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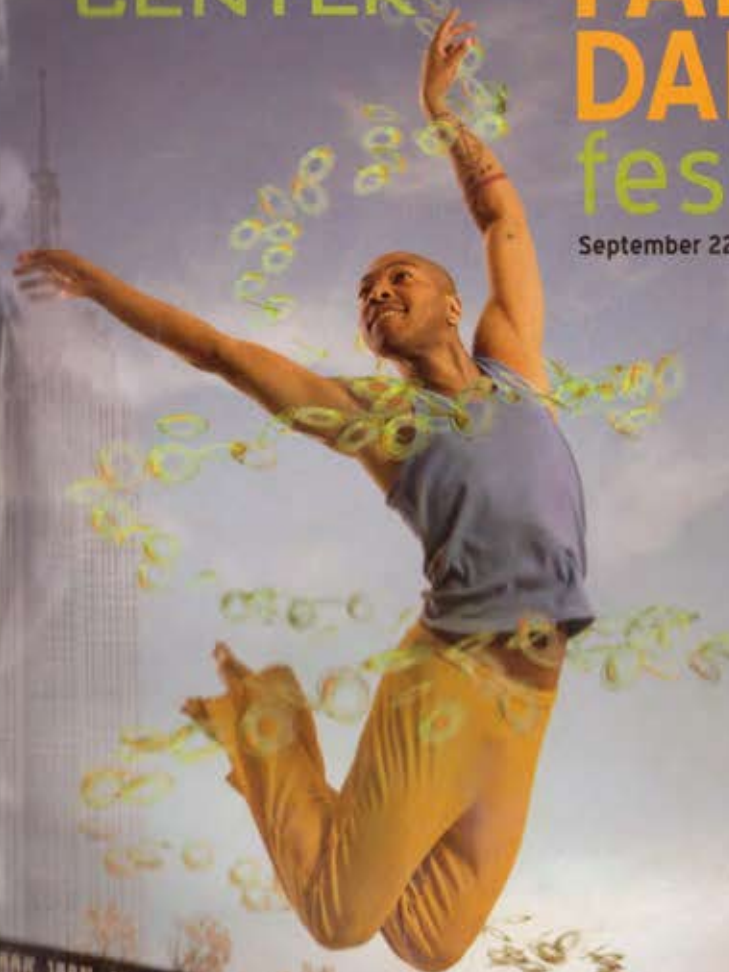
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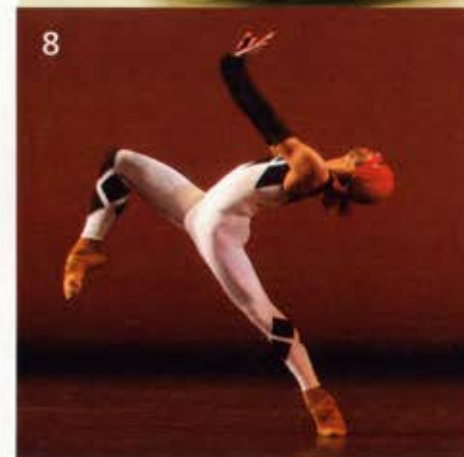
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A RUSSIAN REVOLUTION in PARIS:

Fall for Dance Honors

THE BALLETS RUSSES CENTENNIAL

By Joseph Carman

In 1909, the brilliant Russian impresario Serge Diaghilev ignited a revolution in dance. A former administrator at the Imperial Theaters in St. Petersburg, Diaghilev assembled a group of stellar dancers from the Imperial Theaters—including Anna Pavlova, Vaslav Nijinsky, Tamara Karsavina, Michel Fokine and Ida



Lydia Lopokova in *Carnaval*, 1916
Photograph by White Studio
Jerome Robbins Dance Division



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Felia Doubrovskaya in the title role of *Firebird*, 1926. Jerome Robbins Dance Division



Rubinstein—and staged a season of ballet at the Théâtre du Châtelet in Paris. The result was the rebirth of ballet in a new 20th century form—simultaneously sophisticated, daring, glamorous, controversial, intelligent, exotic and contemporary.

By collaborating with composers, designers, artists and choreographers, Diaghilev formulated a vision that championed ballet as an art form that wedded many forms of art and pushed the boundaries of theatricality. The Ballets Russes was the birthplace of groundbreaking ballets such as Fokine's *The Firebird* and *Petrouchka*, George Balanchine's *Apollo* and *The Prodigal Son*, Nijinsky's *Afternoon of a Faun* and Bronislava Nijinska's *Les Biches*.

New York City Center's 2009 *Fall for Dance* Festival celebrates the centennial of the Ballets Russes by presenting recreations and reinterpretations of some of the original ballets produced by the legendary company. "I wanted City Center to participate in the celebration of the Ballets Russes," says Arlene Shuler, the President and CEO of City Center. "*Fall for Dance* seemed like the ideal venue to do that. Many of the audience members are newcomers to dance, so this would be a way for them to learn about one important aspect of its history." As part of the celebration, New York City Center and The New York Public Library for the Performing Arts will exhibit portions of *Diaghilev's Theater of Marvels: The Ballets Russes and Its Aftermath* during this year's *Fall for Dance* Festival at New York City Center.

Despite the name, the Ballets Russes was really a Euro-centric, itinerant troupe with a large Russian exile population that performed internationally. Paradoxically, the company that stood for a new Russian esthetic in dance never danced in Russia. Diaghilev drew on the fin de siècle in Russian arts and assembled major players in European music, dance, painting and design. Over two decades, the troupe transformed tastes in art, showcased unique forms of choreography and set the stage for a new age of modern dance and neoclassicism. This was, not insignificantly,



Diaghilev (center), with Igor Stravinsky (left), Léon Bakst, and an unknown woman in Switzerland, 1915. Jerome Robbins Dance Division

the company that produced the famous premiere of Stravinsky's *Rite of Spring* that provoked a riot in Paris.

The influence of the Ballets Russes has been everlasting in many forms of theatrical dance, as can be seen in the City Center programs this fall. For clarification purposes, Diaghilev's troupe lasted until the impresario's death in 1929. Later companies, directed by Sergei Denham and Colonel Wassily de Basil, used the title "Ballet Russe" and carried on some of the

legacy with repertory, choreographers, and dancers associated with Diaghilev.

Just consider the roster of talent presented by Diaghilev. The choreographers he featured included Leonide Massine and Nijinska (Nijinsky's sister), as well as Balanchine, Fokine and Nijinsky. Diaghilev's insider status with music circles allowed him to commission ballet scores from Stravinsky, Ravel, Glazounov, Prokofiev, Debussy, de Falla, Poulenc, Rimsky-Korsakov, Milhaud and Satie. The

painters and designers contracted by the Ballets Russes included Bakst, Benois, Braques, Derain, Picasso, Gontcharova, Matisse, Tcheliachew, Roerich, Roualt, de Chirico, Cocteau, and Chanel. Dance—and fashion—were forever transfigured.

Among the highlights of the *Fall for Dance Festival* are two rarely seen Ballets Russes works: Nijinska's *Les Biches* and Balanchine's *La Chatte*. The premise of *Les Biches*, reconstructed by Ballet West, revolves around a party filled with beautiful men and women who are self-involved and morally loose. It was conceived as a sharp satire on the narcissism of high society in the 1920s. *La Chatte*, revived by Teatro dell'Opera di Roma Ballet Company, dates from 1927. The storyline involves a young man who prays to Aphrodite to change a comely cat into a woman. Both works are emblematic of the Ballets Russes era in their neoclassical approach—the distillation and streamlining of ballet technique.

Other more familiar Ballets Russes works on the *Fall for Dance* roster are Nijinsky's frieze-like, sensual *Afternoon of a Faun*; Fokine's *Le Spectre de la Rose*, in which a young woman coalesces the images of a man and a rose in her dream state; and the famous ballerina vehicle *The Dying Swan*, originally danced by Pavlova.

Fall for Dance has also included some updated versions of ballets originally presented by the Ballets Russes. Basil Twist's



Petrushka Suite uses life-size puppets to tell the poignant story of the Russian clown Petrushka. Les Grands Ballets Canadiens de Montréal presents Stijn Celis's *Noces*, set to Stravinsky's monumental score *Les Noces*, which details the upheaval and celebration of a Russian wedding. And Mark Dendy's *Afternoon of the Faunes* uses Debussy's score to explore the conflicted mind of Nijinsky, the first male superstar of ballet.

