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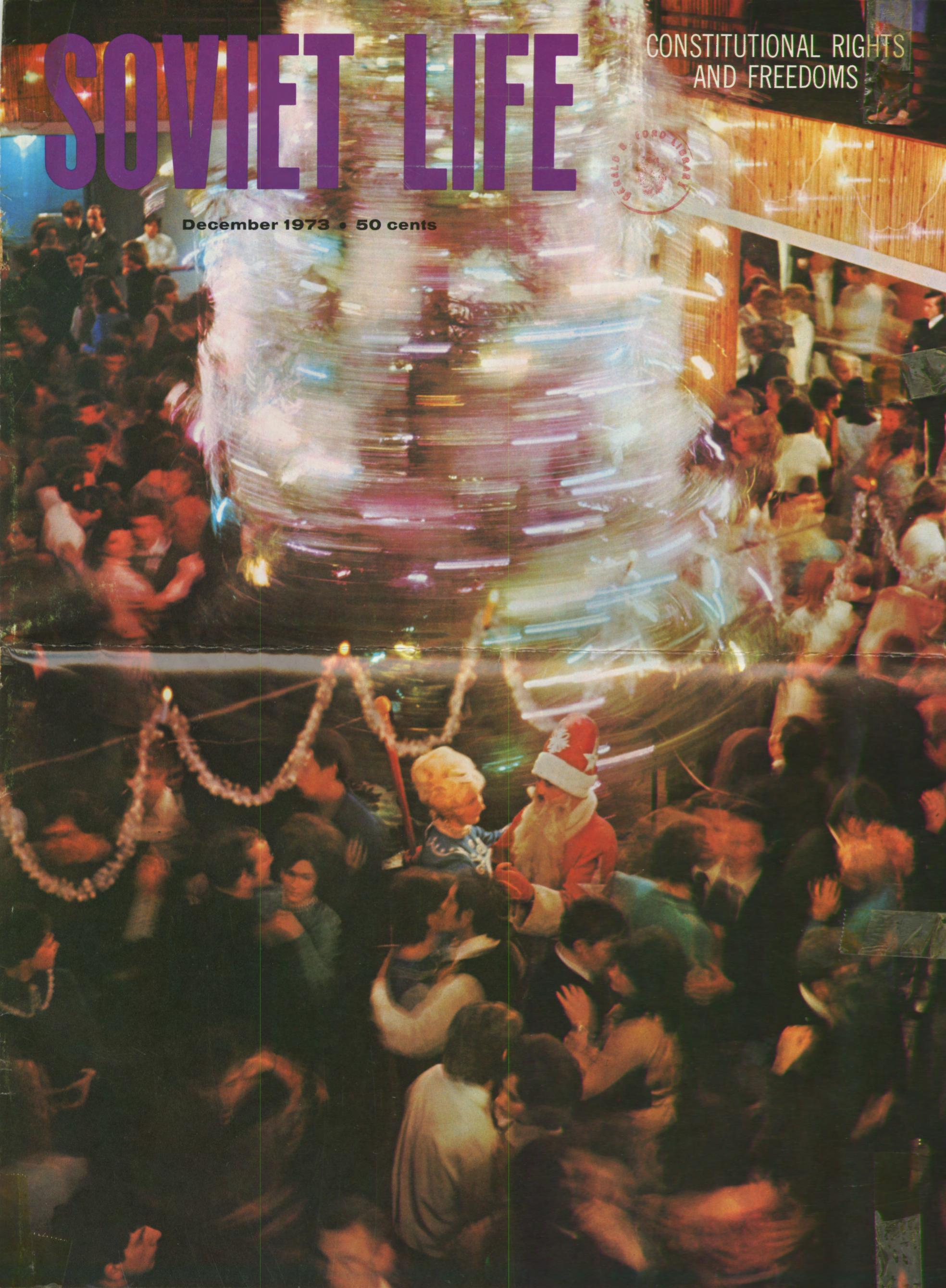


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December 1973 • 50 cents



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FOR IMMEDIATE RELEASE

Sandra Elizabeth Fortune returned on Friday, July 26th from the Seventh Varna (Bulgaria) International Ballet Competition. She returned with a cash award and a Diploma; her partner Sylvester Campbell (both trained by the Jones-Haywood School of Ballet) received a Diploma as well as a cash award for the best partnering.

Sandra Fortune and Sylvester Campbell are local talents. It marks an historic event that Sandra is the first black girl to pass the third round and win any type of award in the history of World Ballet Competitions.

The Capitol Ballet Company is proud that Sandra has broken the barriers of a white-dominated art and has become the first black ballerina of this country, and thus has opened doors to black children over the nation.



Robert Cantrell
President, Capitol Ballet Guild, Inc.

THE WASHINGTON POST

Saturday, August 3, 1974

B 3

PEOPLE

Personalities

A First A First

Sandra Fortune, 23-year-old ballerina with the Capital Ballet Company, danced through three rounds in the recent Varna, Bulgaria International Competition to become the first black ever to win a prize at the 10-year-old event.

ESSENCE WOMAN: Sandra Fortune

by Mary Ellen Perry



Sandra Fortune's June appearance at the Second International Ballet Competition in Moscow represented a personal triumph for her and for the two teachers she has studied under for the last 11 years.

sider "character-building" as the primary aim of the school, followed by developing proficiency in the art.

In Sandra's case, "It was all uphill, perseverance and willingness to work" that distinguished her progress

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adds with a gri
weak back."

Sandra has ba
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for four years

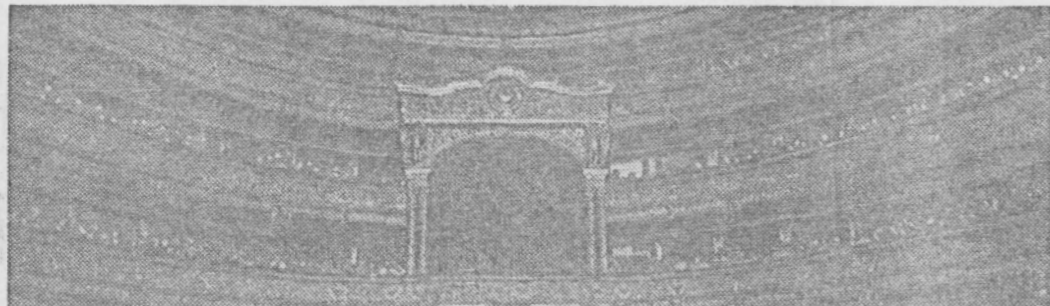
TUESDAY, APRIL 17, 1973



A Rare Balletgoer Watches

By Jean Battey Lewis

Mrs. Richard Nixon, who has seen ballet in Moscow and Peking during the past year, put in a rare appearance last night at a local ballet performance by a Washington dancer, 22-year-old Sandra Fortune.



КОНКУРС БАЛЕТА

«Аплодисменты разрешаются» — было объявлено зрителям II Международного конкурса артистов балета, проходящего на сцене Большого театра. И на долю каж-



Оправдаются ли гипотезы?

ВОРКУТА, 12. (Сотрудник газеты «Заполярье» Г. Грицаенко). В Воркутинской комплексной геологоразведочной экспедиции создана специальная партия, получившая название Карская. Она будет изучать Карскую депрес-

NATIONAL EDITION



Tuesday At Home



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by *Hazel Moore*

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by *Lucille Wallace*



Bring out the best in

Hot Chicken

with Real Mayonnaise

For deliciously different ways to serve family-pleasing chicken, start with fresh, creamy-smooth Real Mayonnaise.

CHICKEN WITH MAYONNAISE DUMPLINGS

- 1 broiler-fryer chicken, cut in serving pieces
- 1 1/2 teaspoons salt
- 1/4 teaspoon pepper
- 1 cup sliced onion or 6 small white onions
- 1 cup sliced celery
- 1/2 cup (3-inch) carrot sticks
- 2 chicken bouillon cubes
- 1 bay leaf
- 5 cups water
- 2 cups flour
- 2 tablespoons chopped parsley
- 1 tablespoon baking powder
- 1/3 cup HELLMANN'S® or BEST FOODS® Real Mayonnaise
- 3/4 cup milk

Sprinkle chicken with 1/2 teaspoon of the salt and pepper. In 5-quart dutch oven, place chicken and next 5 ingredients. Add water. Cover and bring to boil; reduce heat and simmer 45 minutes. Mix together flour, parsley, baking powder and remaining 1 teaspoon salt. Stir in Real Mayonnaise and milk until well mixed. Drop by tablespoonfuls onto chicken. Boil gently uncovered 10 minutes; cover and cook 10 minutes longer or until fluffy. Makes 4 to 6 servings.

SPICY BAKED CHICKEN

- 1 broiler-fryer chicken, cut in serving pieces
- 1 can (10 1/2 oz) condensed cream of chicken soup
- 1/3 cup HELLMANN'S® or BEST FOODS® Real Mayonnaise
- 1/3 cup chopped celery
- 1 teaspoon curry powder

Place chicken in 13 x 9 x 2-inch baking pan. Bake in 350°F oven about 30 minutes. Mix together remaining ingredients. Spread evenly over chicken. Cover with foil and continue baking 30 to 40 minutes or until chicken is tender. Makes 4 servings.



West of the Rockies, Hellmann's Real Mayonnaise is known as Best Foods Real Mayonnaise. It's the same fine product.

Best Foods, a Division of CPC International Inc. **cpc** MONITOR

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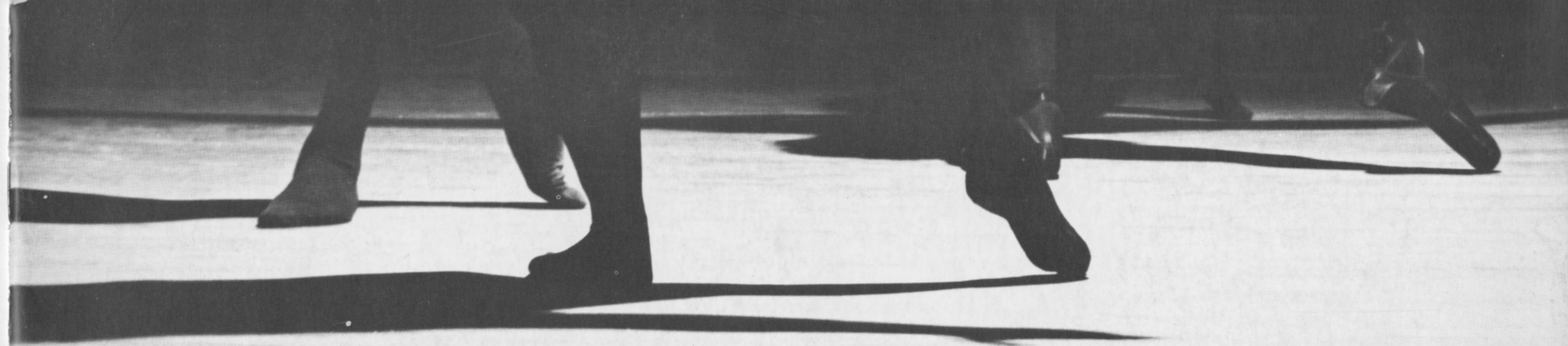
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On the cover: Sandra Fortune is the newest superstar of the Capitol Ballet Company. This month's cover story discusses the school that produced her.

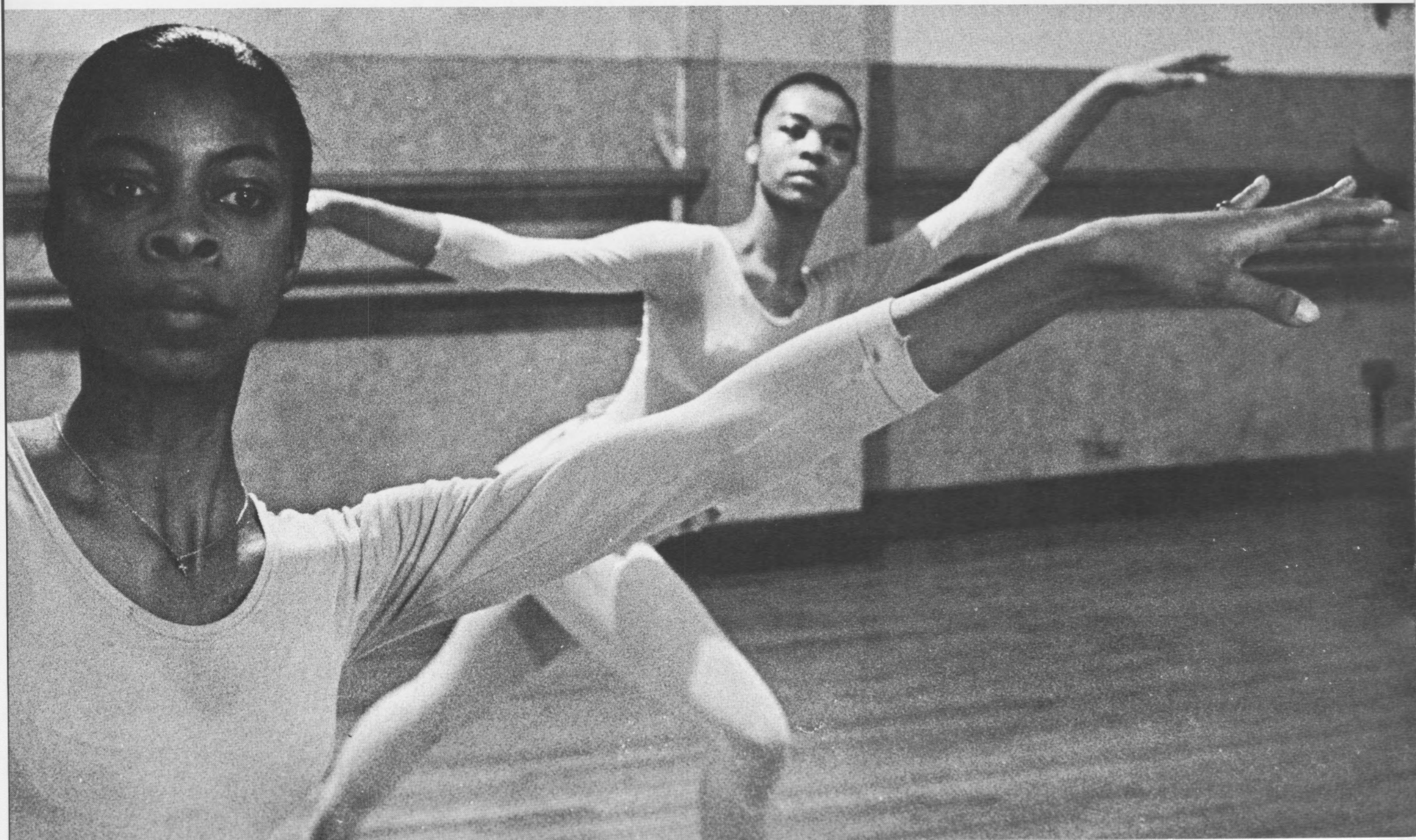
Cover photography: Phillip Portlock



The Capitol Ballet Company



The Capitol Ballet Company was organized by the Jones-Haywood School of Ballet as an integral part of its activities. The school's aim is to equip dancers with the necessary technical foundation that comes through the discipline of classic ballet. The Capitol Ballet Company under the creative guidance of its artistic directors provides aesthetic stimulus and experience for talented dancers.

