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Tuesday, January 31 & Wednesday, February 1, 2012, 7:30PM
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Marsha Norman

Music and Lyrics by

Brenda Russell, Allee Willis, Stephen Bray

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Production Stage Manager
Christopher Locklear

Company Manager
Tanner Vankampen

Correographed by
Donald Byrd

Directed by
Gary Griffen

THE COLOR PURPLE was produced on Broadway at the Broadway Theater by Oprah Winfrey, Scott Sanders, Roy Furman and Quincy Jones.

The world premiere of *THE COLOR PURPLE* was produced by the Alliance Theatre, Atlanta, Georgia.

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CAST

(in order of appearance)

Celie.....	ASHLEY WARE
Nettie.....	SAMANTHA WALKES
Church Soloist.....	KADEJAH ONÉ
Church Lady (Doris).....	JACQUELINE WOODBURY
Church Lady (Darlene).....	VIRLINDA STANTON
Church Lady (Jarene).....	DEAUN PARKER
Preacher.....	PHILLIP BRANDON
Pa.....	LESSINGER GRIMES
Mister.....	EDWARD C. SMITH
Harpo.....	CAMERON J. ROSS
Sofia.....	PAM TROTTER
Squeak.....	JADE ESHETE
Shug Avery.....	TAPRENA AUGUSTINE
Ol' Mister.....	PHILLIP BRANDON
Buster.....	LESSINGER GRIMES
Grady.....	LESSINGER GRIMES
Daisy.....	KAREN NICELEY
Bobby.....	ROBERT MASON
Olivia.....	KHORI PETINAUD
Adam.....	JAMES JOHNSON

ENSEMBLE

CHARITY DAWSON, MELANIE L. GASKINS, JAMES JOHNSON,
ROBERT MASON, JoNATHAN MICHAEL, KAREN NICELEY, KHORI PETINAUD

STANDBYS AND UNDERSTUDIES

Standbys and understudies never substitute for listed players

unless a specific announcement for the appearance is made at the time of the performance.

*For Celie—SAMANTHA WALKES; for Shug Avery—VIRLINDA STANTON;
for Sofia—KADEJAH ONÉ, DEAUN PARKER; for Nettie—JADE ESHETE;
for Mister/Ol' Mister—LESSINGER GRIMES; for Squeak—MELANIE L. GASKINS;
for Harpo/Pa/Preacher/Grady—JoNATHAN MICHAEL;
for Church Ladies/Church Soloist—CHARITY DAWSON*

MUSICAL NUMBERS

SETTING

The story takes place in Georgia between 1909 and 1949.

ACT I

Overture.....	Orchestra
"Huckleberry Pie".....	Celie and Nettie
"Mysterious Ways".....	Church Soloist, Church Ladies and Company
"Somebody Gonna Love You".....	Celie
"Our Prayer".....	Nettie, Celie, Mister
"Big Dog".....	Mister and Field Hands
"Hell No!".....	Sofia and Sisters
"Brown Betty".....	Harpo and Men, Squeak
"Shug Avery Comin' to Town".....	Mister, Celie and Company
"Too Beautiful for Words".....	Shug Avery
"Push Da Button".....	Shug Avery and Company
"Uh Oh!".....	Church Ladies, Sofia, Harpo, Squeak
"What About Love?".....	Celie and Shug Avery

THERE WILL BE ONE 15-MINUTE INTERMISSION

ACT II

"African Homeland".....	Nettie, Celie, Olivia and Adam, Villagers
"The Color Purple".....	Shug Avery
"Celie's Curse".....	Mister
"Miss Celie's Pants".....	Celie, Shug Avery, Sofia and Women

"Any Little Thing".....Harpo and Sofia
 "I'm Here".....Celie
 "The Color Purple (Reprise)".....Celie, Nettie and Company

The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.

WHO'S WHO in the CAST

ASHLEY L. WARE (*Celie*) is a native of Washington D.C. She studied classical voice under Samuel L.E. Bonds at the Duke Ellington School of the Arts, received a B.S. in Sociology from Shenandoah University, is a recent Alum of The Stella Adler Studio of Acting (Summer Conservatory) and has studied privately under Professor Vera J. Katz and at the Studio Theater. Ashley has been a featured artist at Washington D.C.'s Kennedy Center sharing the stage with various well known artists. Favorite credits include: *Dreamgirls* (Deena Jones), The 2010/11 National Tour of *The Color Purple* (Ensemble, u/s Shug, Nettie and Celie), *Aida* (*Aida*), *F*ing A* (Canary Mary), *For Colored Girls Who've Considered Suicide When the Rainbow Is Enuf* (*Lady in Yellow*), *Women's Peace, Breath, Boom!* (*Cat*), *Junkanoo* (Ensemble), and *Bubblin' Brown Sugar* (*Irene*). Ashley is so grateful to be returning to *The Color Purple* for the 2012 season as Celie. She gives uncountable thanks to God. And to her ever-supportive mother, Tari, wonderful boyfriend, Anthony, and the rest of her family she expresses her extreme love and gratitude for their constant encouragement!

PAM TROTTER (*Sofia*). Originally from St. Louis, Mo, now residing in Los Angeles, CA. Pam has become known for her versatility—from soul stirring blues and gospel to jazz and classical, she shines as she captivates her audience. She has made a significant mark in television, radio, stage and recording playing character roles ranging from a precocious 10 year old to a spunky 50 year old. TV: "It's Always Sunny in Philadelphia," "The Secret Life of An American Teenager," "Hawthorne," "My Name is Earl," "Everybody Hates Chris." Film: *Dreamgirls*, playing the sister to Oscar Winner Jamie Foxx, the upcoming film *Trials & Tribulations of a Trailer Trash Housewife*. Stage: *Trials & Tribulations of a Trailer Trash Housewife*; *Hairspray*; *Daddy's Dyin'...*, *Who's Got The Will?*; *And Her Hair Went With Her*; *Smokey Joe's Café*; *Big River*; and many others.

TAPRENA AUGUSTINE (*Shug Avery*). Credits include Broadway National Tours: *The Color Purple* (Shug Avery), *The Pajama Game* (Mae); Selected Regional Credits: *Caroline or Change* (Dotty), *Little Shop of Horrors* (Crystal), *Frankenstein* (Midwife), *Hairspray* (Dynamite), *West*

Side Story (Consuela), *Cats* (Bombalurina), *Swing!* (Lead), *Duke Ellington's Sophisticated Ladies* (Swing), *A Christmas Carol* (Bess), and *Little Shop of Horrors* (Ronnette). She has performed at Carnegie Hall and with the San Jacinta Dance Company at the infamous Congo Square. After attending the New Orleans Center for the Creative Arts, she toured the country with the I.U. Soul Revue and African American Dance Ensembles as well as various R&B recording artists. She is a New Orleans native who dedicates every performance to her family and loved ones. Visit: www.taprena.com for more!

EDWARD C. SMITH (*Mister*) has been blessed to have played such theatrical roles as Coalhouse Walker Jr. in *Ragtime*, Capt. Davenport in *A Soldier's Play*, Judas Iscariot in *Jesus Christ Superstar*, Delbert Tibbs in *The Exonerated*, John in *Miss Saigon*, and King Amonosro in *Aida*, in which he toured internationally. All of which have helped to contribute to his portrayal of Mister in *The Color Purple*. For more info, insight and media visit: www.edwardcsmith.net.

CAMERON J. ROSS (*Harpo*) is ecstatic to reprise his dream role, Harpo. A native of Houston, TX, he is a graduate of the High School for Performing and Visual Arts. Training: The New School University and Ann Reinking's Broadway Theatre Project. He recently starred in the Theatre Under the Stars production of *Guys and Dolls* as Nicely-Nicely Johnson. Regional credits include: *Hairspray* (Seaweed J. Stubbs), *Pippin*, *Once on This Island* (Papa Ge), *Dreamgirls* (C.C. White), *The Wiz* and *Ma Rainey's Black Bottom*. He has performed in numerous concerts including "A Tribute to Kander and Ebb" alongside Jennifer Holiday, Chita Rivera, and Liza Minnelli, and "Feeling Good," a showcase directed by Tony-nominated director Marcia Milgrom Dodge. Thanks to Mom, Dad, Grant, family, friends, Renee and his loving wife Miss Sofia. Peace and MUCH Love. "Look what God has done."

SAMANTHA WALKES (*Nettie*). Born and raised in Hamilton, Ontario, Canada, Samantha is proud to be sharing the stage with such talented, passionate people. Samantha

studied musical theatre at The American Musical and Dramatic Academy in both LA and NY, and studied English literature and dramatic arts at Brock University. Her debut role as Maria in Theatre Ancaster's production of *The Sound of Music* led Samantha to compete in CBC and Mirvish Productions' *How Do You Solve a Problem Like Maria* in the spring of 2008, where she made it to the Top 20 in the country, traveling to London to meet and perform for Lord Andrew Lloyd Webber at the London Palladium. She is blessed to be living her dream and grateful to her family, especially her best friend and sister Candace, for their constant love and support. Samantha would like to thank God who has given her the talent and desire to do what she loves!

JADE ESHETE (*Squeak*) is delighted to join *The Color Purple* cast. Born to Guyanese and Ethiopian parents in the heart of Brooklyn, New York, she is thrilled to embark on this national tour. Credits: *Finian's Rainbow* (Susan) produced by Harlem Repertory Theater, *Gypsy* (June) at Aaron Davis Hall, NY, *Damn Actors* (Caroline) at The Kraine Theater, NY. All my love to the Armstrong/George/Glasgow families and friends for your continued patience and love and special thanks to Alex C. and Julio and for all of your support.

DEAUN PARKER (*Church Lady Jarene*) is so honored to be part of such a great production. She received her B.A. from Central State University in Music Education. Upon graduation she taught music in the Columbus public and Los Angeles School systems. Her credits include: *Kwamina*, *The Wiz*, *Talkin Bout the Church* and *Black Resurrection*.

VIRLINDA STANTON (*Church Lady Darlene*) is a gospel recording artist, actress, writer, dancer and motivational speaker who sings at the White House and receives great honors & accolades from her hometown of Tyler, TX. where a street was named in her honor (VirLinda Ln.), she received a key to the city, a resolution and proclamation declaring February 3, 2011 VirLinda Stanton Day and was a featured guest star with "Dancing w/The Stars of Tyler." Credits: Disney's *The Lion King*, *Hercules*, *Tarzan*, *Blues in The Night*, *A Cry For Help* as: Harriett Tubman, *God's Eye* A Gospel Stage Play. Producer of her 1st Production "A Christmas Message of Hope." TV Credits: CBS Pilot "Under One Roof" w/James Earl Jones, NFL & NBA cheerleader, national anthem, TBN "Praise The Lord," Fox 4 News "Good Day" live show with George Clinton. Look what God has done!

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JACQUELINE WOODBERRY (*Church Lady/Doris*) is a seasoned actress of stage and film who currently resides in Los Angeles, California. Jacqueline has studied theatre at the University of Texas at Arlington and also the Performing Artist Musical Theatre Conservatory. She has been a part of numerous stage productions, national tours and now adds films to her repertoire. She was featured in upcoming director Michael Kirkland's film *Choices* as a homeless woman. She is very proud to be a part of this production of *The Color Purple* and dedicates it to all women who decide to use their wings.

PHILLIP BRANDON (*Preacher/Ol Mister*) is a native of Inglewood, CA. The eldest of three boys, he is grateful to have been blessed with such a loving and supporting family. Since graduating from Morehouse College in Atlanta, GA, he has performed in works such as *Porgy & Bess* and *Ragtime*, and has worked with artists including Carlos Santana, The Trans-Siberian Orchestra, and many others. When not on stage Phillip also has passion for education and its importance for our youth. He is very excited to be a part of this cast. "The greatest failure is never having tried at all." www.phillipbrandon.info.

KADEJAH ONÉ (*Church Soloist*), a native of New Orleans, is a singer, songwriter, and actress who is committed to using her gift to help heal and motivate people and who recognizes this anointing is from God and she uses it to spread the message of the healing power of His love. In 2002, she starred in the African Continuum Theater Company's adaptation of Zora Neale Hurston's *SPUNK* at the Kennedy Center which landed her the Helen Hayes Award for "Outstanding Supporting Actress in a Resident Musical." Kadejah is a graduate of Bowie State University, receiving a BA in Fine and Performing Arts. She studied under Dr. Maremal Holmes in voice concentration, and Professor Elliott Moffit in theater. Regional: *Ain't Misbehavin'*, *Dreamgirls*, *Joe Turner's Come and Gone*, and *The Wiz*. She attributes her success to God. She thanks The Holy Spirit for guidance, her mother Dr. Betty Brown for all her love and support through life, her son David (deceased) who is her shining angel, her support group and a host of family and friends.

LESSINGER GRIMES (*Pa/Buster/Grady/Ensemble*), a native of San Antonio, Texas has appeared in *Porgy and Bess*, *Riverdance*, *Insurrection: Holding History*, *Jelly's Last Jam*, *Smokey Joe's Café*, *Isis in Nubia*, *Le Griffon*, *Dreamgirls*, *Show Boat*, *A Raisin in the Sun*, *A Soldier's Play*, *Once On This Island*, *The Ebony Game* and *Ragtime*. TV/film credits: "General Hospital," "Cedric the Entertainer Presents," "Wanda at

Large," "The Parkers," "All About the Andersons," "Stories from the ER," "The West Wing," "Judging Amy," "Crossing Jordan," "Fast Lane," "Dragnet," "Presidio Med," "Just Shoot Me" and "Getting Played." Lessinger is thankful to God for grace, love and purpose.

CHARITY DAWSON (*Ensemble*) is thrilled to be a part of this amazing production! After discovering her love for the arts at age nine, she began the pursuit of perfecting her craft (which she still continues to this day), which eventually brought her to New York in 2003 to study musical theatre. She is a graduate of The American Musical and Dramatic Academy (NYC). Favorite credits include *Unbeatable (Ally)*, *The Black Theater Troupe's* season closer *Smokey Joe's Café (B.J.)*, *Aida (Aida)*, *If This Hat Could Talk* with George Faison (Billie Holiday), *West Side Story (Rosila)*, *Raisin (Ruth)*, and *Beehive (Aretha)*. Other credits include *The Wiz*, *Cinderella*, *Tilt* and *Once Upon A Mattress* as well as numerous cast recordings. She would like to thank her family and friends for their continued love and support. God Bless! Enjoy the show!

MELANIE L. GASKINS (*Ensemble*) graduated with a BFA in dance from Temple University. She has performed as a member of the NJ Nets NBA Dance Team, Dancos II, and Dance Theatre X. Favorite roles/features include the National Tour of *Joseph... Dreamcoat* (Mrs. Potiphar), *The Wedding Singer* (Crystal/Tina Turner), *All Shook Up* (Lorraine), *A Chorus Line* (Sheila), *Show Choir! The Musical*—2007 NY Fringe Festival (Sabrina Turner), *Black Nativity* (Mary), *Evita* (Tango Dancer) and *Dreamgirls* (Steppe Sister). