washington DC Experience By Kathi Smith

If someone wrote a book about the backgrounds of the **Friends**, two full chapters would have to be devoted to **Cooki Collinet** (real name **Louise**). She has certainly “been there and done that.” Starting from her hometown in Bucks County, PA, her interests have focused on politics, women, and children’s issues, and, of course, the arts. Cooki attended **Penn State University** before looking for a “whole new change of scenery.” After graduation, she moved to Huntsville, AL where she went to work as an administrative assistant for **Boeing**. From there, she went to Washington, DC and worked on a subcommittee for Indian Education followed by a position as administrative assistant to the Vice President of **Textron**. While at **Textron**, she received an invitation to the opening of the **Kennedy Center!**

In the early 70s, Cooki left the political scene of Washington behind and headed for Jamaica, where she worked for **Verney House Resort** in Montego Bay. After some fun in the sun, it was back to politics but this time local in Atlanta, GA. She became an administrative assistant to Mayor **Maynard Jackson**. This road led her to **Jimmy Carter’s** campaign and she soon found herself back in DC as part of the Carter Administration where her first position was as an assistant director for the new President’s Inauguration. She describes it as a “huge job that required her to work to her fullest capacity.” She has far too many stories to share here but

says that in the end it was a “very rewarding experience.” One of many highlights included presidential box seats for **Kennedy Center** performances! In the next four years she also worked for the **US Information Agency**.



In 1980, Cooki married African broadcast legend Georges Collinet, a native of Cameroon and one of the best-known and best-loved broadcasters on the African continent.

In 1980, Cooki married African broadcast legend **Georges Collinet**. Georges is a native of Cameroon in West Africa and one of the best-known and best-loved broadcasters on the African continent. Based in the U.S. for more than 25 years, Georges’s French and English language music programs, broadcast to Africa via the **Voice of America**, have entertained millions of devoted fans. Cooki says “he has a voice that comes from God.”

During the 1980s Cooki’s love for politics and the arts intersected when, after studying and working as a photographer for eight years, she went to work for the **Barbra Streisand Foundation**. She worked from Washington during the planning of Ms. Streisand’s *One Voice* concert which raised money for women’s issues. She is now committed to volunteerism, recognizing its contribution to society at large. She also volunteers at the **White House** in the Presidential Correspondence Office and confirmed that the **President** does indeed read 10 letters a day from citizens around the country.

You can find Cooki at the **VIC** on Tuesdays from 10 to 2 p.m. We are fortunate to have Cooki as a Friend!

Why I Volunteer in the Arts

By Andrew Jones, Shift Leader Gift Shops Wednesday Evenings

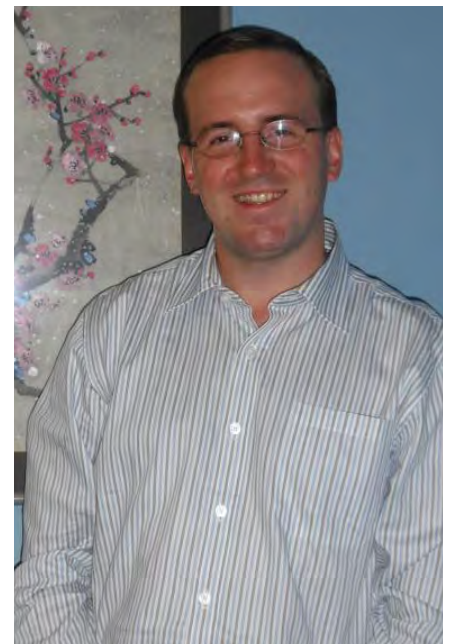
“I specifically chose to volunteer at the Kennedy Center because programs like the Millennium Stage, Performing Arts for Everyone, and MyTix represent just how hard the Kennedy Center works to make the arts accessible and affordable for everyone!”

Growing up, I participated in many forms of the arts. I played the piano, violin, and bassoon. I took ballet lessons. I also performed in numerous plays and musicals. The arts were an essential part of my life. As college came and classes and other activities took up more of my time, my participation in the arts came to an end, though the passion never left me.

Volunteering in the arts at the **Kennedy**

Center is my way of giving back to a community that meant so much to me as I was growing up, and still means a lot to me.

I specifically chose to volunteer at the **Kennedy Center** because programs like the **Millennium Stage**, **Performing Arts for Everyone**, and **MyTix** represent just how hard the **Kennedy Center** works to make the arts accessible and affordable for everyone!



With Gratitude

Knuffle Bunny Learns Some Arabic for Trip to Bahrain!

International Outreach Continues for Bi-Lingual Volunteers!

When Production Manager Deirdre Kelly Lavrakas asked us for Arabic speakers for *Knuffle Bunny*, we were confident we would find just the right fit. And we did! The Friends Festival/Event team of volunteers has 30 volunteers who speak the language, resulting from their participation in *ARABESQUE: Arts of the Arab World* held at the Center in March 2009! Daad

joined the group after attending the festival, in part because she was inspired by both the festival and the fabulous volunteers.

George Khatchadourin [husband of Friend Marie Khatchadourin] also taught the *Knuffle Bunny* Arabic language classes.

Thank you to both for adding such a nice touch to the performers' experience at the Kennedy Center.

Reflections on My *Knuffle Bunny* Experience

By Daad Pierce, Festival/Event Volunteer

When I read the e-mail soliciting volunteers for an Arabic speaker to help with a children's play, I thought the play's dialogue included some Arabic script and the volunteer would be helping the performers to correctly pronounce those words. Needless to say, I was surprised when I learned I would be giving a couple of Arabic classes to a group of actors and actresses traveling to Bahrain to perform *Knuffle Bunny* at a Manama Fort.