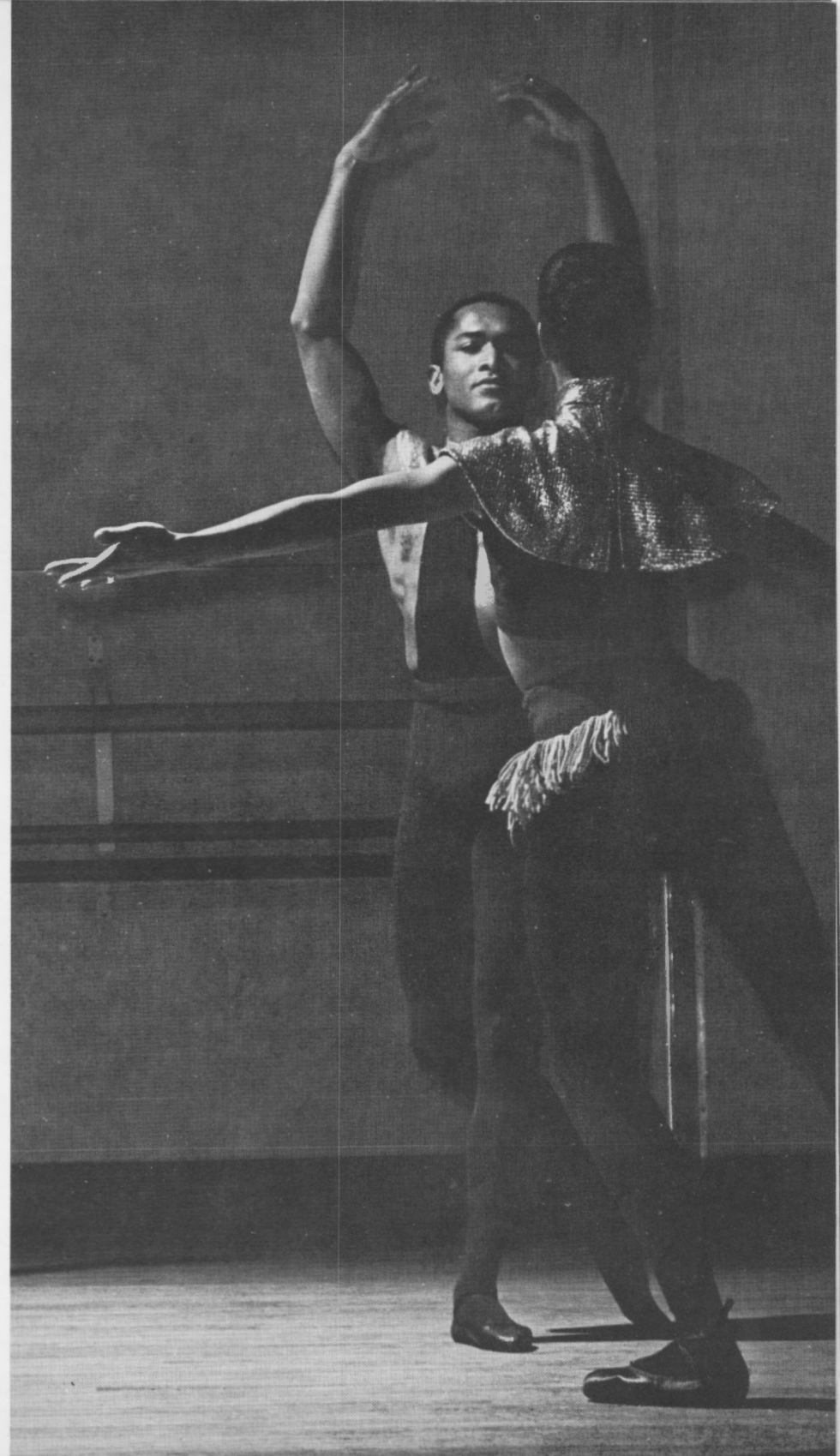


Since its organization in 1961 by Doris Winifred Jones and Claire H. Haywood, Artistic Directors of the Company, the Capitol Ballet has received wide critical acclaim for its performances.

The Company has appeared in concerts before the Cultural Arts Club of Cleveland, at John Hancock Hall in Boston, and at Crampton Auditorium in Washington, D. C. It has also performed with the Drama and Music Departments of Howard University in productions of "Medea," "Finian's Rainbow," "On The Town," and most recently in "Fly Blackbirds." Mr. Richard L. Coe, Drama Critic of the Washington Post, wrote: "Thanks to the tutelage of the Jones-Haywood School of Ballet, the Howard dancing is the best it has been yet . . ."

The Company's future schedule includes an appearance this summer at the Cultural Arts Festival in Martha's Vineyard.

Founded in 1943, the Jones-Haywood School of Ballet celebrates its twentieth anniversary this year. The School has produced several of America's and Europe's most distinguished dancers—among them being Chita Rivera, who starred in "West Side Story," and Sylvester Campbell, Premier Danseur of the Royal Netherlands Ballet Company.





Doris W. Jones, born in Malden, Mass., studied with Lulu Philbrook and Mary Starks in Boston, and with Martha Graham and Constantine Keoboloff in New York. Noted for her teaching ability, Miss Jones has also developed a high reputation as a choreographer. "The Ebony Concerto," Bach for Six, The Seasons, and the Stephen Foster Suite are among the ballets she has choreographed.

While Miss Jones uses dance, through her choreography, to express drama and vividly convey idea and feeling, it is Miss Haywood who develops the techniques and skills the dancers need to accomplish the choreography effectively.

Claire H. Haywood, born in Atlanta, Ga., was a former student of Miss Jones. She demands from each student all that the individual has to offer. Her teaching requires an exacting knowledge of ballet technique, in addition to knowing the character and personality of each student. To quote Miss Haywood, "Only a sincere person can become a fine classic dancer; the body and the mind must develop together."

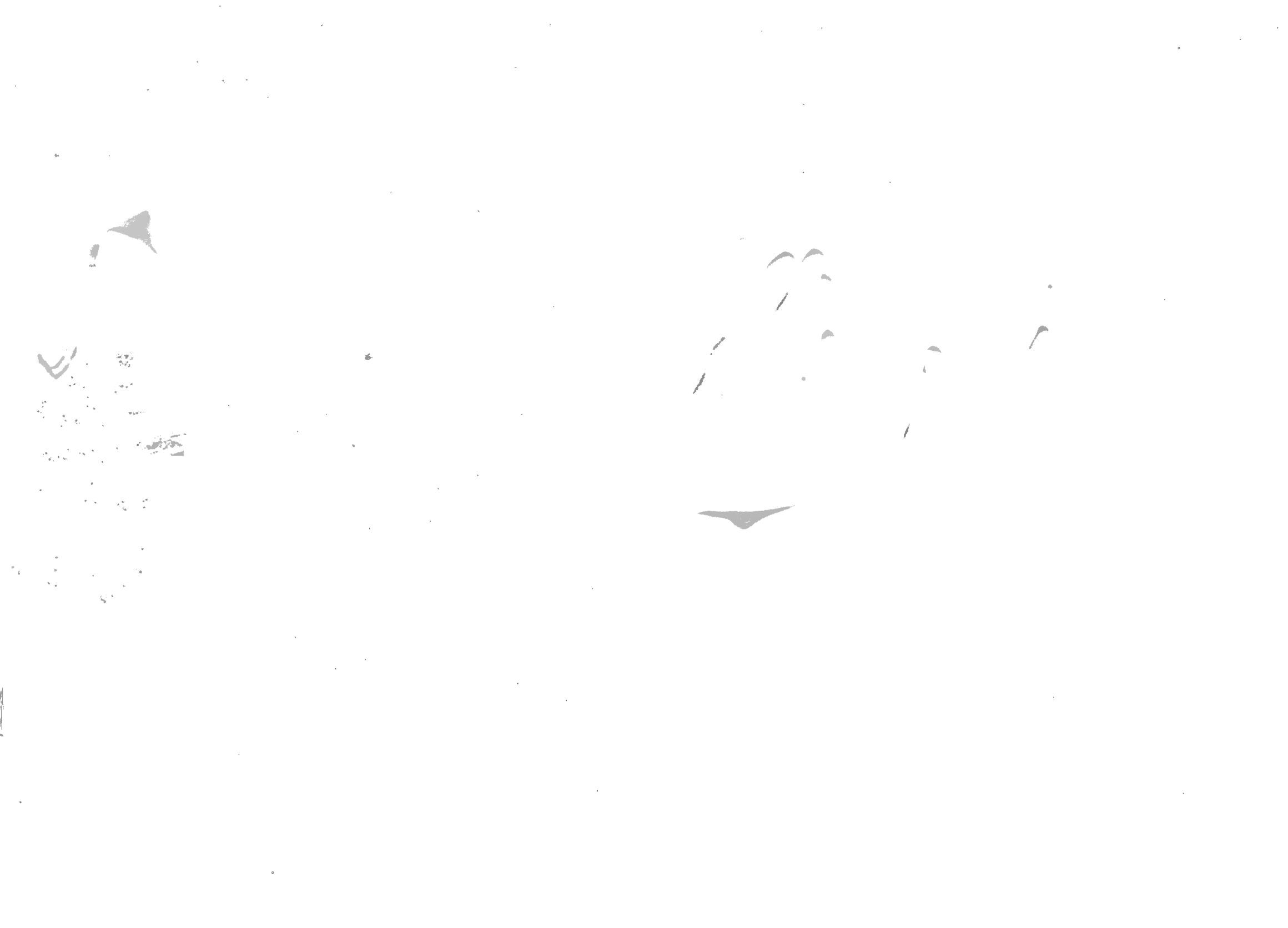
Doris W. Jones



Claire H. Haywood







Capitol Ballet Company Repertory

"Italian Symphony"—1957
Music by Mendelssohn
Costumes by Claire Haywood
Lighting by Leo Gallenstein
Choreography by Doris Jones

"The Unfinished Symphony"—1954
Music by Schubert
Choreography by Doris Jones
Costumes by Claire Haywood
Lighting by Dr. Anne Cooke deReid

"An Haitian Tragedy"—1955
Book by Owen Dodson
Choreography by Doris Jones
Scenery by Thomas Unthank

"Symphony #40 in G Minor"—1955
Music by Mozart
Choreography by Doris Jones
Costumes by Claire Haywood
Lighting by Dr. Anne Cooke deReid

"Swan Lake"—1961
Music by Peter Tchaikowsky
Choreography by Madame Gioconda after Ivanov
Lighting by Leo Gallenstein

"The Blue Guitar"—1961
Music by Menotte ("Ballet Suite from Sebastian")
Book by Annette Holt
Choreography by Doris Jones
Lighting by Leo Gallenstein
Scenery by Edmere Winfield

"Symphony in C"—1951
Music by Georges Bizet
Choreography by Doris Jones
Costumes by Claire Haywood
Lighting by Edward Underdown

"Rhapsody"—1952
Music by Gershwin
Choreography by Doris Jones
Lighting by Edward Underdown

Gospel Songs—Mahalia Jackson—1959
Choreography Doris Jones

"Rendezvous"—1959
Music by Art Blakeley
Choreography by Claude Thompson
Costumes by Claude Thompson

"Profiles"—1959
Music by Rachmaninoff
Choreography by Doris Jones
Costumes by Claire H. Haywood

"Color"—1959
Collected music directed by Frank Sinatra
Choreography by Doris Jones
Lighting by Leo Gallenstein

"Stephen Foster Suite"—1961
Music by Stephen Foster
Choreography by Doris Jones
Costumes by Claire Haywood
Lighting by Leo Gallenstein

"Modern Jazz"—1957
Music by Morton Gould
Choreography by Doris Jones and Louis Johnson
Lighting by Dr. Anne Cooke deReid

"Ebony Concerto"—1961
Music by Igor Stravinsky
Choreography by Doris Jones
Lighting by Ralph T. Dines
Costumes by Alpha Blackburn

