

JUNE / JULY 2004

NATIONAL
ENDOWMENT
FOR THE ARTS

NEARTS

A GREAT NATION DESERVES GREAT ART

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SHAKESPEARE *for a New Generation*



Shakespeare in American Communities continues with

SHAKESPEARE

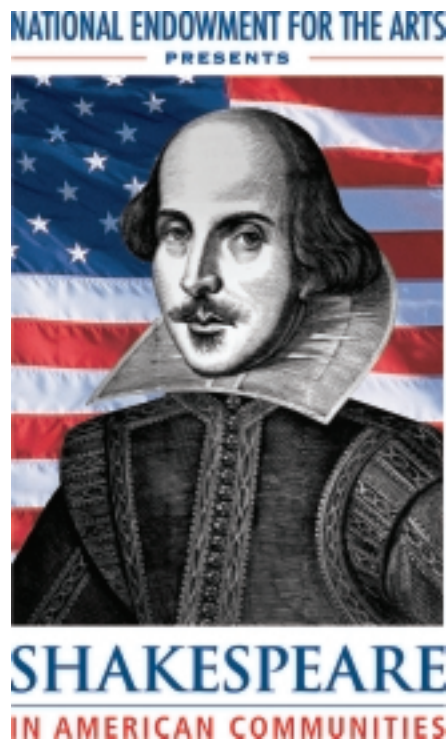
for a New Generation

As the lights of the theater dim, the audience settles down. The curtains rise to reveal a world of love, tragedy, and comedy. The audience is enthralled by the words of William Shakespeare and finds the play's themes are relevant to their lives today.

This stage isn't located in New York or Chicago. It's the stage of a local high school in a rural town. And the audience isn't your typical dinner-and-a-show crowd. Instead, middle and high school students are experiencing live Shakespeare, some for the first time.

This is the scene in many towns across America as the National Endowment for the Arts, in partnership with The Sallie Mae Fund and Arts Midwest, a regional arts organization based in Minneapolis, launches *Shakespeare in American Communities* Phase II: *Shakespeare for a New Generation*. *Shakespeare for a New Generation* will provide middle and high school students—many of whom have never seen a professional play due to geography, economic conditions, disabilities, or other difficulties—the opportunity to experience a professional production of the greatest playwright in the English language.

Shakespeare for a New Generation builds on the success of *Shakespeare in American Communities*, which is bringing Shakespeare's plays produced by seven noted professional theater companies to communities and



military bases across the country (see page 3). Most Americans under the age of 18 have never seen a live professional play. Through the two phases of *Shakespeare in American Communities*, the NEA expects to reach up to one million students.

“The unqualified success of the first phase of *Shakespeare in American Communities* resulted in many more communities eager to participate in this program. With Phase II, we will bring the finest new productions of Shakespeare to hundreds of additional schools and communities,” Dana Gioia, NEA chairman, said at the project’s Phase II announcement on January

8, 2004. “We’ve received letters and e-mails from teachers and students who’ve taken part in Phase I, saying it opened up a whole new awareness of theater and of language for them.”

As part of the program, 21 professional theater companies, selected by a panel, will receive matching funds, ranging from \$10,000 to \$30,000, to support activities for students from at least 10 schools in their community, state, or region during the 2004-05 school year.

“All the world’s a stage,” said Chairman Gioia, “so why not let as many school children as possible be a part of it?”

The non-profit theater companies participating in *Shakespeare for a New Generation* were announced on April 23, 2004, in celebration of Shakespeare's 440th birthday and the first anniversary of *Shakespeare in American Communities*.