Though I think the traveling cast would have done fine

without their Arabic classes, I am hoping the essential phrases they learned will enhance their experience. I know their hosts will be flattered they took the time to learn a little bit of the local language.

I spent an hour on two different days with the traveling cast. Starting with an overview of the politics and culture of Bahrain, we then dove into language learning, emphasizing greetings, essential travel phrases, and food (including tackling allergies and what we eat or do not eat). With their inherent skills as actors, my class participants did amazingly well at tackling a very difficult language and were putting sentences together by the end of the second hour.

I am on the lookout for good reviews of the performances in Bahrain as well as praise for the actors' Arabic language skills. Two hours well spent.

Thank You Friends *DTH Auditions went smoothly because of YOU!*

The volunteers were AMAZING, and without them, the day would not have gone nearly as smoothly as it did. We are appreciative of the care and time each individual did to assist students with the registration process (which included check in, photos, and general processing).

Thank you for helping us assemble such an amazing team as quickly as you did.

Sincerely,
Jeanette McCune Assistant Director,
Teacher and School Programs
Community Partnerships
Education Department

Costume Studio Volunteers Rock!

"I just want to say that our volunteers have been doing stellar work supporting the effort to get the Nabucco costumes completed. They are working extra hours and taking on more complex tasks—helping to assemble hats, cutting out leather rectangles for armor decoration, not to mention endless ironing of linen yardage for veils and those ever present labels.

I say it all the time, but we really could not get it done without them!"

**Marsha M. LeBoeuf, Costume Director
Washington National Opera**

Our Costume Studio Friends

Maria Teresa Borello, Sara Fuller, Betsy Graves (shift leader), Gail Kletch, Julie Morris, Christa Opp, Nancy Schrider, and Margareta Williams

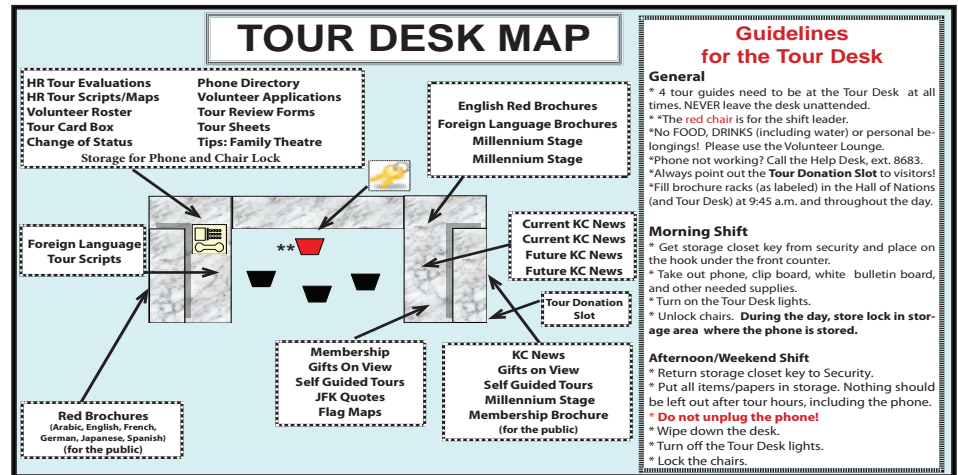
What's this...a Treasure Map?

No, it is a map for the Tour Desk By Leslie A. Myers, Tour Guide VAC Representative

It has been exciting giving tours from our new tour desk! Many patrons have commented on the newly renovated A Level and are extremely pleased with the results. Our new tour desk is roomy with plenty of space to maintain an organized area.

To achieve maximum efficiency, we have a new Tour Desk Map, laminated and found on the clip board. This map indicates where everything is placed and provides a means of uniformity between the various tour shifts. If a patron asks where a certain brochure or script is located, a guide will quickly review the tour map and find it easily.

The map also contains Guidelines for the Tour desk. One guideline informs us that four guides need to be at the Tour desk at all times and that the desk should **NEVER** be left unattended. Also, remember that **NO** food or drinks should be at



the desk and paperwork should be kept to a minimum in order to portray an image of professionalism. Also, remember the tour desk chairs should be locked at the end of every shift and all items (including the phone) should be placed in the desk

per the location on the tour desk map.

Let's plan to follow these efficient and effective guidelines; it will help us to all stay on the same page, thus alleviating any confusing or embarrassing situations. Thanks everyone and happy touring!

HR Tour Maps Are Here!

Maps of Offices #1 Request on HR Tour Evaluations

By Kelly Snavelly

New employees are grateful for the **HR Tour** they receive during their first week at the Kennedy Center, given by one of our **HR Tour guides**.

Implemented in 2006, these tours are an excellent way to introduce new staff to the Kennedy Center and the Friends. Every tour ends with a request for feedback by completing an evaluation. What is their number #1 request? Maps of the administration offices!

Well, the new employees wandering lost through the splendid but sometimes rather confusing halls, corridors, and passageways of the Kennedy Center have had their pleas for help met. HR Tour Guides can now offer newcomers three-page booklets, which contain nicely labeled maps of the 1st, 2nd, and 3rd floor administrative offices that surround the Eisenhower Theater, as well as a partial map of the A Level.

While not a complete rendering of the Kennedy Center, it is our hope that this initial attempt at cartography can help ease the nerves of new employees as they try to navigate through their first few weeks here.

New employees are grateful for the HR Tour they receive during their first week at the Kennedy Center, given by one of our HR Tour guides.

HR Tour Guides 2012

Frank Adamson, Allan Broehl, Adrienne Cannon, Howard Erdrich, Patricia Good, Madeline Greene, Rebecca Grier, Barbara Higgins, Inge Keenan, Grace Krumwiede, Wayne Krumwiede, Maria Limarzi, Susan Massa, Judith McManus-Murray, Jean Oliver, Dolores Potosnak, Maureen Ribble, Debra Simon, Frances Sloan, Margaret Susank, Claire Tozier, Sandra Weiswasser, and Barbara Yost

Honored to Be Fellows *David Crook and Miriam Aiken*

By Denise C. Bealin

For Dave Crook, being a Kennedy Center Fellow is “an opportunity unlike any other. It’s a chance to grow as a professional and learn from some of the best minds in the business.”

And Dave might know a little better than most. “My last five years have been spent at the Kennedy Center,” he laughs. As a sound technician for the Millennium Stage and the KC Jazz Club, as well as special events, “I was actually given years to experience what the DeVos Institute could offer. I became familiar with the lectures and classes. Before I was officially a Fellow, I often found myself discussing the principles and ideas of these lectures with others in the building.”

Born in Mississippi, Dave spent most of his childhood in Reno, Nevada. When he was ready for high school, he and his mother moved to Maryland. He’s been in the D.C. area since.

Like so many Fellows — and Friends, Dave’s passion for the arts began at home. “I grew up with a father that was a musician and a mother that loved music and art. I studied music throughout grade school, and then majored in music recording in college.” There, his interest expanded. It began with music, “but I’ve since branched into dance—not performing, of course!—photography, woodworking, and theater.” And, of course, he’s met many Friends. “I’ve worked hard to make sure the events that honor our volunteers are as special as can be. They’re amazing and dedicated people!”

Dave notes that “collaboration with the other Fellows is by far the most amazing and gratifying part of my year.” And he will take the broader institutional training he has received into



Dave Crook

“I’ve worked hard to make sure the events that honor our volunteers are as special as can be. They’re amazing and dedicated people!”

his future. “I have a desire to work with as many complex and diverse projects as I can. A future with a multi-disciplinary institution would be ideal.”

“Attending lectures,” explains Miriam Aiken, another 2011–2012 Fellow, “being immersed. Hearing directly from Michael Kaiser—an opportunity in and of itself! It’s the best of the best.”

Miriam grew up in Toronto. By the time she entered high school, the arts were a personal passion although she eventually gravitated towards film. “With film, I saw how impactful cinematography can be in conjunction with amazing music, story, and actors.” After completing a degree in Arts Administration at Montreal’s Concordia University, Miriam secured an internship in the Development office at the Toronto International Film Festival Group. A full-time stint at the Stratford Shakespeare Festival was next, before the Film Festival lured Miriam back to raise funds. Her current position is with Arts Umbrella in Vancouver, British Columbia which brings visual and performing arts experiences to children of all ages.

Miriam now has her sights set on a larger role within an arts organization. “The Fellowship program has broadened my thinking. Before, my experience was Development-centric. It had to be! But I can now see how different parts of an organization—like the volunteers – work together to fulfill the mission. And I’ve been really impressed with the Friends at events like *Opera in the Outfield*. So many organizations would not be around if we didn’t have volunteers.

This Fellowship will help me move to the next level and I am so appreciative.”



Miriam Aiken

“I can now see how different parts of an organization—like volunteers—work together to fulfill the mission. And I’ve been really impressed with the Friends!”

Meet Beatrice Moss

Utilizing Beatrice’s Skills on FriendScript this Spring! By Kelly Snavely

Hailing from Winston-Salem, NC, Beatrice Moss first came to the Kennedy Center last fall as an intern in the Multimedia Department. A graduate of the University of North Carolina at Chapel Hill, Beatrice worked on the Design desk for the university newspaper, *The Daily Tar Heel*.



Now the graphic design intern at the Kennedy Center, Beatrice Moss is utilizing her skills by putting some finishing touches on

FriendScript with her skills in Adobe® InDesign®. Beatrice says about the Friends: “When I was an intern in the Multimedia Department, I worked with volunteers to film the Millennium Stage shows. That gave me an idea of how important the Friends are to the Kennedy Center. I think *FriendScript* is a great way to honor the volunteers and share the many things that they do at the Kennedy Center.”

We feel extremely lucky to have her help on this publication this spring. Thank you Beatrice!

New Organ Strikes a Note of Thanks to Kennedy Center Chairman

By Kelly Snavely

Kennedy Center Chairman David M. Rubenstein's generosity is legendary. As the largest single donor in Kennedy Center history, he has underwritten numerous performances, programs, and events. Now he has come forward once again to underwrite a new organ for the Concert Hall.

"I can think of no more fitting way to celebrate the Kennedy Center's 40th anniversary and the National Symphony Orchestra's 80th," remarked Mr. Rubenstein. "It is my hope that the new organ will enrich concert life not only for the NSO, but for all of Washington musical groups for decades to come."

Casavant Frères of St-Hyacinth, Quebec, one of the oldest continuing names in the world of organ building has been selected as the supplier. The new organ will have 85 ranks of pipes, four manuals, and pedal. The 5,000 pipes range from the size of a pencil to more than 30 feet in length. A new organ façade is being designed, and the front pipes will offer a silver-toned hue

“ I can think of no more fitting way to celebrate the Kennedy Center's 40th anniversary and the National Symphony Orchestra's 80th. ”
—David M. Rubenstein

to patrons. Other organ pipes will consist of a variety of metals—including tin, zinc, and lead—as well as poplar and oak.

One of the remarkable features of this organ will be the "Filene Stop," which will be comprised of 61 pipes from the old instrument, commemorating the generosity and original contribution of Catherine Filene Shouse, who pledged the contribution in 1963. (The organ wasn't installed until 1972.)

With installation anticipated to begin this summer, it is only a matter of time until the generosity that characterizes Mr. Rubenstein will be music to the ears of our patrons!

Ankush Kumar Bahl, NSO Assistant Conductor Brings Music Across the Generations

by Adrienne G. Cannon

"When I was very young, my mother tells me that I didn't just wave my hands around aimlessly when I heard music. I tapped and clapped to the beat," relates Ankush Kumar Bahl, who was appointed Assistant Conductor of the National Symphony Orchestra in April 2011. Maestro Bahl continues, "For my mother, this translated into starting me on drum lessons at age 4." But that was still not enough for Ankush and he quickly informed her that he wanted to play "notes with pitches" and not just rhythms. And so began his career as a musician—as he studied various instruments and quickly mastered violin, French horn, and piano techniques.

When he was in the last year of his undergraduate studies, he took a class in conducting, a fortuitous choice as his teacher was well-trained and gave him lots of opportunity to refine his skills. His parents wanted him to pursue his education at all costs, and a career in music was never seriously considered. So after high school when he entered the University of California at Berkeley, he followed a double major of music and rhetoric with the goal of attending law school. The training in rhetoric, which included philosophy and motivational skills, put him in touch with his musical soul. He learned to convey his message, verbally, and ultimately, with his baton and the orchestra in front of him.

He now felt he could follow his real love and continue his education in music. He was accepted by the Manhattan School of Music and pursued a curriculum that included conducting lessons, conducting a full orchestra, and preparing and presenting scripts for educational outreach programs. He earned his

Master's degree after training with the great maestros of the music world, including Zdenek Macal, Sir Colon Davis, Sergiu Comissiona, Joanne Falletta, and Julius Rudel. But it was a conducting seminar with Kurt Masur that set him on his way to the highest levels in the professional world of conducting. "You should be conducting professional orchestras," said Maestro Masur. With Masur as his advocate and mentor, he began the interview process for the position of Assistant Conductor of the NSO.

He began his tenure by conducting the season preview concert last June and one of the annual two weeks of Young People's Concerts in October. In May 2012, he will be serving as cover conductor for Christoph Eschenbach. In January 2012, he conducted the Orchestra as they presented multiple programs locally in Columbia Heights, DC, under the community engagement program.

Though he lives in New York City, he will commute to Washington to fulfill his NSO commitment, and become an international jet-setter, too—flying to France to conduct the National Opera Orchestre de Nancy and also serve as an assistant conductor with the Orchestre National de France.

Maestro Bahl loves to perform for all music lovers. The mature and well-versed audiences are a delight to him as he plays to those who are able to appreciate the repertoire. But he especially enjoys bringing his youthful manner and experience to making music relevant and attractive to the younger generation. He is most happy when he can share the talent and artistry of the NSO with all generations.....with his eye on the youngest.

View from the VAC

By Leslie A. Myers, 2012 VAC Chairman

It is a true privilege to be the new Chair of the Volunteer Advisory Committee. It is a great honor for me; I am excited with the leadership position as you are an amazing group of individuals. From our initial VAC meeting, we have been productive crew; full of enthusiasm and energy. This group is inspired to our very best for the organization we are all here to serve.

From my first tour with Bob Bahr (VAC Outreach and 2007/2008 VAC Chair), I realized this was the area where my passion for volunteering would be nurtured and grow. Bob gave such an amazing tour that I realized how much the Kennedy Center has to offer and I wanted so much to be a part of it. Barbara Higgins (2005/2006 VAC Chair) led my volunteer orientation and made me feel comfortable with the Center and answered all my questions. I will never forget my first orientation meeting; Brooks Boeke knew my name (even though there were many people there); this made me feel extremely welcomed and a valuable member of the

volunteer group.

Many individuals have been a part of my growth and maturation at the Kennedy Center. However, there is one person who has meant the most to me and has become my mentor. This person is Ernie Hiltz (1999/2000 VAC Chair).

There is one person who has meant the most to me and has become my mentor. This person is Ernie Hiltz.

Without Ernie's encouragement, I am sure my Kennedy Center experiences would have taken the path most traveled.

Ernie was shift leader when I joined Sunday tours. All members of the team revered and respected him tremendously (as we still do) and he was an excellent leader for us all. Ernie provided me with tips to memorize the lengthy tour script and took me on practice tours to get

me ready for my evaluation. Ernie built my confidence that was needed to pass the test, allowing me the opportunity to become an official tour guide.

At this point in our volunteer careers, Ernie, Brian Kolstad, and I are shift leaders for Sunday Tours. I share an extremely important task with the man that has been my inspiration and mentor since my first day as a volunteer in 2005. It was Ernie's suggestion that I apply for the VAC and due to his encouragement and belief in me, I did! In 2011, I was the Tour Representative and Recording Secretary. In 2012, I am serving as Tour Representative and Chair.

Without the aforementioned individuals, I would not have reached for the stars, especially my wonderful inspiration, Ernie. Not only is he a true mentor, he is a cherished friend. Without Ernie's encouragement, I am sure my Kennedy Center experiences would have taken the path most traveled. I am looking forward to many more years with my Kennedy Center "Friends."

Why I Volunteer for the Arts

By Linda DeRamus, Washington National Opera VAC Representative

As fate would have it, the week I retired in 1995 was also the week that the then-Washington Opera held their annual orientation for new volunteers. I grew up in a household filled with music: opera, musicals, pop standards, and country. I had been subscribing to the Opera since the mid-80s, and wanted to volunteer, but didn't know exactly how I could be useful. One of the volunteer areas described at the orientation was the Costume Studio. I could at least sew buttons and hems—and the idea of all of those beautiful costumes really hit home. So I started going to our warehouse, then in Alexandria, every week. It housed the costume studio workroom, a large crafts and props department, and costume storage for dozens of operas the company owned. It was an exciting new world.

Since that time, I have worked in a lot of different volunteer areas. An especially rewarding one was the Education Department. We did year-long school programs helping students write and produce their own operas. We had a summer Opera Camp, where budding singers learned and performed operas especially written for children's voices. We served as docents in schools, preparing students to come to the Kennedy Center for Opera Look-Ins, featuring staged bits of our current productions, as well as demonstrations of theater magic—how stage lighting worked, how to make snow fall on stage, and how to make sounds like thunder.

The joy of this volunteer work was the reception by the students—enthusiastic, curious, and sometimes very sophisticated. Younger students were always open to new information. When we heard the older ones talk about opera as something "cool" rather than something "weird" we knew we had at least planted a seed.

My primary job now is in the Opera's Artistic and Music Administration Department. Our Director, Christina Schepplmann, is fluent in four languages, and conversant in still others. I transcribe her notes about singer auditions, performances she has reviewed, and potential artists into computer records that her office uses for program planning. Since her notes are in several languages and my foreign language skills are not in a league with hers, I tell her that working the "puzzles" she provides me is the best thing I do to keep my brain functioning.

I still work for the Costume Studio, and at times, for our *Young Artist Program*. I love learning what goes on behind the scenes to produce exciting, high-quality performances.

I grew up in Northern Virginia, and the Kennedy Center has long been a part of my life. I've been attending performances since it opened—opera, but also theater, the NSO, and jazz. I'm very excited to represent Washington National Opera on the VAC. I'm looking forward to learning more about the larger Kennedy Center organization, and helping however possible with the transition of WNO into the Friends fold.

VIC News Galore!

by Nawal Ziyadeh, VIC VAC Representative

Happy Spring, fellow VICs! As promised, this will be an exciting, busy year. First item, Brooks, Kali, Nisha Schendrikar, Jill Javier, and I are putting together the script for the VIC training video. If you are comfortable in front of the camera, please let one of us know. We are looking for extras.

Secondly, as you all know, the Friends office is determined to use the email communication system, but due to system issues we unfortunately have to try plan B. A **HOT NEWS** notebook has been placed at each of the VIC computer stations, which we are now working with IT to turn into an electronic format. Until then, continue to read the notebook at the beginning of each shift.

Next, thank you to the 99% of you

who have set up your password. For those on weekday/weeknight shifts, call the Helpdesk at ext. 8683 and ask for Gordon, Matt, or Adam for assistance. For weekend shifts: please visit a weekday shift from 10 a.m. to 6:30 p.m. or work with Friends Assistant Manager Kali Oliver at koliver@kennedy-center.org to coordinate getting your password assigned.

And, finally, we welcome three new shift leaders to the VIC team in 2012: Steve Beck is now co-leader with Barbara Gasque on Friday nights; Livia Laffey joins Susan Hamberger on Friday mornings; and Kathi Smith is the shift leader on Thursday afternoon. Kathi stepped in for Helena Openchowski, a Friend for 34 years who passed away last fall. Great to have you all on board!

Quick VIC Computer Tips!

1. Remember to **LOG OFF** at the end of your shift.
2. Do not **ADD** or **REMOVE** icons from the desktop.
3. Call The Help Desk x8683 with any computer related concerns.

To Our Lounge Friends in 2012!

By Katie Garland, Lounge VAC Representative

Hello Lounge Friends! My name is Katie Garland and I am excited to be the new Lounge representative on the Volunteer Advisory Committee. I wanted to introduce myself since I have not had the pleasure to work with all of you.

I moved to Washington, DC three years ago and have loved every minute of it. It is a lot different from Akron, Ohio, where I grew up and attended school. I am enjoying all of DC's monuments and landmarks—especially the Kennedy Center—and am grateful to be a part of something so iconic.

My friends know that if I am not touring DC or at work then I must be volunteering. To me, it is relaxing after a long day of work to come to a place where I can peruse retail items, listen to catchy tunes, and catch up with close friends. These are just a few of the reasons why I love coming to the Kennedy Center Gift Shop every Tuesday night.

I have enjoyed being a Lounge Friend, for it has given me the opportunity to meet new people and be exposed to new and exciting performances I would have not have chosen to attend. This past year I was able to see my very first opera and it was quite an experience. I am partial to musical theater but after volunteering, have



begun to acquire an appreciation for ballet.

I am excited about this wonderful opportunity to be more involved with the Friends and Kennedy Center. I hope throughout the year I will meet new Friends and con-

We welcome the following new Lounge Friends who joined the Friends from our Fall 2011 orientation.

An incredible 60% of this class responded to our recruitment call! Thank you!

Suzanne Abrams, Barbara Hansen, Gordon Hill (sub), Maria Kazanowski, Diane Munro, Marisa Pedro, Joli Provost, Charles Rademaker, Rosalie Tagonski and Jim Toronto

tinue to improve the lounge experience for both Members and the Friends who work in them. If you have any concerns or issues regarding the lounges, please feel free to contact me at kgcc05@yahoo.com.

New Palm Trees in the Top Tier Lounge!

Lounge Friends will water when on duty Friday nights!



Gift Shops VAC Friends = People + Arts

By Audrey Sosa, Retail Operations VAC Representative

My relationship with the arts started at an early age, when I was five years old. I played the piano and studied music for ten years in one of the best conservatories in Caracas, Venezuela, my home country. This experience was the beginning of my journey into the arts. Although I did not become a musician (I realized I was not the next Chopin), I continued enjoying music, attending concerts, theater, museums, and cultural events through different phases of my life. When I finished college, I decided I wanted to study something that allowed me to help others. I decided to study psychology. After I graduated, I worked as an industrial psychologist and volunteered in different organizations, which gave me the opportunity to fulfill my desire of giving something back to the community.



In 2007, I got married and moved to Washington, DC. It was a life-changing moment. I wanted to have my own schedule and be more creative, so I decided to put my psychology career aside and open my own business as a jewelry and accessories designer. Even though I was happy with the flexibility to create and express myself through jewelry, I missed the satisfaction of working as a volunteer. I spent two years exploring different options, because I knew whatever I chose had to be related to the arts.

One day, after attending a performance of the National Symphony Orchestra and seeing an advertisement to volunteer in my *Playbill*, I realized that joining the Friends would be the perfect formula for me: that is, People + Arts.

I have been a Friend since 2009. Working at the Gift Shop every Thursday has had a huge impact in my life. I have learned a lot and developed new skills as a trainer and shift leader. Now as the new VAC representative for Retail Operations, I am looking forward to representing the needs and concerns of the Friends in this area. I feel honored to work with such amazing people and being a part of an organization such as the Kennedy Center.

Education Support Continues to Grow in 2012

DeVos Utilizes Friends at the Watergate Too!

By Mark Raiser, Education/DeVos Institute VAC Representative

Education at the Kennedy Center continues to provide arts experiences for millions of people around the world, and because of changes in funding, it's increasingly dependent on the dedicated efforts and support of the Friends volunteers. In attempting to make the Friends volunteer assignments more personally rewarding and productive overall, the Education staff is organizing and managing the volunteer's administrative work assignments with consideration given to the interests, experience, and skill sets of approximately two dozen Education volunteers.

Some of the individual volunteers will be assigned to continuing, long-term education projects, such as archiving the Accessibility/VSA activity reports and education articles, as well as the creation and maintenance of Excel documents for business cards. Volunteers with specialized skills may find themselves translating education materials into foreign languages for local schools, or maintaining state report databases, which describe the Kennedy Center activities and participation by people in the 50 States plus Puerto Rico and D.C.

Friends are also sought to meet the ongoing administrative

needs of the DeVos Institute of Arts Management. Located at the Watergate complex, the Institute trains, supports, and empower arts managers and their boards locally, nationally, and internationally. Among the many DeVos activities which the Friends help support are the Regional and National Capacity Building

programs (e.g., seminars, online working groups), and the DeVos Institute Fellowship and Internship programs. Participation in both the Fellowship and Internship programs is highly competitive—each program attracts hundreds of applications annually from all over the world—and volunteers are regularly tasked to help manage the voluminous amount of application and program materials.

With Education volunteers receiving their assignments on a regular basis, both their knowledge and interest in their projects

can only continue to grow; they will also have more direct contact with the staff who supervise these projects. Additionally, with volunteers working on the same long-term assignments from week-to-week, the need for instructional assistance should be minimized, ultimately enhancing the quality and efficient completion of the work.

Friends who support the DeVos Institute are an independent volunteer group from the team of Education volunteers although the two groups frequently cross over and help both departments.

Mark Raiser represents both groups on the Friends Volunteer Advisory Committee.

The Return of a Friends Intern

Joy Gardiner on Staff with our friends in Accessibility

By Ada Ejiogu

The interns at the Kennedy Center provide needed support for various departments, and with some luck and the right fit, can end up as permanent staff members as well. Joy Gardiner is just such an intern. She recently landed a job with the VSA and Accessibility Department, which is part of the Center's Education Department.

Even though she left the Center after her Friends office internship, she still desired a full-time position. The perfect opportunity came in February 2012 when Joy was hired as Accessibility Coordinator, where she is responsible for addressing patrons' inquiries about the Center's accessibility accommodations, such as requests for sign language interpreters, audio-described performances, and closed-captioning services. Joy looks forward to providing these services for people with disabilities.

Joy grew up in Ohio and moved to DC after college in pursuit of a fellowship with a church in McLean, Virginia. She stayed in the area largely based on its many theaters. She loves the arts and has been in several community theater productions. Of all the arts institutions, she chose to come to the Kennedy Center because of its national and international focus and because of its variety of programs, education, and outreach. In the summer of 2009, she volunteered with the **Performing Arts for Everyone Millennium Stage** program where she researched and helped write the programs. Joy's passion for the arts compelled her to also volunteer with other events such as international festivals at the Center.

Her other duties as Accessibility Coordinator include supervising the **Experiential Education Initiative (EEI)** Internship, an innovative program designed to offer instruction and cultural arts experiences to individuals with intellectual disabilities. Each year, the program provides six motivated individuals hands-on internship opportunities to explore today's complex performing

arts environment. Joy is responsible for overseeing the whole process; from interviewing the candidates to managing their job placements at the Center, monitoring their progress, and ensuring that their experience is a success.

Joy will also help organize the LEAD annual conference, which takes place in August. LEAD is a professional network of performing arts administrators who are responsible for accessibility at their organizations and focused on expanding the breadth and scope of accessibility services and programming nationally and internationally. Joy is very excited to work at the Center and will learn more about its VSA and Accessibility Office where she now works after a recent merge of that office.

In her spare time, Joy doesn't stray far from the arts. She sings mezzo-soprano in her church choir and she ushers for local theaters in the area.

Welcome back, Joy!



Welcome back, Joy!

Joy was the Friends intern the fall of 2009. She worked on the NSO Opening Ball and the Honors (where she was a stand-in for Bruce Springsteen and escorted Carol Burnett).

She also assisted with auditions and rehearsals for entertainment at "Friends take Center Stage," the 2009 Volunteer Appreciation Gala.

Membership Minutes

By Mary Timaeus

Greetings from the Membership Office! We are thrilled to introduce you to our newest team members **Morgan Tucker**, Annual Giving Services Assistant Manager, and **Pamela Evers**, Membership Assistant Manager.

A Georgia native, Morgan Tucker obtained her undergraduate degree in Music Education from **Jacksonville State University** and is currently completing her **Masters in Arts Administration** at **Shenandoah University Conservatory**. Morgan has worked for the Kennedy Center Development Department for over a year and a half, first with Corporate & Foundation Relations and then with **Marie Mattson** as the Administrative Coordinator. Her passion for the arts was sparked when she began playing the flute

in her sixth grade band. When she is not



Pamela Evers and Morgan Tucker

working or attending performances such as *La Cage aux Folles*, Morgan spends her time with her closest friends and

beloved dog.

Pamela comes to us from the **Performing Arts for Everyone** office where she was the Fall 2011 intern, and then as Annual Giving Assistant. Originally from Palo Alto, California, she graduated in 2010 from **Yale University** with a degree in History. After teaching English in Austria for a year, Pamela returned to the United States to pursue a career in arts management. At the age of seven, Pamela attended her first dance class and has loved the arts ever since.

Both talented women are thrilled to continue cultivating their professional experience at the Kennedy Center. Please join us in welcoming Morgan Tucker and Pamela Evers.

Driving Miss...Diva?

By Lynn Trundle

From singers like Mirella Freni and Samuel Ramey and composers like Gian Carlo Menotti and Carlisle Floyd, to numerous conductors, set designers, and lighting directors, Gary Nooger, Shift Leader, and his team of 12 drivers have been close to them all. As close as the confines of a car.

Washington National Opera (WNO) has used volunteer drivers to pick up visiting artists from area airports and Union Station since the 1980s. Gary began driving in 1996, and a few years later became the driving scheduler. He receives a list of who is coming, when, and where from Joseph Hampton, WNO's Artists Services Manager, and assigns drivers based on availability.

Drivers deliver artists and their luggage—and sometimes assorted spouses and pets—to whatever hotel the artist has chosen. Artists and their accoutrements can be a tight fit—large-framed baritone Juan Pons arrived with his wife, who wasn't expected, and they and their luggage barely squeezed into Gary's car. If not everyone or everything fits into one car, two drivers are used.

Drivers come inside the hotel to ensure the artist's hotel reservation is in order. Artists then get themselves from their hotels to the WNO rehearsal space in Takoma, although drivers will take singers on necessary errands around town.

When the opera production ends, drivers return artists to their point of departure. Conversations during these rides can lead to more than just a driver/passenger relationship, since artists are interested in finding out about their drivers, and drivers know and love opera. One driver picked up Anja Kampe, the Sieglinde in *Die Walküre*, they hit it off, and now the two correspond. Some drivers request a favorite singer each time that person returns to WNO, and the recurring contact can lead to a



Gary is shift leader for the WNO drivers.

real friendship. One driver is a friend with soprano Elizabeth Futral.

Of course, it's not just singers who offer interesting chats; set and lighting designers have described how various artistic elements of a production are created. *La Rondine's* lighting director told Gary how the beautiful changing light effects were achieved in the closing scene by the seashore.

Sometimes it isn't even people who get driven—a singing stilt walker was

used in *Iphigénie en Tauride*. After the run, the singer was going to one city, and the very large stilts were going to another, so the stilts had their own driver to take them to Dulles Airport to be shipped.

Looking for tales of temperamental behavior from divas or divos? Look elsewhere—Gary said the artists he and his drivers have encountered were universally friendly and appreciated what the drivers do for them, especially since apparently few opera companies provide this service.

If this sounds like fun, you too could become a driver—Gary is looking for a few more. If interested, please contact Brooks in the Friends Office first and she will put you in touch with Gary. He'll contact you promptly with the next step!

“Go Team!” A Heartfelt Thanks From Mickey

By Adrienne G. Cannon

Mickey Berra, Vice President for Production sits in his office facing a white board that lists dates and commitments throughout the building. “I could not do any of this without my team,” he says. “Since I have been in this building I have worked with a group of people who are top professionals in their field. They enable the Center to be what it is and I want to give each and every one of them my grateful ‘thank you.’”

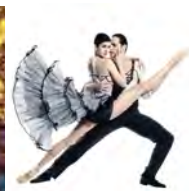
Mickey came to the Kennedy Center 40 years ago as a stage hand and, from that capacity up to his present position, has worked alongside the numerous staff backstage crews. They number nine in the Opera House, seven in the Eisenhower Theater, six in the Concert Hall, two in the Terrace Theater, one in the Theater Lab, one in the Family Theater, and three who tend to operations and maintenance in all of the theaters. There are also two staff heads of Wardrobe—one in the Opera House and one in the Eisenhower as well as production managers and coordinators. He recently welcomed three technical staff members from WNO.

Members of various unions—Local #22, the Stage Employees,

Local #772, Wardrobe workers, and Local #798, Hair and Wigs workers—all take part in making the productions on stage proceed in an orderly manner. In Mickey's words, they are an “incredible” team. “We are the nation's largest performing arts center, hosting many stages all under one roof. It is amazing to see the continuity of service of all of these wonderful people who work behind the scenes whether I am here or not. I often travel—India, Russia, Japan, the Arab League countries, China—and yet the shows go on. It might sound like the “show biz” cliché, but it takes massive effort and efficiency to produce shows at the highest level for which the Kennedy Center is known.”

Added to Mickey's schedule of supervising all of the KC productions he also gives personalized backstage tours and treats his lucky guests to amusing anecdotes about what happens behind the scenes. Every so often he escapes to have an occasional drink with colleagues at the Rivers Restaurant across the street. “I am never far away from my team in thought and spirit. I owe them so much,” says Mickey as he smiles and leaves his office to attend to yet another detail of backstage life at the Kennedy Center.

May 2012



- 1 *Shear Madness*, 5 & 8 pm (TL)
Young Concert Artists Series, 7:30pm (TT)
- 2 *Shear Madness*, 5 & 8pm (TL)
WNO Nabucco, 7:30pm (OH)
Washington Korean Symphony Orchestra, 7:30pm (TT)
- 3 *Shear Madness*, 5 & 8pm (TL)
The Morgenstern Trio, 7:30pm (TT)
NSO Pops, John Legend & Sharon Jones, 8pm (CH)
- 4 *Shear Madness*, 5 & 8pm (TL)
Washington National Opera Insight, 6pm
Barbara Cook's Spotlight, 7:30pm (TT)
NSO Pops, John Legend & Sharon Jones, 8pm (CH)
- 5 *NSO Kinderkonzert*, 1:30 & 4pm (FT)
Stefan Jackiw, violin with Anna Polonsky, piano, 2pm (TT)
Ballet 360: What Ballet Does Best, 6 & 9pm (TL)
Shear Madness, 6 & 9pm (TL)
WNO Nabucco, 7pm (OH)
- 6 **KC Spring Gala, David Foster and Friends**, 8pm (CH)
- 7 *Shear Madness*, 8pm (TL)
- 8 *Shear Madness*, 8pm (TL)
- 9 *Shear Madness*, 5 & 8pm (TL)
The Washington Ballet Noche Latina, 8pm (ET)
- 10 *Shear Madness*, 5 & 8pm (TL)
Mary Lou Williams Women in Jazz Festival, 7pm (TT)
NSO Pops Big Bad Voodoo Daddy, 7pm (CH)
WNO Nabucco, 7:30pm (OH).
O-Zone Lecture, 6:15 pm, preceding performance
The Washington Ballet Noche Latina, 8pm (ET)
- 11 **Mary Lou Williams Women in Jazz Festival**, 7pm (TT)
NSO Pops Big Bad Voodoo Daddy, 8pm (CH)
The Washington Ballet Noche Latina, 8pm (ET)
Shear Madness, 8pm (TL)
- 12 *Emily Loves To Bounce*, 1:30 & 4pm (FT)
The Washington Ballet Noche Latina, 2:30 & 8pm (ET)
Film & Discussion: In Good Time, the Piano Jazz of Marian McPartland, 3pm (TG)
Shear Madness, 6 & 9pm (TL)
WNO Werther, 7pm (OH)
Mary Lou Williams Women in Jazz Festival, 7pm (TT)
NSO Pops Big Bad Voodoo Daddy, 8pm (CH)
- 13 **NSO Family Concert, Carnival of the Animals**, 1 & 3 pm (CH)
Emily Loves To Bounce, 1:30 & 4pm (FT)
The Washington Ballet Noche Latina, 1:30 & 7:30 pm (ET)
WNO Nabucco, 2pm (OH). Artist Q&A following performance
Shear Madness, 3 & 7pm (TL)
- 14 **WNO Werther**, 7pm (OH)
Itzhak Perlman, violin, with **Rohan De Silva**, piano, 8pm (CH)
Shear Madness, 8pm (TL)
- 15 *Shear Madness*, 5 & 8pm (TL)
WNO Nabucco, 7:30 pm (OH)
- 16 *Shear Madness*, 5 & 8 pm (TL)
- 17 *Shear Madness*, 5 & 8 pm (TL)
NSO, 7pm (CH)
WNO Werther, 7:30pm (OH)
O-Zone Lecture, 6:15 pm (OH)
The Mansaku-No-Kai Kyogen Company, 7:30 pm (TT)
- 18 **WNO Nabucco**, 7:30 pm (OH)
The Mansaku-No-Kai Kyogen Company, 7:30 pm (TT)
NSO, 8pm (CH)
Shear Madness, 8pm (TL)
- 19 *Shear Madness*, 6 & 9 pm (TL)
WNO Werther, 7 pm (OH)
The Mansaku-No-Kai Kyogen Company, 7:30 pm (TT)
NSO, 8 pm (CH)
- 20 *Shear Madness*, 3 & 7 pm (TL)
The Washington Chorus, 8pm (CH)
- 21 **WNO Nabucco**, 7pm (OH). Artist Q &A following performance
Shear Madness, 8pm (TL)
- 22 *Shear Madness*, 5 & 8pm (TL)
WNO Werther, 7:30pm (OH)
- 23 *Shear Madness*, 5 & 8pm (TL)
- 24 *Shear Madness*, 5 & 8 pm (TL)
- 25 **2012 National College Dance Festival**, 2 & 7:30 pm (TT)
WNO Werther, 7:30 pm (OH)
Shear Madness, 6 & 9 pm (TL)
- 26 **2012 National College Dance Festival 2 & 7:30pm** (TT)
Shear Madness, 6 & 9pm (TL)
- 27 **WNO Werther**, 2pm (OH). Artist Q&A following performance
2012 National College Dance Festival, 2 & 7:30pm (TT)
2012 National Memorial Day Choral Festival, 3pm (CH)
Shear Madness, 3 & 7 pm (TL)
NSO Memorial Day Capitol Concert, 8 pm (West Lawn of the US Capitol)
- 28 *Shear Madness*, 8pm (TL)
- 29 *Shear Madness*, 5 & 8 pm (TL)
Bolshoi Ballet Coppelia, 7:30 pm (OH)
- 30 *Shear Madness*, 5 & 8pm (TL)
Bolshoi Ballet Coppelia, 7:30 pm (OH)
Vocal Arts DC, 7:30 pm (TT)
- 31 *Shear Madness*, 5 & 8 pm (TL)
NSO, 7pm (CH)
Bolshoi Ballet Coppelia, 7:30 pm (OH)

You Knock Our Socks Off!

National Volunteer Week 2012



Photograph by Sandy Weiswasser



Volunteers Working in the Wings

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