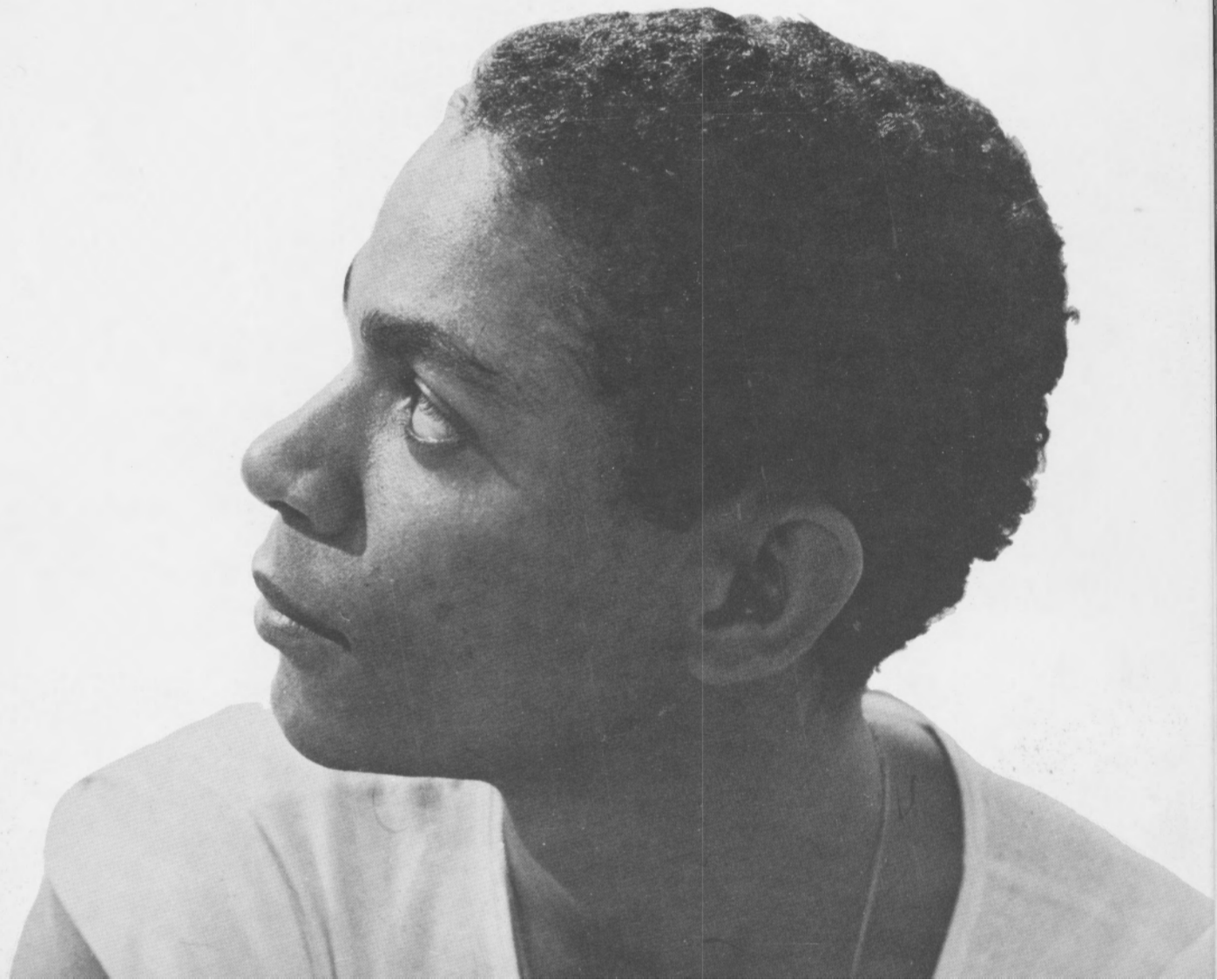
"Les Sylphides"
Music by Chopin
Choreography by Michel Fokine
Staged by Gioconda Fillipini (1961)
Costumes by Natalie Garner

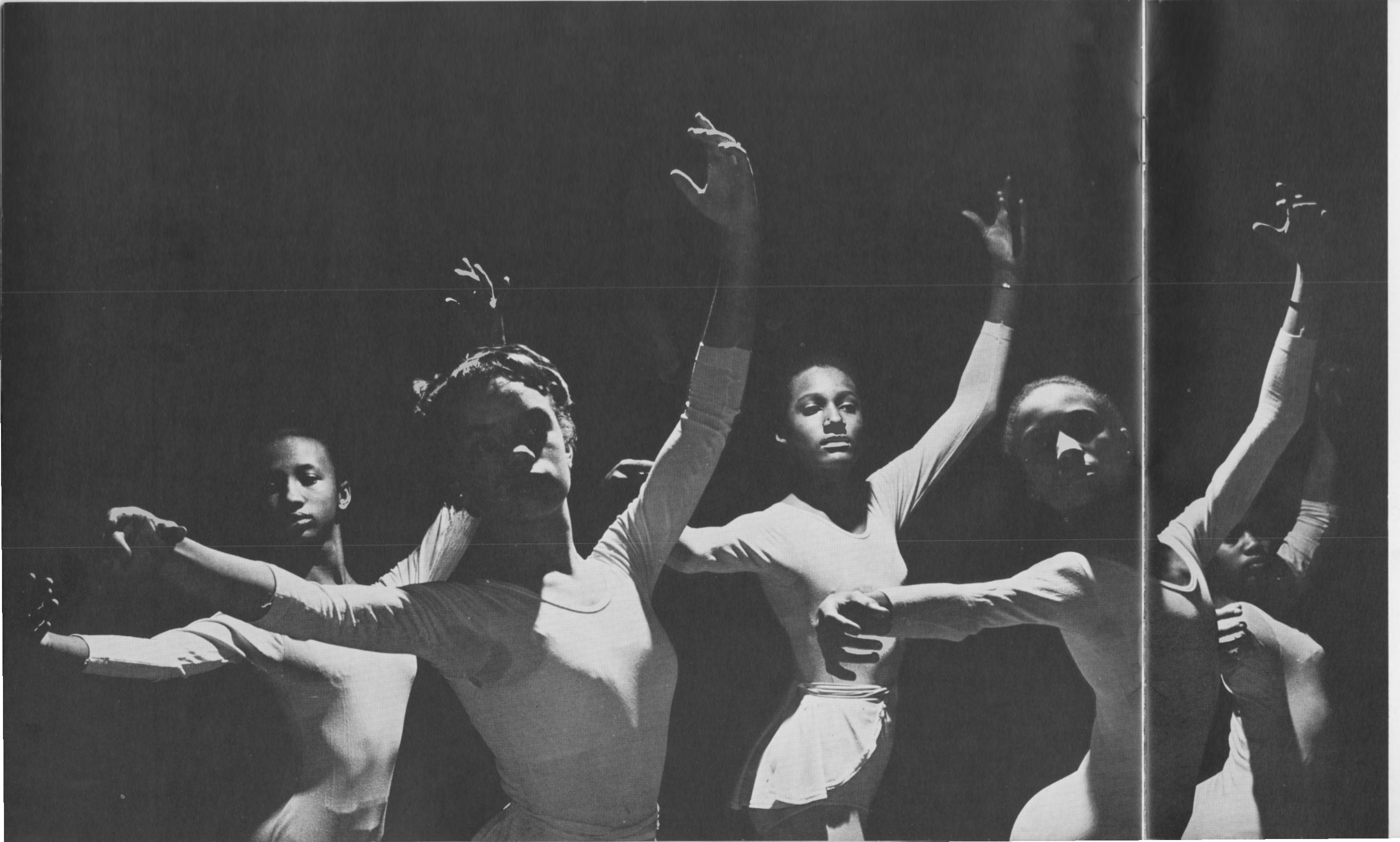
"Three Queens and a Joker"—1962
Music by Benjamin Britten
Choreographed by Doris Jones
For the Junior Company
Costumes by Natalie Garner

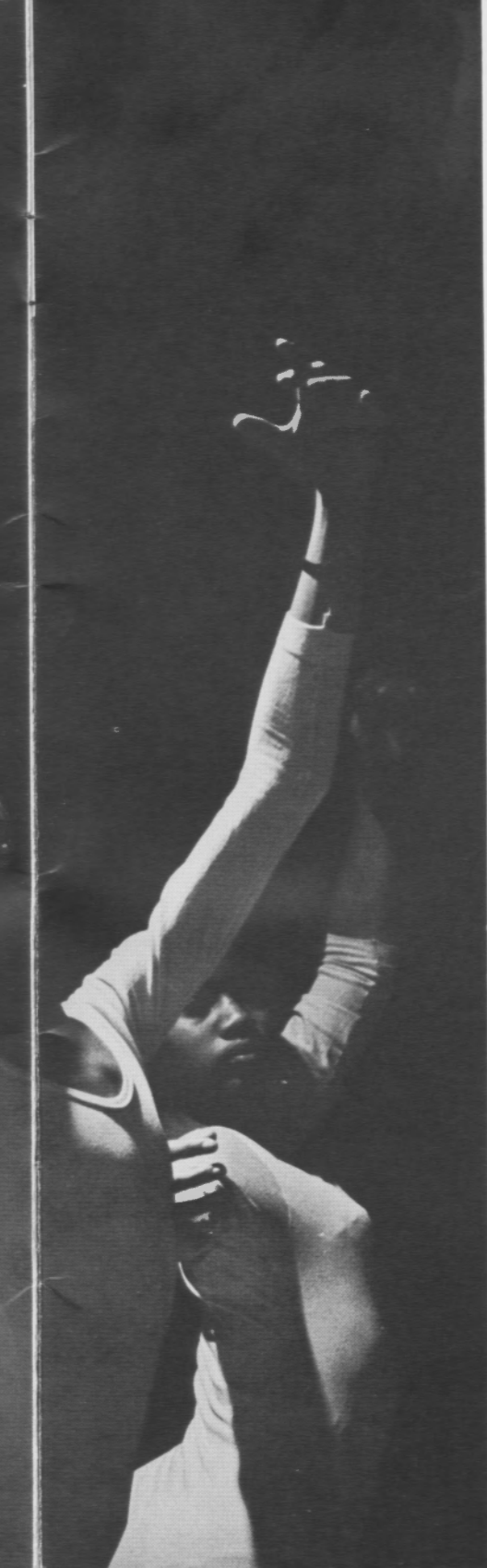
Sylvester Campbell is one of many prominent alumni of the Jones-Haywood School of Ballet achieving international fame. Born and educated in Washington, he received his initial training as a dancer, from the age of eleven, at the Jones-Haywood School. While still a student he was selected to join the Ballet Americain on their European tour. After many successful appearances with this group he became a member of the Dublin Theatre Ballet Company.

Since his association with the Royale Netherlands Ballet, Mr. Campbell's performances as Premier Danseur in "Presage," "La Sonnambule" and "Othello", among other roles, have been received with acclaim from critics and audiences alike.

Sylvester Campbell is making a special trip to the United States to appear with the Capitol Ballet Company in the premiere performance of "Pas de Sept"—a ballet choreographed by Doris Winifred Jones to the music of the Symphony No. 2 in C Minor by Saint-Saens.







In February, 1957, a group of parents from the school and interested citizens organized a Planning Committee for a Ballet Guild. The Committee worked from 1957 through 1959. In October, 1959, temporary officers were elected.

On March 15, 1962, the Guild became incorporated. In May, the Guild received its solicitation papers and promptly held a "One Day Flea Market" to raise initial operation expenses. The Flea Market was honored by Mrs. Jacqueline Kennedy who kindly sent a small but very beautiful etching to sell. The Guild kept it for its first historical document.

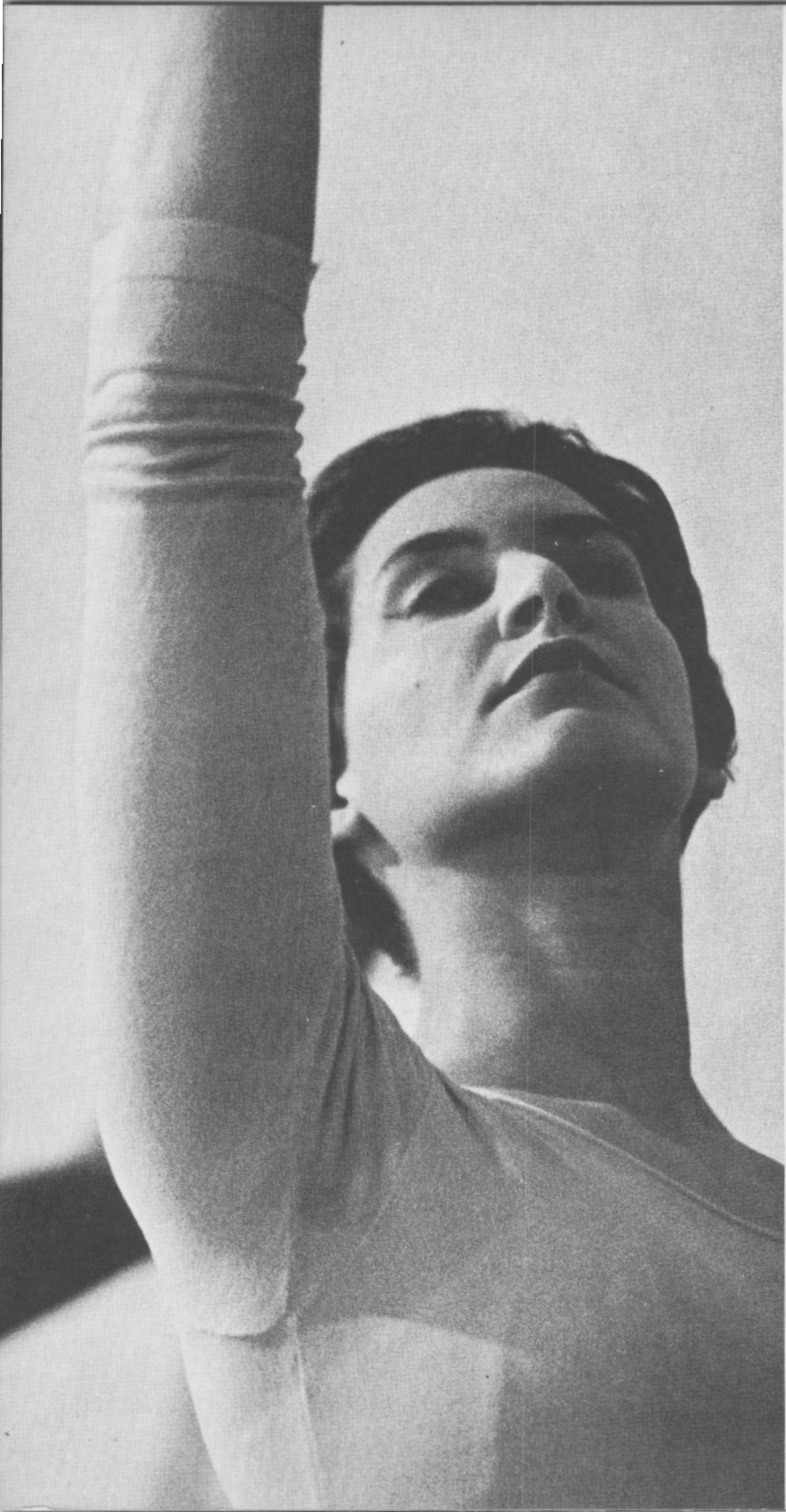
The aims of the Capitol Ballet Guild are few; they are set forth here with great sincerity and with even greater determination:

(a) To establish a non-profit making, educational organization which fosters dancing as a fine art with the firm purpose of aiding the intellectual and aesthetic growth of young people of the community; thereby assisting in the struggle against juvenile delinquency.

(b) To afford a medium on a semi-professional level open to qualified students from any ballet school in the Metropolitan area through which students could, after passing an entrance audition, gain experience through practice and performance in dancing in ballets of the classical repertoire as well as in original works by new choreographers.

(c) To award scholarships, at the discretion of the Board of Trustees, to promising and needy students of the dance and its related fields.

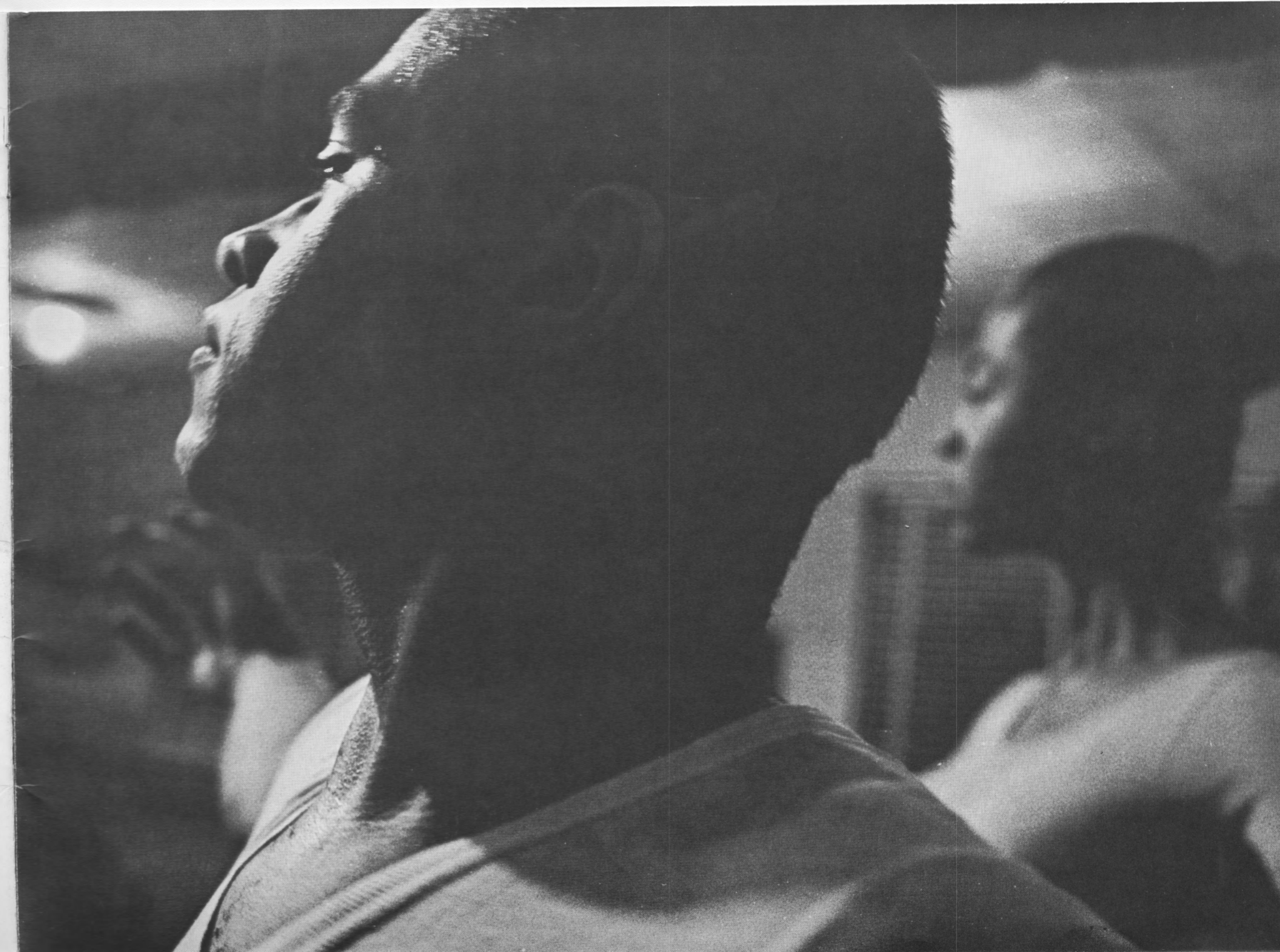
The Capitol Ballet Guild, Inc.



The Capitol Ballet Guild, Inc.

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<i>Mrs. Johnella Lipscomb</i>	<i>Vice President</i>
<i>Dr. Angella Ferguson</i>	<i>2nd Vice-President</i>
<i>Mrs. Naija Page</i>	<i>Secretary</i>
<i>Mrs. Hortense Walton</i>	<i>Treasurer</i>
<i>Claire H. Haywood and Doris W. Jones</i>	<i>Artistic Directors</i>
<i>Mrs. Wilhelmina Johnson</i>	<i>Corresponding Secretary</i>
<i>Mrs. Trelane Howard</i>	<i>Financial Secretary</i>



The Jones-Haywood School of Ballet 1200 Delafield Place Northwest Washington 11 DC TU 2-4039

Doris W. Jones - Claire Haywood Artistic Directors

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The Jones-Haywood School of Ballet and The Capitol Ballet Company

Newsletter - SPECIAL EDITION

OCTOBER 1973



(l. to r. - Mr. Cantrell, President, Mrs. Nixon; Co-Founders and Directors, Claire Haywood and Doris Jones; and, Sandra Fortune)

MRS. NIXON HONORARY PATRON

Mrs. Nixon, Julie Eisenhower, and a distinguished host of black-tie officials attended "An Evening with Sandra Fortune" at the Smithsonian's Museum of Natural History on April 16.
(Cont. on Page 2, Column 1)

NATIONAL ENDOWMENT GRANT

In January, The National Endowment for the Arts funded the Capitol Ballet with a matching grant of \$21,400, for a Teacher-Training Program called "Project Dance."
(Cont. on Page 2, Column 2)

Miss Fortune and her partner, Clover Mathias, who accompanied her to Moscow for the International Ballet Competitions, danced a program consisting of "Don Quixote," "Le Corsaire," the grande pas de deux from "The Sleeping Beauty," and "Les Deux."

Music was provided by the D. C. Youth Symphony Orchestra under the direction of Lynn McLain.

After the program, Mrs. Nixon presented Miss Fortune with red roses and greeted the members of the D. C. Youth Symphony on stage. She told Misses Jones and Haywood, "I know of your good work." She also wished Sandra luck in the Moscow competition.

FEBRUARY GALA PLANNED

The Capitol Ballet Guild, Inc. plans an International Gala at the Kennedy Center in February, 1974. Guests will be dancers from France, Russia, Canada, Finland and Japan. Invitations will be extended to The Dance Theatre of Harlem and Billie Wilson's Dance Company from Boston, Massachusetts. The Capitol Ballet Company will premiere a new work and Miss Sandra Fortune and Mr. Sylvester Campbell will dance the "Pas de deux Romantique" choreographed by Jack Carter.

The Gala will benefit The Capitol Ballet Company and guests will contribute from \$10.00 to \$100.00. The afternoon performance will be preceded by small luncheons and cocktail parties.

The project was funded in early December and consists of six teachers, ten trainees and four demonstrators. The entire personnel consists of twenty-five people. The "Project" is a three-year one and the end results will be a Dance-Teacher pool (Modern, Jazz, and Ballet) for the entire Metropolitan area and a Dance Syllabus sharing the problems of setting up a Dance School in any area in the United States.

After the personnel of "Project Dance" raised a thousand dollars in memberships towards matching the grant, they gave a performance at the invitation of Mr. Brown, principal of Adams Community School. Six hundred children enjoyed the dancing. Since that performance, "Project Dance" teachers have taught at six elementary schools.

As a part of the program, The Capitol Ballet Company presented "Of Days of Wine and Roses" at Cramton Auditorium on March 2. Among those who appreciated the innovative performance was the Aide to the British Ambassador.

WTOP rewarded the success of the program with a full hour of Sandra and Clover on "Harambee." Highlighted on the program were Sandra's mother and father, Miss Jones and Miss Haywood.

In connection with the project, on June 17, five of the ten individual scholarship students were selected to study with the School of American Ballet (Balanchene's School). The students receiving this great honor

were Rene Robinson, Anita Kelley, Lauren Jefferson, Vincent Wineglass, and Kim Eggleston.

NATIONAL MAGAZINE REVIEWS RUSSIAN COMPETITION

Mary Ellen Perry, writing for Essence Woman, traced some of the personal sacrifices Sandra had to make in order to achieve greatness. Perry said, "Sandra Fortune's June appearance at the Second International Ballet Competition in Moscow represented a personal triumph for her and for the two teachers she has studied under the last 11 years." Perry added praise for the girl nicknamed "Pumpkin"; "she is the epitome of the ballerina -- poised, graceful and precise."

SANDRA FORTUNE TELLS OF RUSSIAN TRIP

I arrived in Moscow on June 5th with my partner, Clover Mathias (a former member of the Alvin Ailey Dance Troup), and my two teachers, Claire Haywood and Doris Jones. After the pleasant greeting by our interpreter, a young Russian woman named Galina, we taxied to the Hotel Russia where all of the dancers in the competition stayed. My roommate Christina was a 21 year old Brazilian who was entered in the competition as a soloist.

At the Choreographers' School the next day, each dancer was assigned a studio and a pianist. Clover and I spent four hours there rehearsing

our first pas de deux, "Don Quixote."

GUILD ELECTS NEW OFFICERS FOR 73-74

Elected President of the Guild for the 73-74 season was Robert C. Cantrell. He succeeds Mrs. Shirley Hammond, who will remain on the Executive Board. Other elected officials are: Vice-President - Mrs. Wesley S. Williams, Jr.; Treasurer- Richard Bayne; Corresponding Secretary - Audrey Hinton; Financial Secretary - Mrs. Janice F. Anderson; Parliamentarian - Mr. Thomas Jones.

The Administrative Board consists of the Founders, Doris Jones and Claire Haywood; Mrs. Wesley Williams; Mr. Richard Bayne; Miss Audrey Hinton; Mr. George Burman (a player for the Redskins); Mrs. Liz Gibson; Mrs. Evalina Mitchell; Mrs. Janice Anderson; Mr. Thomas Jones; Mrs. Gary Cook; Mr. Rolin Sidwell; Mrs. Julia Cohen; Mr. Delano Lewis; Mrs. Charles Cabaniss; and Mrs. Roscoe Dellums.

That evening we saw members of "The Ballet School" mark their graduation in a performance at the Bolshoi Theatre.

The competition, open to the public, began on June 8 at 11:00. People packed the Bolshoi Theatre which seats 2,500. The first and third tours (sections) of the competition each consisted of a single classical pas de deux; the second tour called for both a classical and a contemporary pas de deux. A contestant had to score eight out of twelve points in order to be eligible for the following tour.

A young Russian dancer, who was a former student of the Leningrad Ballet School, coached Clover and me during our rehearsal of "Don Quixote" the day before our competition. Unlike our interpreter of the same name, Galina spoke not a word of English, but I had no trouble understanding her, for she often used the French ballet terms. She was very encouraging and relaxing for me.

Our performance of "Don Quixote" on June 10th was enthusiastically received by the Russian audience. We were pleased to discover the next day that we had been admitted to the second tour with a high score. After the extensive rehearsals of "Le Corsaire" (Classical) and "Les Deux" (Contemporary), we performed on June 14. Unfortunately, we placed 29th out of the 48 dancers in the second tour. Thus we were barely eliminated. (We had to place 28th in order to be admitted to the third tour). We stayed in Moscow, however, to watch the rest of the competition. Prizes were awarded to a couple from Canada, a couple from Australia, a couple from Cuba, and a male soloist from Denmark. The Grand Prize winner was a seventeen year old Russian girl named Nadezhda Pavlova.

The experience was, for me, both memorable and educational. I will remember those whose contributions made the trip possible.

(A picture of Sandra and Clover is on the last page).

CAPITOL DANCERS IN SUMMER PERFORMANCE AT WOLF TRAP AND THE KENNEDY CENTER

In June, Capitol Ballet Dancers, Rodney Green and Leroy Cowan were honored to participate as "supers" with the Stuttgart Ballet at the Kennedy Center. Rodney danced the role of an Italian Emperor and partnered Joyce Cruco. Leroy danced the role of a Court Gentleman.

Anita Kelly, Joyce Matthison, Rene Robinson, Sandra Fortune, Lauren Jefferson, Kim Eggleston, and Vincent Wineglass participated in Invitational Classes with Robert Joffrey in July at Wolf Trap. Also at Wolf Trap this past summer, several Capitol Ballet Dancers performed as "supers" for Maurice Bejart. They were: Rodney Green, Hinton Battle, Leroy Cowan, and Charles Adams, dancing as Torchmen in "Swan Lake" and as Monks in "Sleeping Beauty."

The honor accorded the Capitol Ballet Company by these three prestigious groups is just reward for the hard work of individual members.

JONES-HAYWOOD DANCERS IN "RUSALKA"

In September the Jones-Haywood School of Ballet joined in the Washington Civic Opera Association production of "Rusalka." Antonin Dvorzak's lyric fairy tale was performed before an appreciative crowd

at Lisner Auditorium.

A love story of a prince and a princess set in two scenes, a lake in a forest and a courtyard of a castle, the story ends in sad death. A Foreign Princess lures the affections of the Prince away from Rusalka and then abandons him. The magic of a Merman and a witch (Jezibaba) influences the turn of events. As dancers, the Jones-Haywood youth delightfully complemented the operatic fantasy.

"SINCERELY THE BLUES" TO PREMIERE IN WASHINGTON

The Capitol Ballet Company dances four ballets choreographed by Doris W. Jones in the movie produced by Baker Morton, "Sincerely the Blues."

Dancing in the ballets are: Maria Newby, Beverly Butler, Sandra Fortune, Lynndell Walker, Laurie Fitz, Rodney Green, Leroy Cowan, Charles Adams and Bernard Banks.

A story of the birth and development of the blues from slave times to contemporary Chicago variations, the movie promises to both inform and entertain.

The movie is expected to premiere in Washington next month.

Coming at a time of resurging interest in blues, the film will add to the understanding of one of only a very few original American art forms.

"BLACK CRIES" PREMIERES AT HOWARD UNIVERSITY

The innovative new dance, choreographed by Doris Jones, premiered at Howard University's Cramton Auditorium on March 2. Funded by the National Endowment for the Arts, the dance composition won praise from the reviewers. Jean Battey Lewis, in the Saturday, March 3, 1973 issue of the Washington Post, called "Black Cries", "a striking work, full of rich dance passages."

Also appearing for the first time were three other new works. The lively "Bobby Felder's Thing" was accompanied by Bobby Felder playing his own music. Cheers and applause greeted "Chicano", which was choreographed by Rodney Green, and "Hinty", which was choreographed by Hinton Battle.

Also on the program was "Les Deux" the dance for which Sandra Fortune and Clover Mathias received accolades in Moscow.

The audience, which included Richard Friedman, curator of the Phillips Collection, and Nesta Dorrance, director of the Jefferson Place Gallery, warmly responded to the fine dancing of the Capitol Ballet.

ROSCOE DELLUMS LEADS SHOW

The Howard University performance by the Capitol Ballet was highlighted by a delightful, sparkling tap dance opening. Roscoe Dellums, wife of Representative Ron Dellums (D. Calif.) led the company in "Taps for Old Times" -- a lively opening.



This newsletter is sponsored by the Capitol Ballet,
a non-profit, cultural/educational organization.

The Capitol Ballet Guild, Inc.
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WTTG 5's "Celebration For The Arts" Campaign is what we hope will be the beginning of an annual program that will reap great benefits for the Arts in the Washington Metropolitan Area. This year we have selected three deserving groups on the basis of their artistic merit, financial need, and community service. Our goal is \$100,000, and this money will be equally distributed for use in obtaining necessary materials and facilities, and to further train and develop the abundance of fine creative talent in the Washington area.

The fundraising campaign this year includes many special events and activities that will be enjoyed by everyone. But, more importantly, they will focus attention on the growing need for financial support of the Arts in the Washington area. We need this support from everyone living in the area, no matter what the size of your donation. And do remember, it's tax deductible.

Beginning May 29th and continuing through June 23rd, we will have numerous concerts at parks, open-air facilities, and shopping malls throughout D.C., Maryland and Virginia. WTTG 5's "Panorama" will present a special series showcasing the arts locally, with live performances by the groups selected this year. An ambitious public service campaign will run on WTTG, and a special 60-minute prime-time special showcasing the talents of the three groups will be telecast.

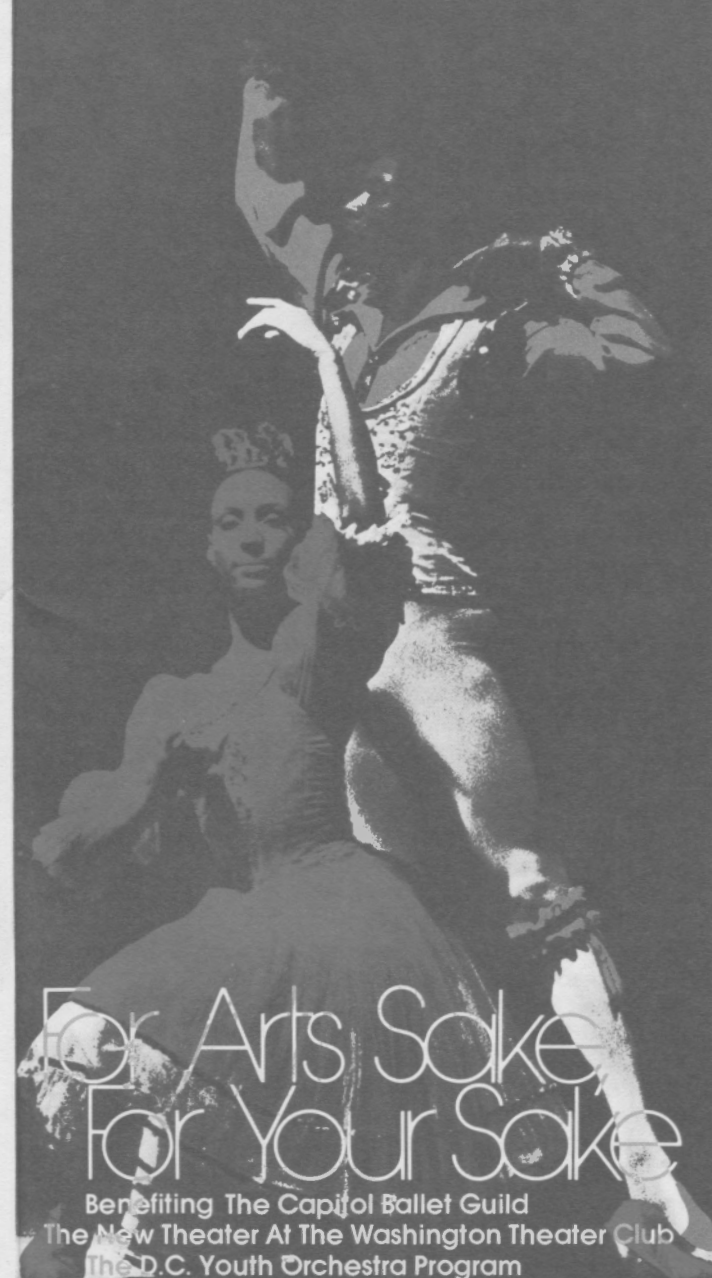
"The Arts" is not just an all-encompassing word that signifies hard work and enjoyment in the community—it is the backbone of the community. Your support is for your community, and without it, we cannot hope to raise the much-needed funds to support and contribute to the more complete training and development of our creative people.

Support the Arts

Send donations to:
Spring Celebration For The Arts Campaign
P.O. Box 4898
Washington, D.C. 20008



WTTG 5's Spring Celebration For The Arts Campaign



Benefiting The Capitol Ballet Guild
The New Theater At The Washington Theater Club
The D.C. Youth Orchestra Program



The New Theater At The Washington Theater Club is the result of an important merger. The Black American Theatre Company's New Theatre of Washington was a viable theatre-producing company with some foundation and government support, but no facility. The Washington Theatre Club had a facility and a commitment to its season subscribers, but very limited financial resources. With this new merger, both of these companies are now in the business as one, and involved with the task of saving a theatre and planning for a future one.

THE NEW THEATRE'S goal is to present fully-professional productions, with actor apprentices working as technicians and understudies. At the same time, this group of apprentices can be expanded into a Washington-based core of professionals who will have earned that right here in Washington, rather than by virtue of something they have done outside of the area.

THE NEW THEATRE is elevating local talent to unprecedented heights as performers on the stage. And they are further striving to develop an awareness of theatre as a cultural frame of reference for the Washington Metropolitan community.

THE NEW THEATRE—just one of the Arts groups in Washington that can contribute greatly to the growing need to better the cultural arts in the Nation's Capital—if they have your support.



The Capitol Ballet Company operates under the auspices of the Capitol Ballet Guild, and was conceived in 1961 as an interracial dance group. Since that time, the Company has received critical acclaim for its performances throughout the United States, with its vast repertoire that fully demonstrates its versatility.

Directors Doris Jones and Claire Haywood co-founded a unique ballet school in 1943. The offshoot of this school, which combined their talents in classical ballet techniques and choreography, is The Capitol Ballet Company. Ranging in age from 12-26, the members are semi-professionals, who are intent on refining and further developing their talents to prepare them for entry into the professional world. As Miss Haywood described it, "the Company is an in-between training ground for becoming professionals." Some of the more distinguished dancers who have come under the tutelage of the Jones-Haywood tandem are Chita Rivera, who starred in "West Side Story," Louis Johnson, who choreographed "Purlie," and Sylvester Campbell, the Premier Danseur of the Royal Netherlands Ballet Co.

The Company's primary goals are enlarging the group, getting more scholarship money for children who can't afford lessons, and providing more consistent training and development for young people. Their ultimate aim is to contribute greatly to the Arts in the Washington Metropolitan Area by aiding the intellectual and aesthetic growth of young people in the community. The community is what it's all about, and the Capitol Ballet Company is certainly doing its share and more.



The D.C. Youth Orchestra is a program for up to 1,000 musicians, ages 8-20, who work hard, learn well, and make beautiful music together. They come from all parts of the Washington area, they represent 38 different schools, they cover the broad gamut of socio-economic status, and they all share one common bond: MUSIC.

There are 700 students and 37 teachers who bring their professional experience from the National Symphony, the Service bands and orchestras, local universities, and the Washington area public schools. As Mayor Walter Washington once said about the program, "it personifies what this country is all about... it aspires to perfection, knows no race, and creates beauty."

Beginning musicians may advance at their own speed, and those who show special aptitude earn the opportunity to perform under the direction of Lyn McLain as a member of the D.C. Youth Orchestra. And the price of their success is about 400 hours per season of practices, rehearsals and concert performances.

Whether they're preparing to play at The White House, or at one of their over 20 annual public school concerts, they are pushed toward excellence in mastering a repertoire that now includes over 60 separate scores—the classics, contemporary, and pop.

Send donations to:
Spring Celebration For The Arts Campaign
 P.O. Box 4898
 Washington, D.C. 20008

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The Sunday Star
The News

portfolio

F

WASHINGTON, D. C., FEBRUARY 25, 1973

MOSCOW-BOUND BALLERINA

'Her Costumes Become Little Rags'

By JUDY FLANDER
Star-News Staff Writer

Sondra Fortune, 21, is in the studio of the Jones-Haywood School of Ballet putting on a pair of worn, grayish-pink toe shoes. She is wearing a tattered red costume and looks as though she is about to perform a pas de deux in the role of a waif.

Jones. "I don't think she's vain enough to be a ballerina."

Miss Jones and Miss Haywood speak affectionately; Sondra is their star student, highly honored to be Moscow-bound. Besides, they approve of her modesty and even of her desire to become a ballet teacher instead of a ballerina.

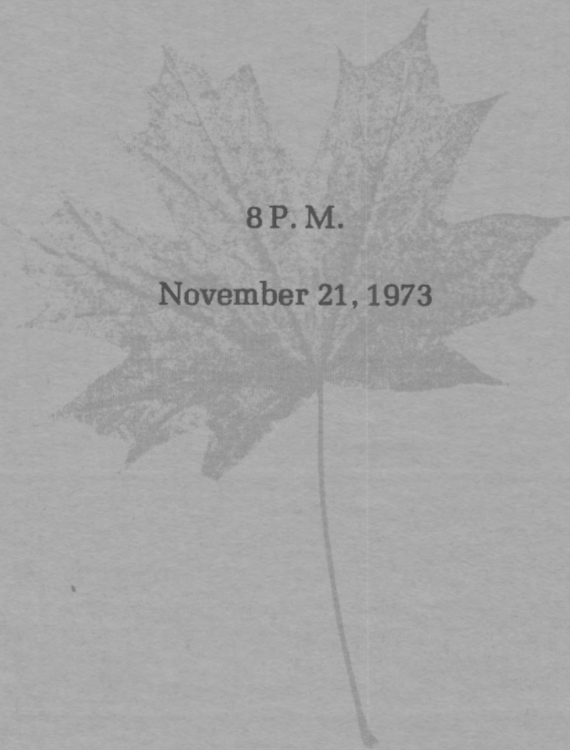
IN FACT, Miss Haywood and Miss Jones



Capitol Ballet

Company

In Concert



8 P. M.

November 21, 1973

Cramton Auditorium
Howard University

Capitol Ballet Company

Cramton Auditorium
Howard University



8 P.M.

November 21, 1973

Part I

- A. "Taps for Old Times"
Bertell Knox and his orchestra
Choreography — Doris W. Jones
Roscoe Dellums as Bojangles, with Robyn Nash, Maria Newby, Deborah Sullivan, Lauri Fitz, Pamela Colbert, Phyllis Ried, Patricia Page, Rodney Green and Charles Adams.
- B. "Bach for Six"
Music — Johann Sebastian Bach
Choreography — Doris W. Jones
Anita Kelley, Beth Burleson, Rene Robinson, Hinton Battle, Charles Pace, and Vincent Wineglass
- C. "Les Deux"
Music — Claude Debussy
(afternoon of a faun)
Choreography — Billie Wilson
Maria Newby and Rodney Green

10 Minute Intermission

Part II

- A. "Hinty"
Choreography — Hinton Battle
Maria Newby, Hinton Battle, LaVerne Reed, Rodney Green, Robyn Nash, Leroy Cowan, Beverly Butler, Tammy Hurt, and Charles Adams.
- B. "The Ebony Concerto pas de deux"
Music — Stravinsky
Choreography — Doris W. Jones
Sandra Fortune and Leroy Cowan
- C. "Three Black Cries"
Choreography — Doris W. Jones
(By means of a choreography grant from the National Endowment for the Arts)
Charles Adams with Robyn Nash, Maria Newby, Lauri Fitz, Hinton Battle, Rodney Green, and Leroy Cowan

10 Minute Intermission

Part III

- A. "Flair For Movement"
Music — Gustave Holst
Choreography — Doris W. Jones
Sandra Fortune and Leroy Cowan, with Maria Newby, Rodney Green, Charles Pace, Beth Burleson, Hinton Battle, Beverly Butler, and Joyce Mattison
- B. "Asha I"
Original music by Lloyd McNeill
Choreography — Doris W. Jones
Maria Newby, Joyce Mattison, Beverly Butler, Robyn Nash, Marilyn Ferlazzo, LaVerne Reed, Hinton Battle, Rodney Green, Leroy Cowan, Charles Pace, Charles Adams, and Richard Moten

'Admirable' Top Word For Ballet

By LOUIS NICHOLAS

An uncommonly talented and well trained group of youngsters form the Capitol Ballet Company which was the Fisk Festival presentation in Henderson A. Johnson Gymnasium last night.

This group of 15 young peo-

THE OPENING dances "To Fire the Flame (For Dr. Martin Luther King)" danced to spirituals, and the Bach Variations handsomely done by three couples, were both on a high level of interest and achievement.

The Mendelssohn Suite (danced to a movement of the "Italian" Symphony), though very well danced by Theresa Cassese, Laura Fitz, Robin Blair, and Beryl Thornton, was too long and without the strong contrasts it would have needed to maintain interest so late in the program.

There was considerable va-

APRIL 24th
THE DANCE

Evening Star

Capitol Ballet Attains Polish, Competence

By JOYCE WARREN

Special to The Star

The Capitol Ballet Company was at Howard University's Cramton Auditorium Thursday night with their annual concert. This company is the performing arm, leg and toe of the James Howard Ballet

business with considerably more confidence. In achieving this, Capitol hasn't lost its quiet good manners. This is a very satisfactory troupe to watch.

The pick of the program as Denis Jones' "Flair for M-



STEP SESSION—Polly Ruben, 10, of Silver Spring, a student of the Jones-Haywood School of Ballet, Washington, demonstrates a step of the dance as Doris Jones instructs a Junior Village hopeful,

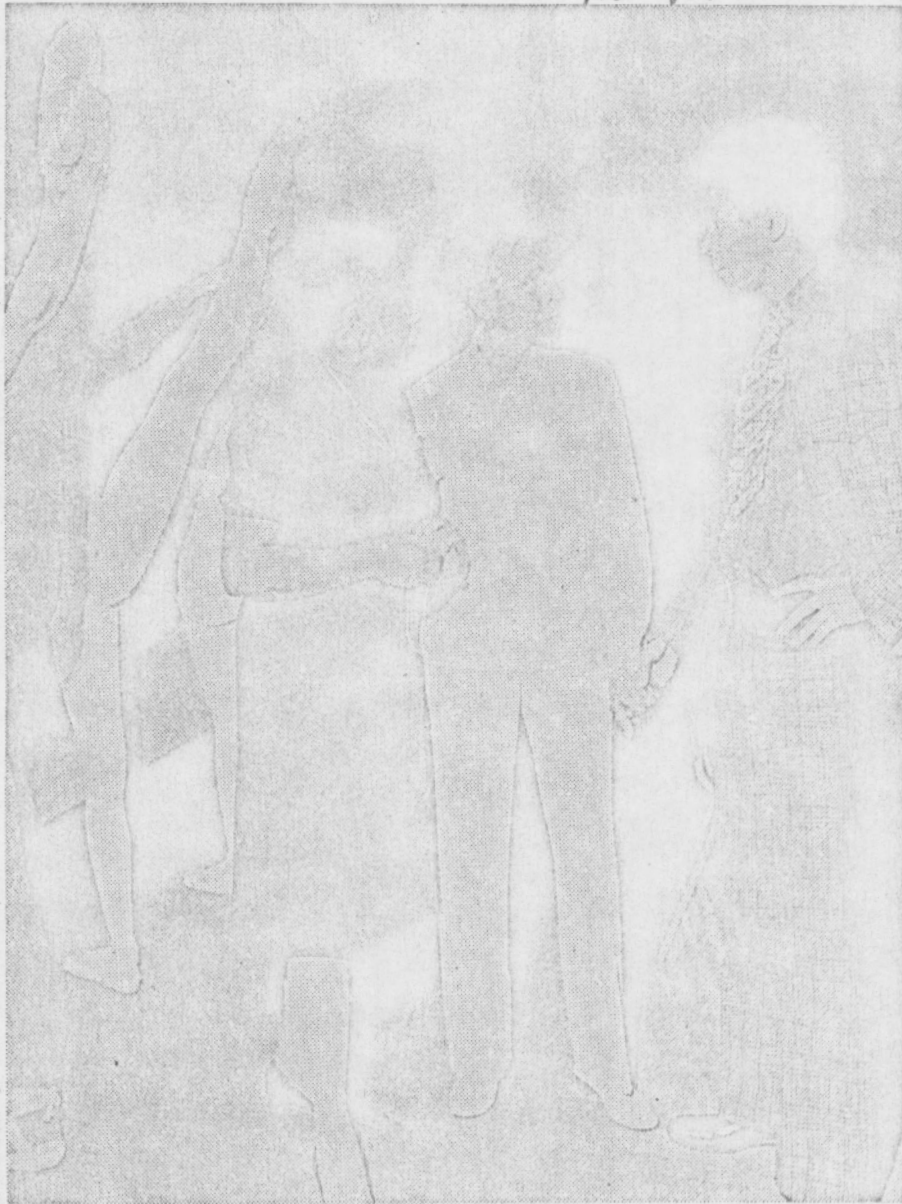
in the foreground. The Washington ballet school is auditioning Junior Village youngsters this week for possible participation in a Ford Foundation grant to train youths for careers in ballet dancing.



Staff Photos by Vic Casamento

DANCING FEET—Ballet pupils wait to teach aspiring dancers during a Junior Village auditioning session.





By Harry Naltchayan—The Washington Post

Sylvester Campbell, who performed last night with the Capitol Ballet Company, talks with Doris Jones and Claire Haywood of the Jones-Haywood Dance School.

Return of an Expatriot

By Angela Terrell

Sylvester Campbell, a black Washingtonian who became Premier Danseur of the Royal Netherlands Ballet Company, is back in

a change" and hasn't decided how long he'll stay in the country. "If things haven't changed, (for blacks) I'm going back," he said. He said he will apply to some of the top companies including the American Ballet Thea-

grant from the National Endowment for the Arts. The company is the performing wing of the Jones-Haywood Dance School.

Campbell, an alumnus of the Jones-Haywood school danced the energetic Rus-

Capitol Ballet: Artistic Accent on Show Biz

By Jean Battey Lewis

The Capitol Ballet abruptly changed artistic direction at its benefit concert at Howard University's Cramton Auditorium last night and if audience reaction is any gauge the change was a big success.

Claire Haywood, gave the premiere of Miss Jones' "Black Cries," funded by a grant from the National Endowment for the Arts. It is a striking work, full of rich dance passages.

The choreographer uses slides projected on the backdrop. The first one, a shot

Do Not Enter, is effective, but the projections eventually lose their punch.

The dance opens with a tortured solo performed with conviction by Charles Adams Jr. There are strong passages for two women and three men where the emotional content is reinforced

Sandra Fortune, the company's unofficial ballerina, was dancing beautifully last night despite an initial fall that didn't faze her. Her disciplined form was well displayed in Billy Wilson's "Les Deux," with Clover Mathis of the Alvin Ailey Company as her partner.

to dance this ballet in a competition in Moscow in June.

The company danced Norman Walker's lovely "Variations From Day to Day" reconstructed for the company by Barbara Katz from a Labanotation score. The rest of the program was pretty much show biz.

or long cotton speckled prints, their parents cajoling them to stand up straight, sit down carefully and be grown-up.

Among those watching the dance troupes were Richard Friedman, curator of the Phillips Collection, and NESTA





THE MOOD

.. IS LOVE

Program

Part One

"Electronics"

Choreography — Doris Winifred Jones

Music — Oskar Sala

Lighting — Ron Truitt

Costumes — Betty Williams, New York

Maria Newby and Charles Adams with:

Beth Berleson, Marilyn Ferlazzo, Pamela Jackson,

Laureen Jefferson, Anita Kelley, Luisa Leschin,

La Verne Howell Reed, Rene Robinson, Hinton Battle,

and Rodney Green.

"The Ebony Concerto pas de deux"

Choreography — Doris Winifred Jones

Music — Igor Stravinsky

Lighting — Ron Truitt

Sandra Fortune and Leroy Cowan

"Tchaikovsky pas de deux"

Choreography — George Balanchine

Music — Peter Illich Tchaikovsky

Soili Arvola and Leo Ahonen

Part Two

"Les Deux"

Choreography — Billie Wilson

Music — Claude Debussy

Lighting — Ron Truitt

Costumes — Betty Williams, New York

Maria Newby and Rodney Green

Part Three

"Pas de deux Romantique"

Choreography — Jack Carter

Music — Gioacchino Rossini

*Sandra Fortune and Sylvester Campbell**

"A. C. — 615"

Choreography — Soili Arvola

Music — Contemporary

Soili Arvola and Leo Ahonen

"Waya Ka Ya Ya" (Come see what's happening)

Choreography — Claude Thompson

Music — unknown

Lighting — Ron Truitt

Costumes designed and executed by Quay Barnes Truitt

La Verne Howell Reed and Hinton Battle with:

Pamela Jackson, Maria Newby, Marilyn Ferlazzo,

Rodney Green, Richard Moten, and Charles Adams Jr.

"Spring Waters"

Choreography — Asaf Messerer

Music — Rachmaninoff

Sandra Fortune and Sylvester Campbell

**Sylvester Campbell dances through the courtesy of "The Royale Winnipeg Ballet Company."*

Capitol Ballet Guild, Inc.

Mr. Robert C. Cantrell, President

*Ms. Doris Jones and Ms. Claire Kaywood,
Co-founders and Directors*

Mrs. Karen Williams, Vice-President

Mr. Richard E. Bayne, Treasurer

Miss Audrey Hinton, Corresponding Secretary

Mrs. Janice Anderson, Financial Secretary

Mr. Thomas Jones, Parliamentarian

Production Staff

Manager—Lisner Auditorium—Mr. Frank Early

Stage Manager—Stephanie Bradley

Lighting—Ron Truitt

*Lighting Crew—Reginald Fitzgerald,
Chief Electrician*

Bob Cohen and Jim Gilchrist

*The Jones-Kaywood School of Ballet
1200 Delafield Place, N.W. is the official school
for the Capitol Ballet Company*



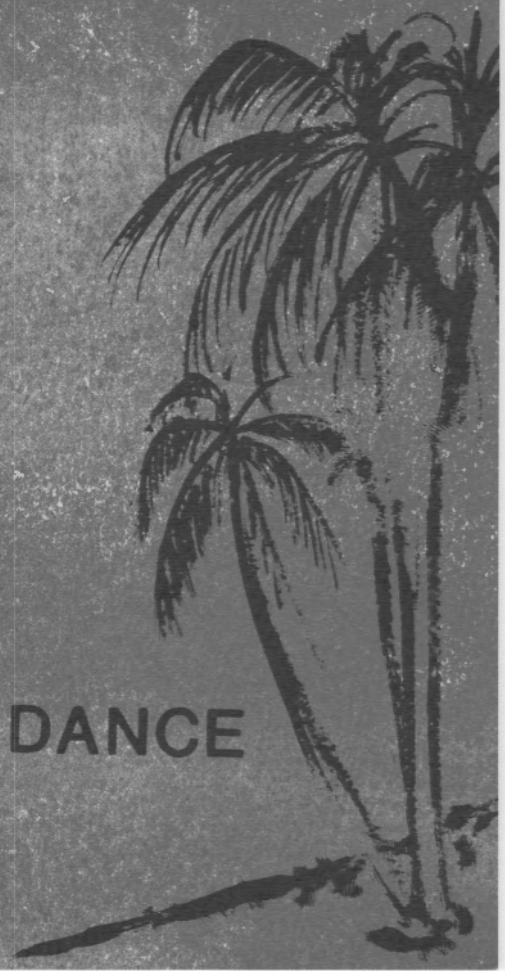
Flight

Fashions

OF THE

70's

IN DANCE



DANCE AND FASHIONS OF THE SEVENTIES

INTERNATIONAL FLIGHT NO. 4-8-74

*John F. Kennedy Center for the Performing Arts
The North Gallery*

Monday Evening, April 8th, 1974

Cocktails 8:00 P.M.

Flight Time — 8:30 P.M.



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I had an upbringing that gave no exposure to and therefore love of the Performing Arts — trying to help others get the same exposure, I fell in to all sorts of interesting jobs and met a lot of great people. I guess you could say I've really lucked into the sort of thing I've enjoyed doing.

Sincerely,

Mrs. Polk Guest
Chairman
Friends of the Kennedy Center



PATRICK HAYES. 1972-73 in his 32nd year in music management in Washington, D.C. Former Manager, National Symphony Orchestra, founder of Hayes Concert Bureau, founder of Washington Performing Arts Society (1966, now its Managing Director).

Radio commentator, WGMS, Sunday, 1:00 p.m. "People and Events in the World of Music," continuous since September, 1949.

Born in New York City, grew up in Massachusetts, married Evelyn Swarthout who is a concert pianist and professor of music at The American University. Son Bryant is Professor of English, Baruch College, New York City. Daughter Elizabeth is an artist's representative in Paris, France.

University of Wisconsin established the "Patrick Hayes Collection" of papers, broadcast scripts, speeches, articles (1970).

Donald Anderson is a lawyer, holder of two degrees from the University of Michigan and one from the London School of Economics; former general counsel for the Poverty Subcommittee of the U.S. House of Representatives' Committee on Education and Labor, and a resident of Eagle Rock, Virginia, where he lives on 40 acres of the plantation on which his great-great grandfather was born as a slave in 1821.