- ⊙ Alaska Theatre of Youth, Eccentric Theatre & Edgware (Anchorage, AK)—
A Midsummer Night's Dream & others
- ⊙ Perseverance Theatre (Douglas, AK)—*Macbeth*
- ⊙ San Diego Repertory Theatre (San Diego, CA)—
King Lear
- ⊙ Shakespeare Santa Cruz (Santa Cruz, CA)—
Henry IV, Part I
- ⊙ Hartford Stage Company (Hartford, CT)—*Othello*
- ⊙ Yale Repertory Theatre (New Haven, CT)—
The Comedy of Errors
- ⊙ The Shakespeare Theatre (Washington, DC)—
Macbeth, Pericles, & Julius Caesar

- ⊙ The Shakespeare Theatre of NJ (Madison, NJ)—
Hamlet, A Midsummer Night's Dream, Macbeth, & Henry V
- ⊙ Cincinnati Playhouse in the Park (Cincinnati, OH)—
Twelfth Night
- ⊙ The People's Light & Theatre Company (Malvern, PA)—*A Midsummer Night's Dream*
- ⊙ Utah Shakespearean Festival (Cedar City, UT)—
The Taming of the Shrew
- ⊙ Tacoma Actors Guild (Tacoma, WA)—
The Comedy of Errors
- ⊙ American Players Theatre (Spring Green, WI)—
Twelfth Night & Othello



- ⊙ Asolo Theatre, Inc. (Sarasota, FL)—
A Midsummer Night's Dream
- ⊙ Atlanta Shakespeare Company (Atlanta, GA)—
Several productions
- ⊙ Idaho Shakespeare Festival (Boise, ID)—
The Tempest or *The Merry Wives of Windsor*
- ⊙ Indiana Repertory Theatre, Inc. (Indianapolis, IN)—
A Midsummer Night's Dream
- ⊙ The Shakespeare Festival at Tulane (New Orleans, LA)—*Macbeth*
- ⊙ Shakespeare & Company (Lenox, MA)—*Julius Caesar*
- ⊙ The Theater at Monmouth (Monmouth, ME)—
The Merry Wives of Windsor
- ⊙ Montana Shakespeare in the Parks (Bozeman, MT)—
A Midsummer Night's Dream



Clockwise from left: U.S. Representatives Cass Ballenger, Louise Slaughter, and Jim Leach. Above, U.S. Representative Diane Watson with Los Angeles star teacher Rafe Esquith and his students at the Shakespeare in American Communities celebration on Capitol Hill. Below, U.S. Representatives Adam Schiff, Jack Quinn, and Thomas Petri. Photos: Steven Purcell

The Bard Hits Main Street America

For *Shakespeare in American Communities*, the NEA has also partnered with The Sallie Mae Fund and Arts Midwest to bring professional theater productions of Shakespeare and related educational activities to more than 100 small and mid-size communities in all 50 states. In addition, the tours will reach military bases with the aid of a \$1 million appropriation from the Department of Defense.

Seven professional, non-profit theater companies are touring five plays that represent a cross-section of Shakespeare's histories, tragedies, and comedies—*Richard III*, *Macbeth*, *Othello*, *Romeo and Juliet*, and *A Midsummer Night's Dream*.

In addition to performances, the tours include artistic and technical workshops, symposia about the productions, and education programs in local schools. The NEA developed a comprehensive educational resource kit for teachers that features an audio CD, workbooks, a timeline poster of Shakespeare's life, and an exciting, engaging educational video.

The Sallie Mae Fund also sponsors "The Sallie Mae Fund Seats for Students" program, which provides 50 complimentary tickets to deserving high school students and a parent or chaperone at each of the performances.

The performances have given communities in small towns and cities, students and parents alike, a unique opportunity. Here are just a few of the reviews from around the country:

"It is a rare and wonderful opportunity to be able to attend a professional theater company's presentation of a Shakespearean play."

—Teacher in Hammond, LA



Lloyd Notice as Othello and Kathryn Merry as Desdemona in the final scene of the Aquila Theatre Company's production of Othello.
Photo: A. Vincent Scarano

"The most exciting, insightful, and wise conversation I have ever had the class engage in. No class I have ever taught has understood the play this well or been this emotionally engaged with the characters. Truly, Shakespeare was meant to be seen!"

—Teacher in Waycross, GA

"I enjoyed how the actor of Juliet played the part. She knew what Shakespeare was trying to say and portrayed it very well in her acting. Seeing the actions of the actors and actresses with the words made everything come alive and make sense."

—Student in Fremont, MI

"The demographics of our students are lower income, troubled families for the most part. This really goes along with the anger management, character building, and teaching we use. Also, for many of them, this is the closest they've ever been to a real theatrical presentation."

—Teacher in Hammond, LA

"Many of the students attending were talking about how the feud between the families and the feelings shared by Romeo and Juliet were areas that they could identify with."

—Presenter in Paducah, KY

"The Hermon High School Advanced Placement English students enjoyed the Aquila Theatre's production of *Othello* after reading and discussing the play. It drew them back to the text for a lively discussion of character traits, motivations, and choices."

—Teacher in Hermon, ME

"We base our curriculum on integrating the arts, so experiencing live theater is important."

—Teacher in Hammond, LA

CELEBRATING NEA JAZZ MASTERS

2004 NEA Jazz Master Nancy Wilson accepts her award.

Photo: Tom Pich



Greatness was in the air and on the red carpet at the Hilton Ballroom on January 23, 2004. And the audience was on its feet, experiencing the thrill of the parade of 27 NEA Jazz Masters. Nancy Wilson, Clark Terry, Jimmy Heath, Percy Heath, Frank Foster, Randy Weston—legend after legend was announced into the Hall to thunderous applause. Thus began the 2004 NEA Jazz Masters Awards Concert—an evening celebrating the 2004 recipients of America’s highest honor in jazz and the backdrop for an unprecedented reunion of America’s greatest jazz artists that took place at the annual conference of the International Association for Jazz Education.

In 2003, the NEA Jazz Masters program turned 21. Chairman Dana Gioia used that milestone to expand the awards and greatly raise their profile through a series of changes and new ventures. Beginning in 2004, awards were given in six categories: solo instrumentalist, percussionist, arranger-composer, pianist, vocalist, and, for the first time, jazz advocate.

The 2004 NEA Jazz Masters honored in New York included guitarist Jim Hall, drummer Chico Hamilton, pianist Herbie Hancock, arranger-composer Luther Henderson (1919-2003), music critic Nat Hentoff, and vocalist Nancy Wilson. (Luther Henderson, sadly, passed away after he was notified of having been named an NEA Jazz Master.)

The NEA Jazz Master award is well known and highly regarded among jazz artists. Each newly named NEA Jazz Master receives a one-time fellowship award of \$25,000, but according to the winners, the honor of being included with the greats of the past and present means the most.

“The women and men who have received this NEA award previously have creatively spread peace, joy, and friendship among all of humanity—something the world would do well to emulate. It is a privilege to join these peacemakers,” guitarist Jim Hall said.

“Since I was 11 years old, I have been nurtured by the life force of jazz musicians. Deeply honored as I am by

this award, it could not have come to me but for these creators of this quintessential American language that has become international. As the Constitution—very much including its Bill of Rights—is the orchestration of our liberties, jazz is ‘the sound of surprise’ that is the anthem of our freedom,” said Nat Hentoff, the first to win the award in the newly established category of jazz advocate.

“For my name to be added to the prestigious array of artists who have received this award is truly an honor. The NEA is one of the few organizations that has been there for jazz, and for that I am truly grateful. This art form does not garner the recognition it so rightfully deserves. May the NEA and its support be there to

Masters since 1982

- ⊙ A series of radio profiles of the 2004 NEA Jazz Masters to be aired on public radio stations nationwide.

Chairman Gioia addressed the audience of more than 3,000 by saying, “We need to reawaken a new generation to the greatness of this truly American art. We need to recognize jazz, to celebrate jazz, to reward jazz and jazz artists for their dedication and contribution to American culture.” Gioia, who has a life-long love of jazz and brings a personal and professional perspective to this goal, said, “With my chairmanship of the NEA, I have a chance to do all that, and I’m going to take that chance. With all of you as partners, we’re going to succeed.”



foster and provide assistance for generations to come. I thank you,” said vocalist Nancy Wilson.

Enhancing the prestige and expanding the public awareness of what is arguably America’s most original art form—and the artists who create it—is also being achieved through:

- ⊙ An increased NEA Jazz Master Fellowship award of \$25,000
- ⊙ A commemorative two-CD compilation, *NEA Jazz Masters*, produced with Verve Music Group, featuring two-and-a-half hours of music (in stores now)
- ⊙ A digital-only Verve release, available exclusively through the iTunes Music Store, of downloadable classic selections by NEA Jazz Masters Count Basie, Ella Fitzgerald, Dizzy Gillespie, Sonny Rollins, and Sarah Vaughan
- ⊙ A 50-state concert tour by NEA Jazz Masters
- ⊙ Broadcasts of the NEA Jazz Masters Awards Concert on BET and BET Jazz networks as part of Jazz Appreciation Month
- ⊙ A new NEA publication profiling all NEA Jazz

Left: Jazz impresario George Wein presents a 2004 NEA Jazz Master award to Nat Hentoff. Right: 2004 NEA Jazz Master Chico Hamilton receives his award from 1995 Jazz Master Roy Haynes. Photos: Tom Pich

That marked one of many great moments in a night of celebration, including 1999 NEA Jazz Master Dave Brubeck performing “On the Sunny Side of the Street” with two of his 19-year-old students from the Dave Brubeck Institute in Stockton, CA, and 1991 NEA Jazz Master Clark Terry conducting a trumpet-flugelhorn dialogue—with himself—while performing 2003 NEA Jazz Master Jimmy Heath’s “Gingerbread Boy.”

The unbridled emotion that greeted the NEA Jazz Masters as they were announced into the ballroom began building that afternoon, when the NEA hosted a reunion luncheon that marked the largest gathering of jazz greats since Art Kane’s classic photograph *A Great Day in Harlem* was taken in 1958 (*see following page*).

“It was great work,” said Chairman Gioia, “and January 23, 2004, was certainly a great day for jazz.”

THE MAKING OF A GREAT DAY FOR



JAZZ

Twenty-three NEA Jazz Masters were able to celebrate the history of jazz and the accomplishments of their fellow musicians.

NEA Jazz Master Dave Brubeck performs with two of his students from the Dave Brubeck Institute. Photos: Tom Pich

As photographer Tom Pich set up to shoot a gathering of venerated NEA Jazz Masters, one problem emerged that more than a year's worth of planning and effort couldn't have prevented—the 23 past and new NEA Jazz Masters wouldn't stop talking long enough to take a photograph.

“All the past Masters were very excited to be there,” said Victoria Hutter, communications specialist for the NEA. “You could tell that they all realized what a special moment it was.”

More than a year before the gala, representatives from the NEA and the International Association for Jazz Education (IAJE), which has partnered with the NEA for many years to produce the NEA Jazz Masters ceremony, met to plan a spectacular evening. The idea was born to invite all the living NEA Jazz Masters to attend and be celebrated at a reunion luncheon. The preceding months were filled with planning the logistics of the ceremony and luncheon.

“The effort took an enormous amount of work. Bringing together that number of people and balancing everyone's schedules was a challenge,” Hutter said.



Left to right, from back row: George Russell, Dave Brubeck; second row: David Baker, Percy Heath, Billy Taylor; third row: Nat Hentoff, Jim Hall, James Moody; fourth row: Jackie McLean, Chico Hamilton, Gerald Wilson, Jimmy Heath; fifth row: Ron Carter, Anita O'Day; sixth row: Randy Weston, Horace Silver; standing next to or in front of balustrade: Benny Golson, Hank Jones, Frank Foster (seated), Cecil Taylor, Roy Haynes, Clark Terry (seated), Louie Bellson, NEA Chairman Dana Gioia.

President Bush Requests NEA Budget Increase

For almost 40 years, the NEA has supported the arts by providing access to the country's diverse artistic heritage. In recognition of that support, President Bush has proposed a funding increase for the Endowment that would raise its budget by \$18 million from \$121 million in FY 2004 to \$139.4 million, the largest increase since 1984.

Fifteen million dollars of the increase would fund the *American Masterpieces* initiative, with the remainder going toward other grantmaking and administrative costs. The President's proposed budget also includes more than \$53 million in support for state arts organizations and underserved local communities. New projects will be implemented, contingent upon funding, in partnerships with a variety of public and private organizations nationwide.

Mrs. Laura Bush announced the \$18 million budget increase request on January 29th, 2004. At the press conference, Mrs. Bush said, "I am very pleased to announce the president's strong support for this initiative, and for the arts in this country. I'm especially pleased at the program's focus on arts education, as it is crucial that the knowledge and appreciation of our cultural legacy begins in our schools."

Dana Gioia, the NEA Chairman, said of the initiative, "It will encompass multiple art forms and will reach hundreds of cities, large and small, across all fifty states, as well as thousands of schools and dozens of military bases. We will bring the masterpieces of American culture from painting to modern dance, theater to jazz, classical music to literature."

This ambitious three-year program will consist of three components: touring, local presentations, and arts education. Programs presenting acknowledged masterpieces selected from a wide variety of art forms will tour to large and small communities in all fifty states. The first year will highlight dance, visual arts, and music. With the proposed funding, local presentations will be supported so that institutions throughout the

country can create programs consistent with the overall theme. Arts education will make up a substantial portion of the initiative, as it will bring an unprecedented number of students to the exhibitions, presentations, and performances. The NEA also will provide educational materials for use in classrooms.

The *American Masterpieces* project builds on the success of two national initiatives launched in the last year: *Shakespeare in American Communities* and the NEA Jazz Masters program. *Shakespeare in American Communities* is bringing professional productions of Shakespeare and educational activities to more than 100 communities in all fifty states, including U.S. military bases. Meanwhile, the NEA Jazz Masters program is expanding: increasing the number of honorees to six, raising the amount of the award to \$25,000, adding a touring component, and producing a commemorative CD.

In addition to its national initiatives, the NEA will continue its role as the nation's largest annual funder of the arts, providing grants in established categories to arts organizations across the country.



Mrs. Bush announcing the proposed NEA budget increase.

Photo: Jim Saah

NEA Reaches Out to Underserved Areas

The NEA has sponsored various tours of art for decades. In June 2002, the NEA began a new kind of tour—grant workshops that guide local arts organizations in the grant application process.

The NEA is the nation's largest annual funder of the arts, and as a result, its grant process is extremely competitive. By offering workshops to arts organizations, the NEA is showing that no matter their size or location, they may qualify to receive NEA grants.

"Often, smaller arts groups may feel that there's no way they can compete on a national level for federal funding. They hear that we give grants to the Metropolitan Opera, so they think, 'Well, we're not the Met!'" said NEA Senior Deputy Chairman Eileen Mason, who leads the workshops. "The fact is, we have programs and opportunities that may be perfect for them, but the appropriate contacts don't know those opportunities exist."

At each workshop, a member of Congress serves as host, often along with the state's art agencies. Twenty-three congressmen and senators have participated across the country—from New Haven, CT, to West Palm Beach, FL, and from Sacramento, CA, to Asheville, NC. With as many as 190 participants per site, the workshops have proven so successful that there are plans for more in the coming months.

"It's more than just bringing information about the grants," said Mason. "In some cases, we're finding that the arts organizations are learning from each other because they're finally meeting face-to-face. And the members of Congress are learning more about the NEA, the importance of federal funding for local arts organizations, and the positive effect these organizations have on communities in their districts."

NEA grants make a big difference to organizations that haven't received them before. In Bibb County, GA, the Macon Symphony received one of 25 \$10,000 grants given to small and mid-sized symphony orchestras

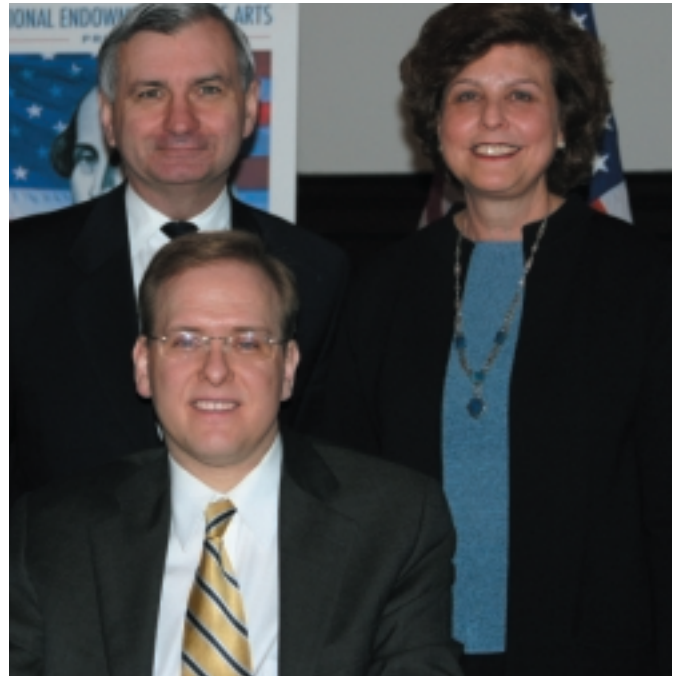
nationwide last September. The money enabled the symphony to perform its annual "Pumpkin Pops" concert last fall when a local funder pulled out.

"We couldn't have offered it otherwise," said Doris Wood, the orchestra's general manager. "It helped morale tremendously because we had not had an NEA grant in a while."

"Our charge is to bring art to all Americans, and if there are parts of the country we're not reaching, then we're not fulfilling that charge," Chairman Gioia said. "We are, in effect, going door-to-door to find how we can reach as many American communities as possible. And this year, I have pledged to reach every community."

Previous grant workshops include:

4.23.03	<i>Rochester, NY</i>	11.07.03	<i>W. Palm Beach, FL</i>
5.19.03	<i>Asheville, NC</i>	1.29.04	<i>Chicago, IL</i>
5.28.03	<i>State College, PA</i>	2.13.04	<i>Atlanta, GA</i>
6.04.03	<i>Edinburg, TX</i>	2.23.04	<i>W. Kingston, RI</i>
6.23.03	<i>Salisbury, NC</i>	3.08.04	<i>Pensacola, FL</i>
6.25.03	<i>Santa Clarita, CA</i>	3.12.04	<i>Nashville, TN</i>
6.27.03	<i>Mobile, AL</i>	3.26.04	<i>Downey, CA</i>
8.05.03	<i>Las Vegas, NV</i>	4.13.04	<i>Milford, DE</i>
8.06.03	<i>Spokane, WA</i>	4.15.04	<i>Louisville, KY</i>
8.07.03	<i>Sacramento, CA</i>	5.03.04	<i>Sarasota, FL</i>
8.08.03	<i>Orlando, FL</i>		



Rhode Island Senator Jack Reed, U.S. Rep. James Langevin of Rhode Island, and Eileen B. Mason, Senior Deputy Chairman of the National Endowment for the Arts, at a workshop press conference in West Kingston, RI. Photo: Christy Crytzer

Operation Homecoming

Headed to Military Bases
Around the Country & Abroad

NEA Launches Program at Women in Military Service Memorial in Arlington

Operation Homecoming: Writing the Wartime Experience, a program for U.S. military personnel and their families, was announced to widespread acclaim at an April 20, 2004 news conference that featured participating authors Richard Bausch and McKay Jenkins.

This unique literary program, announced by Chairman Gioia, is aimed at preserving the stories and reflections of American troops who have served our nation on the frontlines in places such as Afghanistan, Iraq, and stateside defending the homeland. In coordination with all four branches of the Armed Forces and the Department of Defense, the NEA is sponsoring writing workshops for returning troops and their families at military installations from Alaska to Florida, New York to California, and numerous sites in between. The workshops also will be held at overseas bases. Taught by some of America's most distinguished novelists, poets, historians, and journalists, these workshops will provide

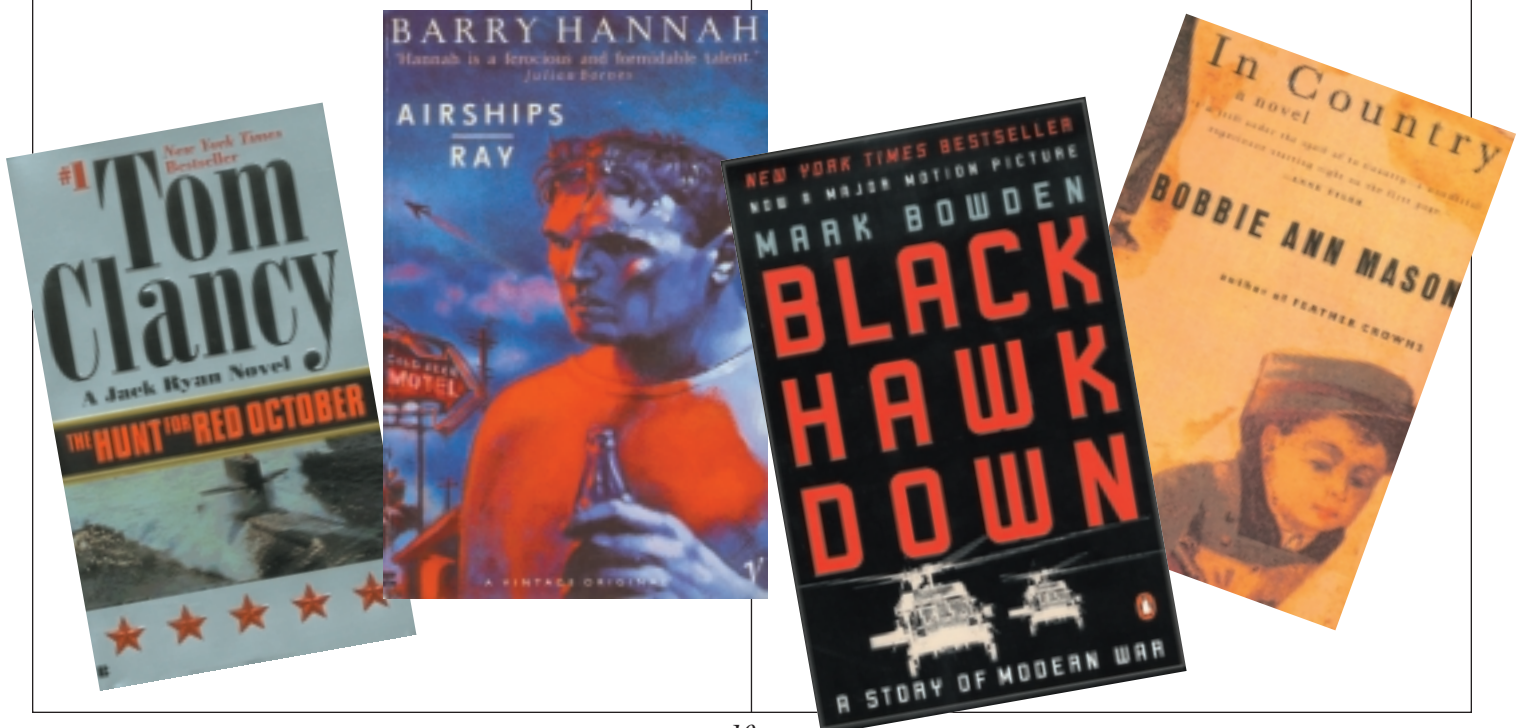


NEA Chairman Dana Gioia announced Operation Homecoming: Writing the Wartime Experience at the Women In Military Service for America Memorial. Photo: Steven Purcell

service men and women with the opportunity to write about their wartime experiences in a variety of forms—from fiction, verse, and letters to essay, memoir, and personal journal. The visiting writers, many of whom are war veterans themselves, will help the troops share their stories with current and future generations.

Those who wish to, whether they have attended a workshop or not, may submit their writing to the NEA for possible inclusion in an anthology to be published next year.

“It is impossible to predict what stories will appear in this anthology,” said Chairman Gioia. “Much of it may be personal in importance, for example, a soldier’s or spouse’s attempt to capture and clarify a singularly challenging moment in life. Some of it may rise to literature—vivid accounts of experience that arrest the reader’s attention and linger in the memory. All of it will have historical value as the testimony of men and women



who saw the events directly. *Operation Homecoming* will capture these individual accounts and preserve them for the public record. American letters will be richer for their addition.”

To give the troops a sense of their own capabilities, the NEA has also produced an accompanying audio CD for this program. Moving from a heart-wrenching letter from the Civil War to poems and memoirs about World War II to Vietnam War fiction, the CD explores the variety of literary responses by those who have come through similar experiences.

In addition to the multi-day workshops and audio CD, the NEA will provide an online writing tutorial to help the troops develop their writing skills and access writing resources.

- Initial workshops will be held:
- for Marines at Camp Lejeune, NC, and Camp Pendleton, CA;
 - for Army soldiers at Fort Drum, NY, and Fort Richardson, AK;
 - for Air Force airmen at Hurlburt Field, FL;
 - and for Navy sailors at Norfolk, VA, and San Diego, CA.

The NEA is issuing an open call for literary submissions from active military personnel, reservists, guard members, and their immediate families. Items may include essays, letters, and other writings related to recent military service. The Web site also will be used to collect submissions. The best writing that emerges from this program will be published in a nationally promoted anthology of wartime writing that will be sold in bookstores and distributed free of charge by the NEA to military installations, schools, and libraries. *Operation Homecoming* is made possible by The Boeing Company.

A selection of books from some of the authors participating in Operation Homecoming.



Operation Homecoming booklet is available free from the NEA.



Richard Bausch is the author of nine novels and five collections of short stories. Photo: Karen Bausch



A former staff writer for the Atlanta Journal Constitution, McKay Jenkins has written three books and edited a fourth. Photo: Katherine Hinckley

“Operation Homecoming will preserve personal accounts of the wartime experiences of our troops and their loved ones,” said NEA Chairman Dana Gioia. “Some of these writings will focus on a singularly challenging moment in life, while others may provide vivid accounts of historical events that rise to the occasion of literature. American letters will be richer for their addition.”

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HOMECOMING

Writing the wartime experience

May

5.12–6.20 *"The Good War,"* a new musical based on the book by Studs Terkel, premieres Northlight Theatre, Inc.; Skokie, IL

For information:

www.northlight.org/shows/0304/war/war.htm
www.northlight.org/home/index.htm
Contact: (847) 679-9501

5.15–7.4 Opening of the exhibition **Sam Gilliam: Folded and Hinged** at the Lauren Rogers Museum

Eastman Memorial Foundation; Laurel, MS
For information: www.lrma.org/exhibitions.html

www.artline.com/galleries/mateyka/artists/gilliam/gilliam.html

Contact: (601) 649-6374

5.26–9.2 **Jacob's Pillow Dance Festival**

The Jacob's Pillow Dance Festival; Lee, MA

For information: www.jacobspillow.org

Contact: (413) 327-1234

June

6.11–13 **Black to the Future: A Science Fiction Festival**

Central District Forum for Arts and Ideas; Seattle, WA

For information: www.cdforum.org/bttf/

Contact: info@cdforum.org

6.17–26 **The 2004 IFP Los Angeles Film Festival**

Independent Features Project/West; Los Angeles, CA

For information:

www.lafilmfest.com/2004_dates.html

Contact: (323) 951-7090 or (866) FILMFEST (866) 345-6337

6.20–7.3 **The 26th Annual Florida Dance Festival**

Florida Dance Association; Miami Beach, FL

For information:

www.fldance.org/dance_festival.html

Contact: (305) 867-7111

July

7.10–8.7 **The Aston Magnum Festival**

in Great Barrington, MA

Aston Magna Foundation for Music; Danbury, CT

For information:

www.astonmagna.org/astonfes.html

Contact: (800) 875-7156 or info@astonmagna.org

August

8.13 **The 15th Annual Bard Music Festival**

presents *Shostakovich and His World*

August 13–15, 20–22 and November 5–7

Bard College; Annandale-Hudson, NY

For information: www.bard.edu/bmf/2004/

Contact: (845) 758-7410

Dana Gioia *Chairman*

Donald V. Cogman

Mary Costa

Gordon Davidson

Katharine Cramer DeWitt

Makoto Fujimura

David H. Gelernter

Teresa Lozano Long

James McBride

Maribeth Walton McGinley

Jerry Pinkney

Cleo Parker Robinson

Deedie Potter Rose

Karen Lias Wolff

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The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts—both new and established—bringing the arts to all Americans, and providing leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Endowment is the nation's largest annual funder of the arts, bringing great art to all 50 states, including rural areas, inner cities, and military bases.

ON THE COVER:

Hobart Elementary School (Los Angeles, CA) student Timothy Lee performs at the Shakespeare in American Communities celebration on Capitol Hill. Photo: Steven Purcell



**NATIONAL
 ENDOWMENT
 FOR THE ARTS**

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