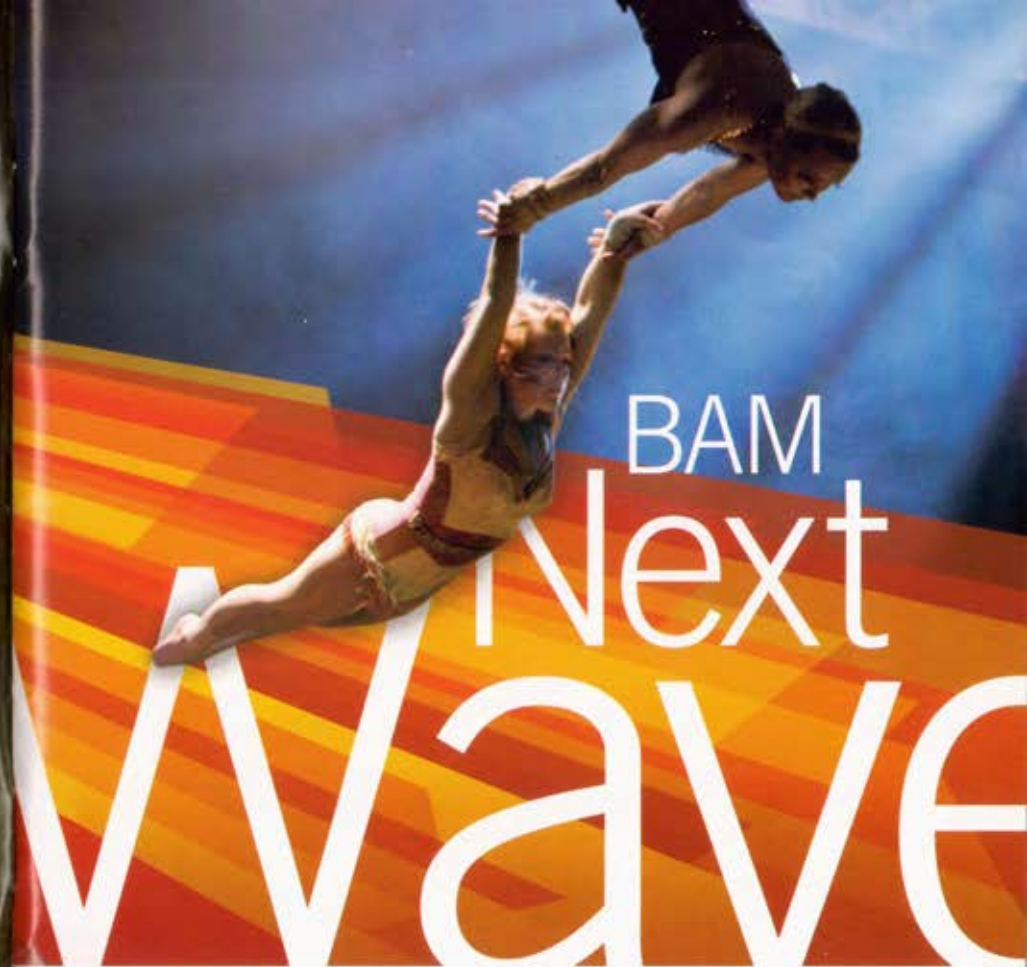
Diaghilev has been described in many ways—a taskmaster, a genius, a mentor, a monster, a magician, a prophet of the arts. He died penniless in Venice in 1929. But what he accomplished left a timeless impression.

"The Ballets Russes was so inventive," says Shuler. "This was not traditional 19th century classical ballet. You could really see the beginning of innovation that influenced so much work that was yet to come."

Joseph Carman writes about the arts and is the author of *Round About the Ballet*.

(above)
Vaslav Nijinsky in the title role of *Petrushka*.
Photo by Elliot and Fry.
Jerome Robbins Dance Division

(left)
Leonide Massine in *L'Oiseau de Feu*.
Photograph by White Studio, NY.
Townsend Walsh Collection,
Jerome Robbins Dance Division



Dance

In-I / Juliette Binoche, Akram Khan (Sep 15—26)

Decreation / William Forsythe (Oct 7—10)

Itutu / Karole Armitage (Nov 4—7)

Really Real / Wally Cardona (Nov 17—21)

Mortal Engine / Chunky Move (Dec 9—12)

The Good Dance—dakar/brooklyn / Reggie Wilson,
Andréya Ouamba (Dec 16—19)

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New York City Center Dance 2009–2010

By Susan Reiter

Both familiar troupes and first-time presentations are on tap as the wide-ranging 2009–10 dance season unfolds on the New York City Center stage. Now in its sixth year, the *Fall for Dance* Festival has become the essential opening salvo of the new season, and no year would be complete without such longstanding and welcome resident companies as those of Alvin Ailey and Paul Taylor. And although it is only in its third year of existence, Morphoses/The Wheeldon Company has become a highly anticipated annual offering, with its adventurous and forward-looking ballet repertory and world-class dancers.

But alongside these regulars, an eclectic array of unfamiliar offerings will represent

everything from tango to Brazilian contemporary dance to classical ballet—the latter in the form of a highly-anticipated U.S. debut: the new Spanish company directed by American Ballet Theatre virtuoso Angel Corella. Also new—in terms of its participants, if not its name—is *Kings of the Dance*, the program that celebrates today's leading male ballet artists. Its 2007 incarnation featured four dancers, but the February performances will include seven men with impeccable credentials.

The special gala evenings offered by Career Transitions for Dancers and Youth America Grand Prix have also become staples of City Center's calendar. The former, always a swiftly-paced smorgasbord with a stellar line-up, takes place November 2 and celebrates dance on Broadway, film

*Morphoses/The Wheeldon Company
Rubinald Pronk in Commedia*





Tanguera-Paris, Photo by Manuel Navarro de la Fuente

and television, with a roster that includes New York City Ballet's Ashley Bouder and Andrew Veyette, performers from "Dancing with the Stars" and a tribute to Duke Ellington. Youth America Grand Prix, a worldwide ballet competition scheduled for March 25–27, juxtaposes its talented array of young international ballet dancers with the "stars of today."

For several weeks this fall, the focus will be on South America. *Tanguera: The Tango Musical* (October 7–18) tells a story of unrequited love in turn-of-the-20th-century Buenos Aires through music, song and dance. A book musical with a cast of more than 30, this production opened in Buenos Aires in 2002, and has since been seen in Paris, Madrid, Berlin and Mexico City as well as in China and Japan. The following

week (October 22–25) brings Companhia de Dança Deborah Colker, a 15-year old Rio de Janeiro-based company last seen in New York in 2000. Colker, a Brazilian choreographer who creates works marked by physical daring and exciting visual design, is known for pushing boundaries and challenging notions of space and gravity in her contemporary dances. In addition to creating full-evening works for her troupe, she has worked in theater, and was the director/choreographer of the recent Cirque du Soleil show *Ovo*. In 4 POR 4, the work she is bringing to City Center, Colker has based each of four sections on a work by a Brazilian visual artist, transforming their imagery into movement.

While Morphoses, formed in 2007, is the primary vehicle for new works by



Companhia de Dança Deborah Colker, Photo by Flavio Colker

Christopher Wheeldon, who has proven to be one of the most accomplished and sophisticated choreographers of his generation, it increasingly includes works by other choreographers in its repertory. This season's two programs (October 29–November 1) offer a particularly wide range of works. Wheeldon will be represented by a new ballet set to Rachmaninoff's *Suite for Two Pianos*, as well as two earlier works. Morphoses has commissioned a ballet from Australia's Tim Harbour, and will also perform Alexei Ratmansky's version of Ravel's *Bolero*, created in 2004 for the Bolshoi Ballet, and *Softly As I Leave You*, a duet by the husband-and-wife team of Paul Lightfoot and Sol León. The Morphoses roster of dancers includes original members Wendy Whelan and Edwaard Liang and an intriguing, inter-

national mix of returning members and newcomers. As always, live musical accompaniment is a company priority; this season, it will be provided by the Philharmonic Orchestra of the Americas, conducted on opening night by the orchestra's founder and music director, Alondra de la Parra.

The expanded 2010 *Kings of the Dance* (February 19–21) boasts a glamorous, international line-up: ABT's José Manuel Carreño, Marcelo Gomes and David Hallberg; NYCB's Joaquin De Luz; Dennis Matvienko; Guillaume Côté of the National Ballet of Canada, and the Bolshoi Ballet's Nikolai Tsiskaridze—the sole holdover from the original edition. They will dance in works representing many eras and styles, by Frederick Ashton, José Limón, Nacho Duato, Roland Petit, Anton Dolin, and Boris Eifman,



Alvin Ailey American Dance Theater, *Revelations*, Photo by Wade Reed

as well as Wheeldon.

Angel Corella was one of the original "Kings," and he continues to thrill audiences as an ABT principal. But somehow he also has the time to direct Corella Ballet Castilla y León, a 60-member classical company that will make its U.S. debut March 17–20. Corella has choreographed *String Sextet* (set to Tchaikovsky) to the repertory. He is also a principal dancer, along with another ABT luminary, Herman Cornejo, and former ABT soloist Carmen Corella.

A very different aspect of Spain's rich dance traditions will be represented by the tenth annual New York Flamenco Festival (February 11–14). In addition to the opening gala, the 15-member Compania Maria Pagés will perform her *Self-Portrait*, and Rocio Molina, an exciting young flamenco artist who is an alumna of that company, and her troupe will offer *Oro Viejo*.

No City Center dance season would be

complete without two of the nation's most venerable, acclaimed and beloved companies. Alvin Ailey American Dance Theater returns (December 2–January 3) to celebrate Judith Jamison's 20th year as Artistic Director with a world premiere by Ronald K. Brown, *Dancing Spirit*—with music by Duke Ellington, Wynton Marsalis and War—that pays tribute to her influence. Jamison will also contribute a new work, and a highlights program will recognize the major works she has brought into the repertory over the past two decades.

And when the Paul Taylor Dance Company takes the stage (February 24–March 14), it will celebrate not only Taylor's amazing and unpredictable creativity—with a new dance that pays comic tribute to vaudeville as well as another set to Debussy—but also his 80th birthday.

Susan Reiter covers dance for New York Press and contributes articles on the performing arts to the Los Angeles Times and other publications.

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Tuesday, September 22
Wednesday, September 23

BOSTON BALLET
Mikko Nissinen, Artistic Director

Afternoon of a Faun

Choreography by Vaslav Nijinsky
Music by Claude Debussy, *Prelude to Afternoon of a Faun*
Staged by Ghislaine Thesmar
Scenery by Leon Bakst
Costumes by Leon Bakst
Lighting by John Cuff
Production Manager: Benjamin Phillips

Premiere:
May 29, 1912
Théâtre du Châtelet
Paris, France

Vaslav Nijinsky's first choreographic work, *Afternoon of a Faun*, was created at the encouragement of Sergei Diaghilev, and was first performed with Nijinsky as the Faun. Considered one of the first modern ballets, it inspired controversy upon its premiere for its erotic undertones.

Cast

Faun	Altankhuyag Dugaraa
Nymph	Lia Cirio
Nymphs	Alison Basford, Megan Gray, Kelsey Hellebuyck, Kimberly Uphoff, Luciana Voltolini, Heather Waymack

Upcoming performances:
Giselle
The Boston Opera House
October 1-11, 2009

PAUSE



Vaslav Nijinsky as the Faun, Paris 1912. Photographs by Adolf de Meyer. Jerome Robbins Dance Division, The New York Public Library for the Performing Arts.

**Notes on
*Afternoon of a Faun***

In 1912, Vaslav Nijinsky premiered his first choreographic endeavor with the Ballets Russes, *Afternoon of a Faun*. It was a provocative, revolutionary work which marked the true beginnings of modernism in dance. The original program notes outlined the simple story of the ballet:

*'A faun dozes; nymphs tease him; a forgotten scarf satisfies his dream.
The curtain descends so that the poem can begin in everyone's memory.'*

In his search to create a truly unique and new form of movement, Nijinsky drew upon his costume and set designer Leon Bakst's love of Greece to invent a type of dance which resembled a moving frieze based on Greek and Egyptian reliefs and vase paintings. A two-dimensional scene was created as dancers held their torsos to the audience while their heads and limbs were shown in profile. The combination of its sexually explicit themes and its shocking new movement quality sparked an uproar among French dance critics as well as audiences of the time.



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PAUL TAYLOR DANCE COMPANY

Paul Taylor, Artistic Director

Offenbach Overtures

Choreography by Paul Taylor
Music by Jacques Offenbach
Costumes by Santo Loquasto
Lighting by Jennifer Tipton

Premiere:
October 12, 1995
New York City Center
New York City

Performed by

Michael Trusnovec Annmaria Mazzini Orion Duckstein Amy Young**
Robert Kleinendorst Julie Tice James Samson Michelle Fleet
Parisa Khobdeh Sean Mahoney Eran Bugge* Jeffrey Smith
Francisco Graciano* Laura Halzack Jamie Rae Walker Michael Apuzzo**

La Grande-Duchesse de Gerolstein Overturefull cast
Barbe-Bleue Overturefull cast
American Eagle WaltzDuelers: Mr. Trusnovec and Mr. Mahoney
Seconds: Mr. Kleinendorst and Mr. Smith
Die Rheinnixen OvertureMs. Halzack and Mr. Duckstein with full cast
Flocons de Neige Gallopfull cast

* performing Tuesday, September 22, 2009

** performing Wednesday, September 23, 2009

Original production made possible by contributions from the Eleanor Naylor Dana Charitable Trust; The Andrew W. Mellon Foundation; the National Endowment for the Arts, which believes that a great nation deserves great art; the New York State Council on the Arts, a State Agency; and the 1994 Choo-San Goh Award for Choreography from the Choo-San Goh & H. Robert Magee Foundation.

Preservation made possible by contributions to the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts.

Upcoming performances:

Paul Taylor Dance Company returns to New York City Center for its annual engagement from February 24 through March 14, 2010 with two New York premieres and 16 other works as it celebrates the 80th birthday of American Icon Paul Taylor.

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As of 9.11.09

BATSHEVA DANCE COMPANY

Ohad Naharin, Artistic Director

B/olero

(from *Project 5*)

Choreography by Ohad Naharin

Music by Maurice Ravel

Recorded by Isao Tomita

Costumes by Alla Eisenberg

Lighting by Avi Yona Bueno (Bambi)

Production Manager: Roni Cohen

Premiere:

2008

Suzanne Dellal Center

Tel Aviv, Israel

Performed by:

Iyar Elezra

Bobbi Smith

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Savion Glover, Artistic Director

The StaRz and StRiPes 4EvEr for NoW

Choreography by Savion Glover

Music by Savion Glover

Staged by SMP

Costumes by SMP

Lighting by Savion Glover

Premiere:

2005

Amsterdam

Inspired by John Coltrane, in *StaRz and StRiPes 4EvEr for NoW*, Savion Glover and The OThERz pay homage to the jazz great through song while highlighting tap dance as the leading instrument.

Performed by

The HooFeRz

Savion Glover
Marshall Davis Jr.
Cartier Williams

The OThERz

Tommy James
Patience Higgins
Victor Jones
Andy McCloud

Celebrates 100 Years of the Ballets Russes

In honor of the 100th Anniversary of the *Ballets Russes*, New York City Center and the New York Public Library for the Performing Arts, Dorothy & Lewis B. Cullman Center, have collaborated to exhibit portions of *Diaghilev's Theater of Marvels: The Ballets Russes and Its Aftermath* throughout the orchestra lobby during the *Fall for Dance Festival*.

Special thanks to The New York Public Library for the Performing Arts Dorothy and Lewis B. Cullman Center

Jacqueline Z. Davis, Barbara G. and Lawrence A. Fleischman Executive Director of the Library; Barbara Cohen-Stratiner, Judy R. and Alfred A. Rosenberg Curator of Exhibitions; Michael Diekmann, Manager of Media Services; Lynn Garafola, Curator of "Diaghilev's Theater of Marvels"; and the staff of The New York Public Library for the Performing Arts.

The New York Public Library for the Performing Arts gratefully acknowledges the leadership support of Dorothy and Lewis B. Cullman. Additional support for exhibitions has been provided by Judy R. and Alfred A. Rosenberg and the Miriam and Harold Steinberg Foundation. Support for *Diaghilev's Theater of Marvels* has also been provided, in part, by the Sergei I. Denham Ballet Fund.

Dayna Goldfine and Dan Geller's highly acclaimed film *Ballets Russes* will run in *Lounge FFD* before and after the performance, and at intermission, and will be available for purchase at the City Center Boutique. Unearthing a treasure trove of archival footage, the filmmakers have fashioned a dazzling and entrancing ode to the revolutionary dance troupes that performed under the famous *Ballets Russes* banner.

"Marvelous! Graceful and fascinating"

- A.O. Scott, *The New York Times*

This fall, continuing our celebration of the *Ballets Russes*, our DanceTalks will focus on creative collaborations during the *Ballets Russes* era and influences this seminal period in dance has had on today's artists.

Wednesday, September 23	Friday, September 25	Saturday, October 3
6:30 - 7:30pm	6:30 - 7:30pm	6:30 - 7:30pm

New York City Center Studios (130 West 56th Street).
Each discussion is free and open to the public. Space is limited.

For more information on the DanceTalk Series visit
www.NYCityCenter.org

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CALENDAR

Sept. 22 at 8pm and Sept. 23 at 8pm

Boston Ballet *Afternoon of a Faun* Vaslav Nijinsky
 Paul Taylor Dance Company *Offenbach Overtures* Paul Taylor
 Batsheva Dance Company *Bolero* (from *Project 5*) Ohad Naharin
 Savion Glover & The Otherz *THE STaRz* and *STRiPes 4EvER* for NoW Savion Glover

Sept. 24 at 8pm and Sept. 25 at 8pm

Martha Graham Dance Company *Diversion of Angels* Martha Graham
 Tangueros del Sur *Romper el Piso* (Break the Floor) Natalia Hills
 Morphoses/The Wheeldon Company *Softly as I Leave You* Lightfoot León
 Les Grands Ballets Canadiens de Montréal *Noces* Stijn Celis

Sept. 26 at 8pm and Sept. 27 at 3pm

Basil Twist *Petrushka Suite* Basil Twist
 Monica Bill Barnes & Company *I feel like* Monica Bill Barnes
 Les Ballets Trockadero de Monte Carlo *Go for Barocco* Peter Anastos
 DanceBrazil *Culture in Motion* Jelton Vieira

Sept. 30 at 8pm and Oct. 1 at 8pm

Ballet West *Les Biches* Bronislava Nijinska
 Dendy Dancetheater *Afternoon of the Faunes* (from *Dream Analysis*) Mark Dendy
 New York City Ballet *Four Bagatelles* Jerome Robbins
 Mark Morris Dance Group *Grand Duo* Mark Morris

Oct. 2 at 8pm and Oct. 3 at 8pm

The Australian Ballet *Le Spectre de la Rose* Michel Fokine
 Sang Jijia *Snow* Sang Jijia
 Diana Vishneva *The Dying Swan* Michel Fokine
 Alvin Ailey American Dance Theater *Revelations* Alvin Ailey

WHO'S WHO IN THE FESTIVAL

BATSHEVA DANCE COMPANY was founded in 1964 in Israel by Martha Graham and Baroness Batsheva de Rothschild, and has become one of the world's leading dance organizations. Batsheva has a great impact on all aspects of cultural life in Israel, with an extensive outreach and education program. Known for its groundbreaking, innovative and emotive productions, Batsheva has performed to critical acclaim, reaching audiences at the most prestigious theatres and festivals around the world. With over 200 annual performances in Israel and abroad, Batsheva, under the artistic direction of Ohad Naharin, is proud to be considered Israel's leading cultural ambassador. Batsheva Dance Company wishes to acknowledge and thank the Leon Lowenstein Foundation, Inc. for its kind support, as well as the generosity of the American Friends of Batsheva. All donations to the American Friends of Batsheva are tax-deductible. Please call (212) 545-7182 or email afo@batsheva.co.il for more information.

BOSTON BALLET, founded in 1963, is one of the leading dance companies in North America. Under the leadership of Artistic Director Mikko Nissinen, the company maintains an internationally acclaimed repertoire of classical, neo-classical and contemporary works, ranging from full-length story ballets to new works by some of today's finest choreographers.

PAUL TAYLOR DANCE COMPANY was founded in 1954 by Paul Taylor, the youngest member of the pantheon that created American modern dance. The Company has performed his repertoire, now numbering 131 dances, in more than 520 cities in 62 countries around the world. Its upcoming 2010 engagement at New York City Center, where it is a resident company, will include a magnificent celebration of Mr. Taylor's 80th birthday. The repertoire will feature two New York premieres—a Vaudeville

tribute, *Also Playing*, and a work to music by Debussy—and 16 classics.

SAVION GLOVER & THE OTHERz, under the musical direction of Savion Glover, is the first quartet to allow the sound of tap dancing to be recognized as an additional instrument and as part of the band. Inspired by John Coltrane, Savion Glover & The Otherz continue to pay homage to jazz greats through song, while highlighting tap dance as the leading instrument. www.TheHooFeRzCLuB.com

ELLEN DENNIS (Producer) is the Producer of New York City Center's *Fall for Dance Festival*. For two seasons, Ellen produced the Orange County Performing Arts Center's *Fall for Dance* in California. Ellen has produced and managed works internationally for artists including Mikhail Baryshnikov, Peter Brook, Diamanda Galas, Philip Glass, Andre Gregory, Steve Reich, Rwandan director Dorcy Rugamba, Twyla Tharp, and Robert Wilson; and for American Ballet Theatre, The Brooklyn Academy of Music, National Public Radio (Peabody Award winning Heat), and the Wiener Festwochen (the Vienna Festival). She was Executive Producer of the New York production of Peter Brook's *Tierno Bokar*. In early years, Ellen was Assistant to the Executive Producer for dance-on-screen works including the WNET/BBC production of Twyla Tharp's *The Catherine Wheel* and Emmy Award-winning *Baryshnikov By Tharp*. She has been a consultant to the Australia Arts Council, Columbia University, the Guggenheim Museum and the Viennale (Vienna Film Festival). In Austria, Ellen created an ongoing arts program for unaccompanied minors at the Traiskirchen Refugee Camp, inspiring Vienna's Impulstanz festival and the Wiener Festwochen to inaugurate performing arts programs for asylum-seeking minors. In 2001 Ellen co-produced *Patriotic*, a film directed by Judy Dennis. After many years of collaboration, Ellen

WHO'S WHO IN THE FESTIVAL

and her twin sister Judy formally join as Denna Productions to produce performing arts projects worldwide. As resident artists this Fall at Baryshnikov Arts Center, they will begin work with Jules Feiffer to create a series of short dance films.

WENDY PERRON (*Artistic Advisor*). Editor in Chief of *Dance Magazine*, danced with the Trisha Brown Company in the 1970s, and has performed with many other choreographers. She choreographed more than 40 works for her own dance company and has created solos for Peter Boal and Martine van Hamel. She has taught dance at many colleges and studios in the U.S., Europe, and Russia, and was Associate Director of Jacob's Pillow in the early 1990s. She has written on dance for numerous publications and posts a blog at www.dancemagazine.com. Ms. Perron has served on many jury panels throughout the country.

CLIFTON TAYLOR (*Festival Lighting Director*) has created works for theater, dance, and opera companies around the world. His work has been seen at City Center for *Encores!*, the International Flamenco Festival, Lar Lubovitch Dance Company, and for the *Fall for Dance Festival* since its inception. Broadway design credits include: *Jay Johnson: The Two and Only* (Ovation Award, LA Drama Critics Circle nomination), *Frozen* (Lortel nomination), and *Hot Feet* (Henry Hewes nomination). His designs have been commissioned by leading-edge companies including American Ballet Theatre, the Tanglewood Music Center, and Opera de Lorraine et Nancy (Chatelet Theater, Paris) among many other theater and ballet companies around the world.

LEON ROTHENBERG (*Festival Sound Supervisor*) Broadway: *Joe Turner's Come and Gone* (Tony nomination), *Impressionism*. As Associate: *South Pacific*, *The Coast of Utopia*, *Chita Rivera: The Dancer's Life*. Regional:

Year of Magical Thinking (Music and Sound, Intiman Theater), *Herringbone* (La Jolla Playhouse, McCarter), *Land of Dreams* (Kasser), *Wet* (REDCAT), *Pera Palas* (Boston Court), *Elegies: A Song Cycle* (Canon), *King Lear* (Dijon Festival), and many others. For Cirque du Soleil: *Wintuk*, *Kooza*. As Assistant: *LOVE*, *Corteo*, *Ka*. Leon has designed sound and music for several short films.

ARLENE SHULER (*New York City Center President & CEO*) began her arts administration career in Washington, DC where she served as Program Administrator of the Dance Program at the National Endowment for the Arts, consultant to the Federal Council on the Arts and Humanities and legislative assistant for the arts and humanities for Congressman Ted Weiss. Ms. Shuler returned to New York as Executive Director of Volunteer Lawyers for the Arts. In the field of philanthropy, she has served as Executive Director of The Howard Gilman Foundation, Deputy Director of the Wallace Funds, President of General Atlantic Partners Foundation, and Vice President of Atlantic Philanthropic Service Company. For 11 years Ms. Shuler worked at Lincoln Center for the Performing Arts where she was Vice President for Planning and Development, and then Senior Vice President of Planning and External Affairs. In June 2003 Ms. Shuler was named President & CEO of New York City Center, where she performed as a member of The Joffrey Ballet at the start of her career. Among her accomplishments since coming to this position, she conceived the acclaimed *Fall for Dance Festival*, which successfully premiered in September 2004. In recognition of her significant contributions to dance, Ms. Shuler was awarded the 2009 Capezio Dance Award. Ms. Shuler serves on the Board of the Rockefeller Brothers Fund, The George Balanchine Foundation, and on the Advisory Board of the Trust for Mutual Understanding. She is also a member of the Bar of the State of New York.

WHO'S WHO IN THE FESTIVAL

MARK LITVIN (*New York City Center Sr. Vice President & Managing Director*) began his career driving a van full of equipment cross-country five times in four months as the stage manager of the Bella Lewitsky Dance Company. Knowing the performing arts had even more to offer, he moved to New York and started working as a lighting designer and stage manager. His lighting designs are still used today by many companies, most notably the Paul Taylor Dance Company with whom he toured internationally for five years. Other stops along the way to City Center: Technical Director for the American Dance Festival; Director of the Technical Assistance Project; Director of Finance and Administration, New York Foundation for the Arts; adjunct professor at NYU-Tisch School of the Arts; Managing Director, Public Theater. Mark happily arrived at New York City Center in 2001.

NEW YORK CITY CENTER has long been known and beloved by New York audiences not only as one of the City's pre-eminent performing art institutions but also as an accessible and welcoming venue for dance and theater. New York City Center produces the Tony-honored *Encores!* musical theater series, and is home to some of the country's leading dance companies, including Alvin Ailey American Dance Theater, American Ballet Theatre, Paul Taylor Dance Company, and Morphoses/The Wheelodon Company, as well as Manhattan Theatre Club, one of New York's leading theater companies. Continuing to fulfill its mission to make the arts accessible to the broadest possible audience, in 2004 New York City Center launched the acclaimed *Fall for Dance Festival*. In 2006 New York City Center formed partnerships with both London's Sadler's Wells Theatre to facilitate the exchange of innovative dance works, and with Carnegie Hall to work together on exciting new programming initiatives between the two neighboring institutions. In 2007 the *Encores! Summer*

Stars series was introduced with *Gypsy*, starring Patti LuPone, which subsequently enjoyed a successful run on Broadway, followed by the 2008 hit, *Damn Yankees*, and 2009's production of *The Wiz*. In 2008 New York City Center was awarded the Floria V. Lasky Award by The Jerome Robbins Foundation, for its tradition of championing the arts of theater and dance.

Information in "Who's Who in the Festival" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

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After the Heights, Going for Broke

Thomas Kail directs *Broke-ology* for Lincoln Center Theater.

by Robert Simonson

Director Thomas Kail spent 6½ years helping to mold, nurture and stage the Lin-Manuel Miranda and Quiara Alegria Hudes-penned musical *In the Heights*.

Kail was rewarded with a Tony Award nomination for Best Director and the show took home the Tony for Best Musical.

His newest credit—*Broke-ology*, at Lincoln Center Theater's Mitzi E. Newhouse Theater—was accomplished with a trifle more speed.

In March 2008, Kail's agent, John Buzzetti, called to remind him of a play he was sent a while back, something by a young writer named Nathan Louis Jackson.

There was now a chance for a production at the Williamstown Theatre Festival. Kail had liked the script at the time, and wanted to pursue the project. But *In the Heights* had opened only three days earlier and he wanted to catch his breath. He told Buzzetti, "Great. I'm going away this weekend and I'll read the script again." Buzzetti replied, "No, actually, you're going to meet with Nathan tomorrow at 1 P.M. I need you to make this decision by the evening." The rest is history.

Broke-ology's run in Williamstown garnered rave reviews, setting the stage for the show to make its way to New York this month, courtesy of Lincoln Center Theater.

Broke-ology is about the King family, who hail from Kansas City and have some big decisions to make. The father has MS and is ailing. One brother is trying to convince his more ambitious sibling

to put his education on hold in order to care for their father.

To Kail, the themes are eternal, both in terms of modern American life and the classic American theatre. "What Nathan has done is create a play that fits in the fabric of the larger American canon. I wrote my thesis on O'Neill. When the brothers in *Broke-ology* are playing dominoes in the first act, it's very reminiscent to me of the last act of *Long Day's Journey* when they're playing hearts, these two men and their father. Obviously, it's completely different circumstances, but it's through the actions of their routine that you

Above: The new "dream team": Kail (c.) with *In the Heights* music director Alex Lacamoire (l.) and choreographer Andy Blankenbuehler. The trio also worked together on the *Encore!* production of *The Wiz* this summer. Left: Wendell Pierce in *Broke-ology*



get to know them in both of those plays and you see them coming together and coming undone."

One thing that's anything but broke these days is Kail's career. At 32 years old he's gone from directing in a windowless space in the basement of the Drama Book Shop to working on Broadway and Lincoln Center. How is he adjusting to the suddenly higher altitudes? "I just sort of keep my head down and keep marching up the hill." ♦

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September 22 – October 3, 2009

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October 22 – 25, 2009

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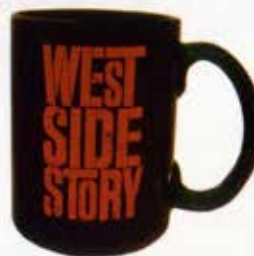
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