H. R. Crawford was nominated by the President on March 7, 1973, to be Assistant Secretary of Housing and Urban Development for Housing Management. He was confirmed by the United States Senate on March 13, 1973, by a unanimous vote.

The Honorable Mr. Crawford was a member of numerous civic associations, which presented him with several awards for his many civic achievements. He is still deeply concerned with civic and community activities and holds directorships on the boards of several civic organizations. Mr. Crawford was given a citation by President Nixon for "Exceptional Service to Others in the Finest American Tradition."

Vantile Whitfield, a native of this city, a graduate of Dunbar High School and Howard University, has been named director of this new Expansion Arts Program.

Whitfield, 41, taught stagecraft and theater design at Howard University and received a master's degree in film production from the University of California at Los Angeles. He spent seven years as artistic director of the Performing Arts Society of Los Angeles.

THE SCHOOL

In 1941, Doris W. Jones and Claire H. Haywood, Artistic Directors of the Jones-Haywood School of Ballet, opened their first dance studio. Since that time, these dedicated artists, more than anyone else, have helped to change the concept of what was once considered a "white art form" to an accepted routine experience in cultural enrichment for inner-city youth.



Compliments from
Amoco

CRITICS SAY...

1964-1974

"An interesting feature of the company is the strength of its men dancers — a quite remarkable balance and a welcome one."

Jean Battey, *The Washington Post*
June 1964

"The senior members of the company displayed a fine sense of style and good control. There was plenty of evidence of a solid base for future development toward fully professional level."

Milton Berliner, *Daily News*
June 1965

"The Capitol Ballet Company's great progress since its formation in 1961 was evident in last night's program."

Milton Berliner, *Daily News*
1966

"The dancers in the world premiere of Miss Jones' 'Pocahontas' displayed fine technique and, more importantly, heightened artistic insight."

Milton Berliner, *Daily News*
1966

"Another Jones ballet, 'Bach Variations,' showed off the company's classical capabilities."

Milton Berliner, *Daily News*
1966

"Mr. Campbell sent the audience into wild shouts of appreciation for his graceful and high leaps — a la Bolshoi Ballet — in the Gopak from 'Taras Bulba.'"

Milton Berliner, *Daily News*
1966

"... the unity of tone among Elliot Carter's excellent musical score, the colorful decor and costumes ... the dance movement have contrived something that is formal and theatrical ..."

Jean B. Lewis, *The Washington Post*
May 1966

"The company members, under directors Miss Jones and Claire Haywood, continue to improve their performing level. The company gives an impression of vitality and seriousness. This was especially so in 'Pocahontas' where the company outdid itself."

Jean B. Lewis, *The Washington Post*
1968

"'To Fire the Flame' by Miss Jones, a spiritual suite, had strong, vital choreography."

Jean B. Lewis, *The Washington Post*
1968

"Elevated by the smooth perfection of its only professional, Sylvester Campbell, and the beauty and grace of its budding ballerina, Sandra Fortune, the Capitol Ballet Company did a serious, creditable job."

Judy Flander, *Daily News*
1968

"Both 'Ebony Concerto' and 'Bach Variations', choreographed by Doris Jones, seemed to give the company a chance to show its stylishness and good manners."

Joyce Warren, *The Evening Star*
1968



"Far-reaching, experimental choreography by Doris Jones, combined with 'costumes' by such stores as Airport, Britches, Excalibur and a group of young black designers made for what one guest, Mrs. Mary Carpenter, called 'genius and good damn fun'."

Mary Anne Dolan, *The Evening Star*
January 18, 1972

"... Until yesterday it was unthinkable that a Negro dancer should be seen on the boards!"

George Gelles, *The Evening Star*
1970

"A versatile and energetic dance company, The Capitol Ballet is recently known for contributing members to the cast of 'Mass'."

Mary Anne Dolan, *The Evening Star*
January, 1972

"The company, founded and directed by Doris Jones and Claire Haywood, gave the premiere of Miss Jones' 'Black Cries', funded by a grant from the National Endowment for the Arts. It is a striking work, full of rich dance passages."

Jean B. Lewis, *The Washington Post*
1973

"Sandra Fortune, the company's unofficial ballerina, was dancing beautifully last night. . . . Her disciplined form was well displayed in Billy Wilson's 'Les Deux'."

Jean B. Lewis, *The Washington Post*
March, 1973

"An Evening with Sandra Fortune — Mrs. Nixon congratulated Miss Fortune's teachers, Doris Jones and Claire Haywood, and told them, 'I know all about the hard work you've done'."

Jean B. Lewis, *The Washington Post*
April, 1973

"She's Back from Russia . . . Icing on the cake was the accolade from Arnold Haskell, dance critic of the *London Times*, who told Sandra she was 'one of the loveliest dancers I have seen and what wonderful teachers you must have'."

Judy Flander, *Washington Star-News*
September, 1973

"What Miss Fortune did win, in addition to self-assurance, was the acclaim of Russia's premiere dancer, Maya Plisetskaya, who came backstage to see her several times and complimented her on her 'very lovely technique'; the adulation of the Russians who, according to Miss Haywood, 'went mad for Sandra'; an offer from Maurice Bejart to join his company in Belgium, and an invitation to audition this summer for Francis Mayville, managing director of the Ballet Spectacular Gala which features Margot Fonteyn."

Judy Flander, *Washington Star-News*
September 1973

"Sandra Fortune is the most gifted of the group. She has speed, musicality and a lissome appearance."

George Gelles, *Washington Star-News*
1974

"The program gave some promising dancers a chance to perform and was a focus of community interest in a way that is rare for most professional companies."

George Gelles, *Washington Star-News*
1974

"The most exciting dancing of the evening was provided by Ana Maria de Gorris and Sylvester Campbell in 'Etude Printemps.' Miss de Gorris and Campbell met all the technical demands with ease. She with brilliant footwork and dazzling pirouettes, and he with grand leaps, turns and entrechats."

January 1974, *Dance Magazine*

"Mr. Campbell is a dansieur noble of the first rank and thrilled us with his leaping turns across the stage, tour en l'air and entrechat six."

March 1974, *Dance Magazine*



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Claire Haywood and Doris Jones have the ability to surpass one's imagination when they put their heads together and do what they best do . . . create.

Their genius and their dedication are exemplified anywhere the Capitol Ballet Company has a platform.

My husband, my children and myself feel particularly fortunate to be a part of their "family" and we have pledged to do whatever we can to see that others share in and are aware of the Jones-Haywood "experience." Tonight will be such a night when the dance takes in a new dimension through their innovative vision and direction.

I thank all of you for supporting their efforts and their devoted dancers. We should applaud them for keeping this particular art form relevant and alive in our community so that our children can aspire to be a Ballanchine or a Nureyev and better yet a Sylvester Campbell or a Sandra Fortune. This company has helped to remove many barriers toward that end and that's what the struggle is all about.

Yours for a world worthy of our children to inherit,

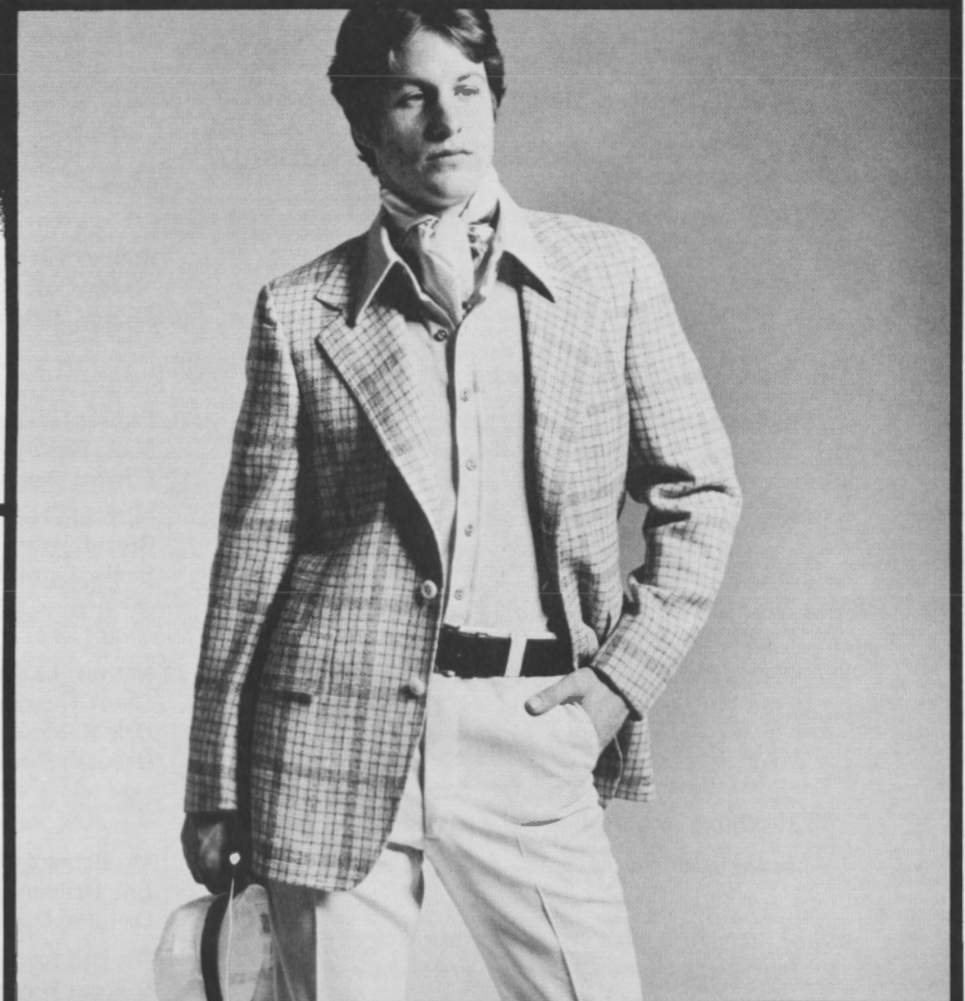
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Leola Dellums



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PROGRAM

(Idea conceived and executed by Doris W. Jones and Claire H. Haywood, Artistic Directors)

Capitol Ballet Guild, Inc.

Piloting Capitol Ballet Clipper, Flight #4·8·74 "Around the World"
Departure: April 8th, 1974, Monday Evening, 8:30 P.M.

Captain and Pilot — The Honorable Ronald Dellums

Co-Pilot — Mrs. Ronald "Roscoe" Dellums

Head Stewardess — Robyn Nash

Stewardesses — Pamela Colbert, Lisa Clark, Lauren Wood

I. "Take-Off" Party — National Airport, Washington, D.C.

II. International Airport, New Orleans

Beale Street Rodney Green, Hinton Battle, Leroy Cowan,
"Bunny" Webb, "Liz" Gibson, Lorena Cabaniss,
Audrey Hinton, Anne Bryant

III. Galeao Airport, Rio de Janeiro

Carnival Day Pamela Jackson, Deborah Sullivan, Marilyn Ferlazzo,
Maria Newby, Kenneth Love, Nokomis Jefferson,
Edward Dugas, Ronald Coleman

Natives Michael Chen, April Garner, Rita Gambrell, Joseph
Bryant, Avata Winbourne, Theresa Day, Bernard
Banks, Carol Watkins

IV. Paya Lebar Airport, Singapore, Asia

"Songrant Day at the Thai Buddhist Temples". Natives: LaVerne Howell Reed, Terri Thompson,
Sherri Thompson, Chi Chi Koger, Mr. and Mrs.
Dale Robinson, Mrs. Judy Williams, Joyce Mattison,
Deborah Sullivan, Rodney Green, Maria Newby

V. Heathrow Airport, London, England

Buckingham Palace Mr. Bernard Walton, Kelly Brook, Maria Dickerson,
Eric Dellums, Piper Dellums, Nelly Murphy, Brandy
Dellums, Diana Dibble

Guards Bernard Banks, Michael Chen, Chris Otway,
Vincent Wineglass

VI. Scotland, United Kingdom

Parade Ground Mr. Don Anderson with Joseph Coleman, Rita
Gambrell, April Garner, Avata Winbourne, Carol
Watkins, Gary Miller

VII. Orly Airport, Paris, France

"Bon Marche," The Left Bank "Bunny" Webb, Joyce Mattison, Sandra Fortune,
Maria Newby, Pamela Jackson, Deborah Sullivan,
Anne Bryant, LaVerne Howell Reed, Lyndell
Walker, Lauren Jefferson, "Liz" Gibson, Marilyn
Ferlazzo

Native Parisien Hinton Battle

— Fifteen Minute Intermission —

XII. Sofia Airport, Varna Bulgaria

Summer Theatre on the Coast of the Black Sea Little Porters: Sherri Anderson, Beth Burleson,
Rene Robinson, Anita Kelley, Sandra Fortune,
competitor

XIII. Duvalier Airport, Port-au-Prince, Haiti

Natives Marilyn Ferlazzo, LaVerne Howell Reed, Maria
Newby, Hinton Battle, Rodney Green, Charles Adams

Passengers Katherine Dunham and Gloria Thornburgh

XIV. Dulles Airport, Washington, D.C.

Passengers George Burman, Washington Redskin; Warner Wolf,
TV Sportscaster

Reporters Jim Vance, Jackie Hathaway, Jean Thorton

Photographers Wilma and Philip Portlock

Redskin Fans and Admirers Sherrie Anderson, Beth Burleson, Sandra Fortune,
Lauren Jefferson, Pamela Jackson, Anita Kelley,
Joyce Mattison, Rene Robinson, Phyllis Reid, Debbie
Sullivan, Lyndell Walke, Bernard Banks, Leroy Cowan,
Chris Otway, Gary Miller and Vincent Wineglass

VIII Barajas Airport, Madrid, Spain

"Jockey Club". Audrey Hinton, Evalina Mitchell, Annice Wagner,
The Honorable H. R. Crawford, Patty Page, The
Artist, Joseph Bryant, Cheryl Richards, Gary Miller,
Delano Lewis

Waitress and Waiter Anita Kelley and Vincent Wineglass

IX. Yoff Airport, Dakar, Senegal

The Market Place Rosemary Reed-Miller, and Native Rodney Green

X. Montego Bay Airport, Jamaica

Montego Bay, North Shore Sandra Fortune, Lyndell Walker, Deborah Sullivan,
Joyce Mattison, Leroy Cowan

Natives Vincent Wineglass and Chris Otway, Charles Adams

— Ten Minute Intermission —

XI. Leonardo da Vinci Airport, Rome, Italy

Scene on the Via Condotti Natives: Pamela Jackson, Marilyn Ferlazzo and
Charles Adams, Mrs. Clarence Hinton and Mr.
Patrick Hayes, Mr. and Mrs. Donald Lipscomb, Mrs.
Lili Guest and Dewey Hughes, Mrs. Robert Dibble,
Mr. Vantile Whitfield, Mrs. Lorena Cabaniss, Mrs.
Wilbert Lacey, Jr., Mr. Michael Sherman

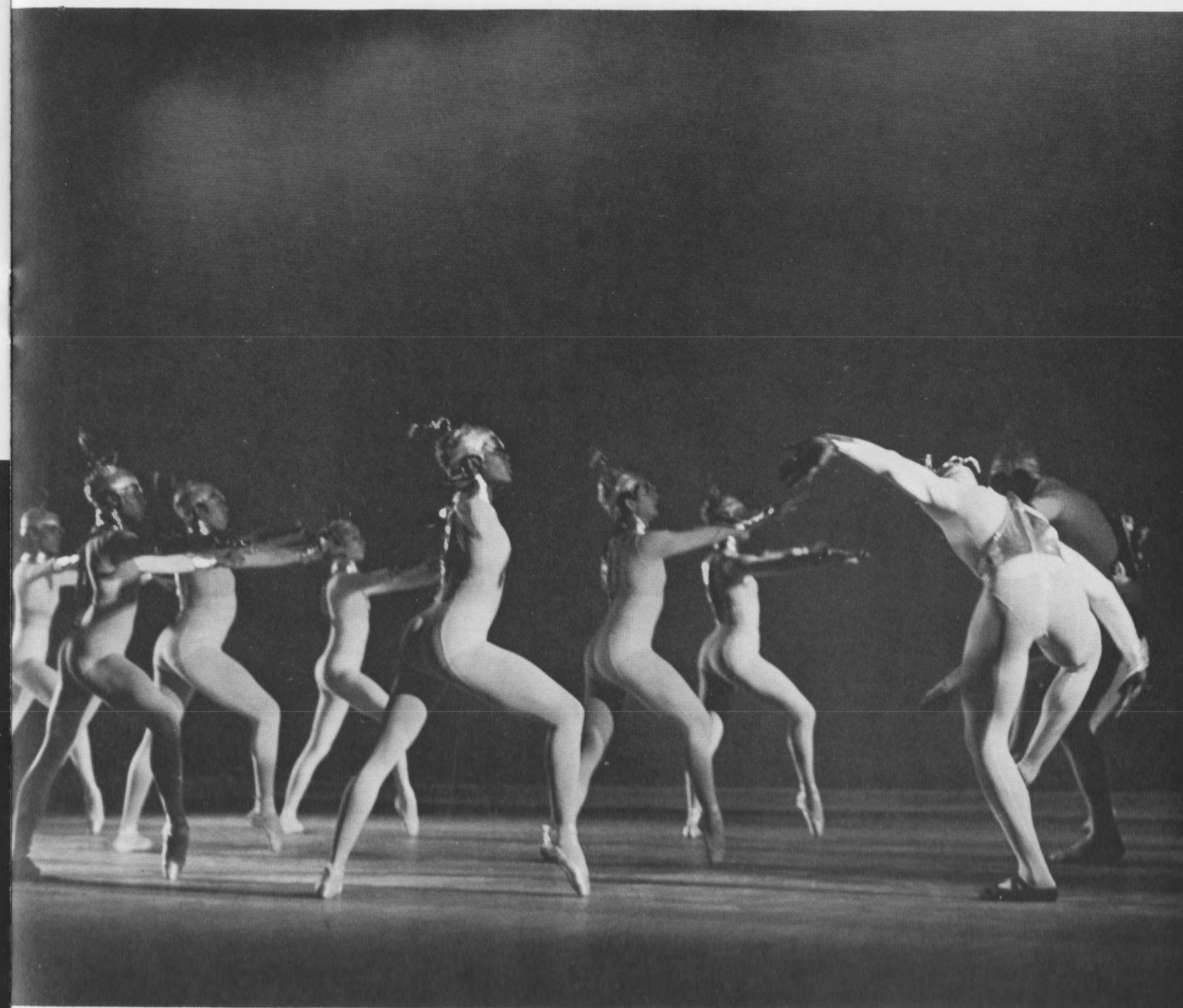
THE COMPANY

The Capitol Ballet Company, formed in 1961, is composed of master dance students from the Jones-Haywood School of Ballet. The School has produced several of America's and Europe's most distinguished dancers — among them being Chita Rivera who starred in "West Side Story," Sylvester Campbell, premier danseur of the Royale Winnipeg Ballet Company, and Louis Johson, choreographer of "Purlie." The Company has appeared at the John F. Kennedy Center for the Performing Arts in Leonard Bernstein's "Mass," "Beatrice Cenci," "Ariodante," at Crampton Auditorium, Howard University, the Choreographer's Workshop in Dayton, Ohio, Spellman College, Atlanta, Georgia, Fisk University, Nashville, Tennessee, Lisner Auditorium, Washington, D.C.

The Company's future schedule of events includes thirty-two performances in June and July in Washington, D.C., and a trip to Sofia, Bulgaria for Sandra Fortune, competing in the 7th International Ballet Competition at Varna.

This 1974 Special Benefit is for the purpose of matching a fellowship grant from the National Endowment for the Arts for a ten-month period beginning 1973 and ending 1974 (July).

The Jones-Haywood School of Ballet is a member of the School of American Ballet—Ford Foundation Special Services to Ballet Schools



ARTISTIC dance fashions

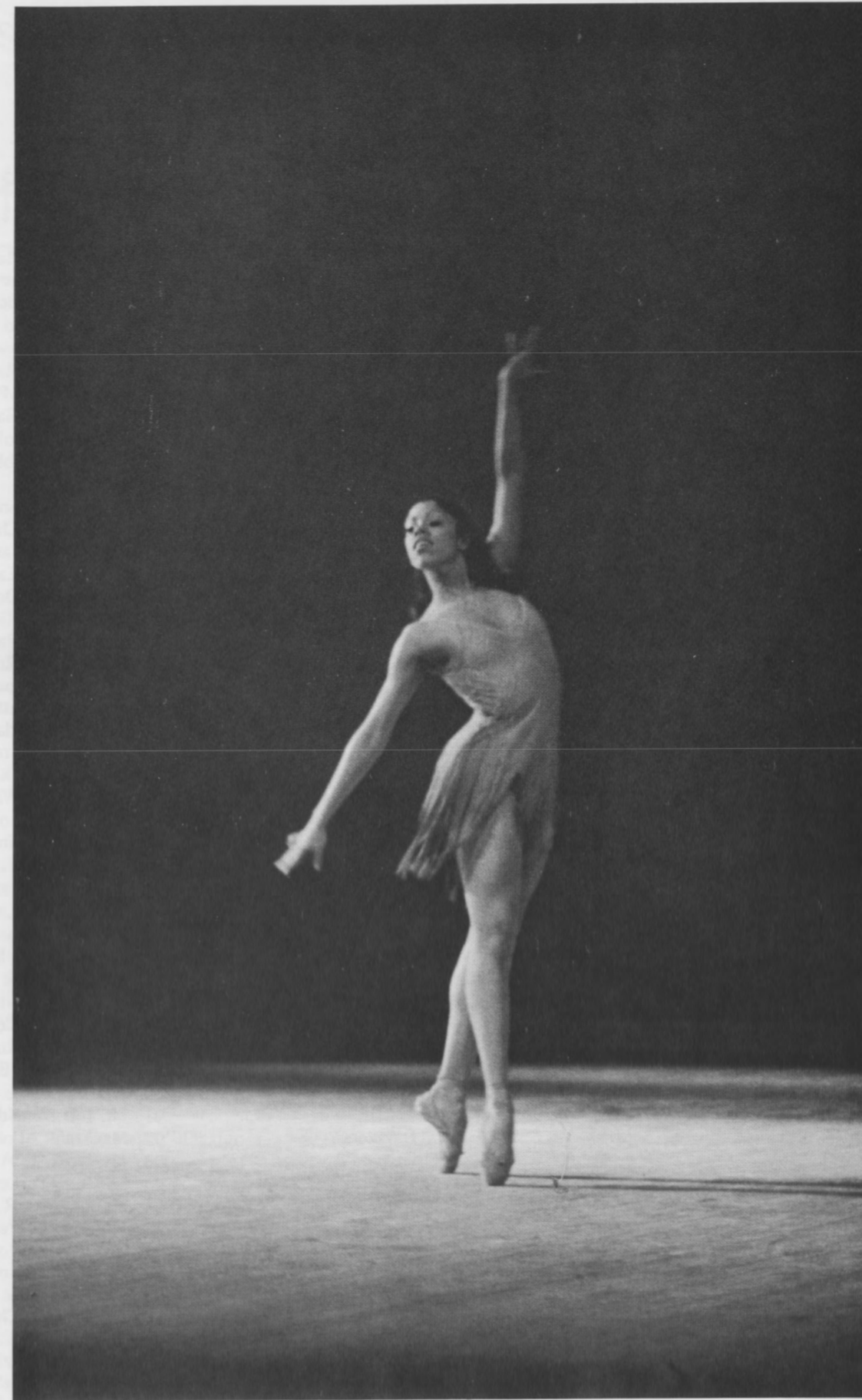
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"In the first Round the American pair won the spirited approval of the audience with the pas de deux from "Don Quixote." Sandra Fortune and Clover Mathis rendered the Pas de Deux, which audiences know down to the most minute detail, with great originality and distinction." Future plans include performances with Sylvester Campbell with the Royale Winnipeg Ballet Company and entering the 7th International Ballet Competition in Varna, Bulgaria in July.

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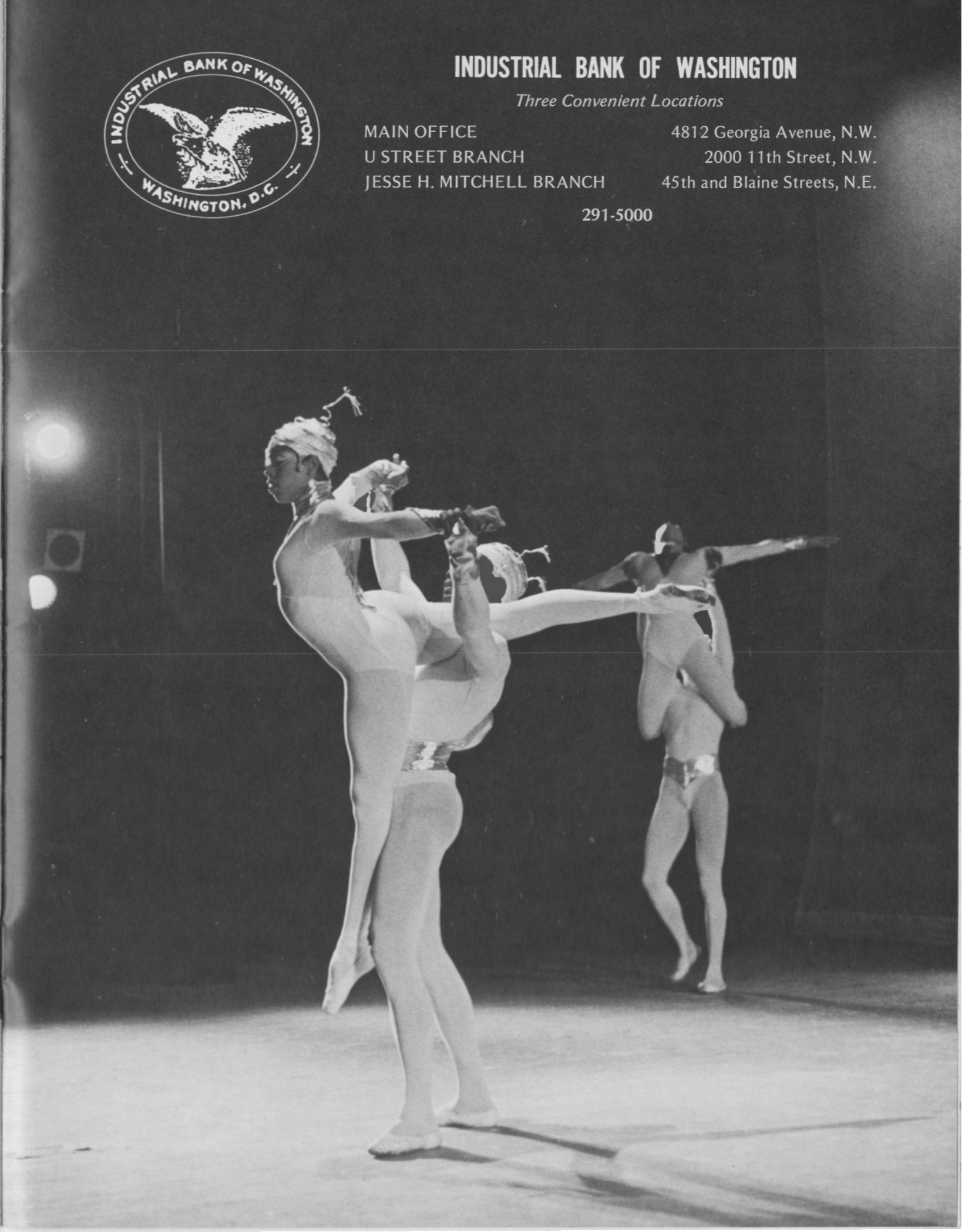


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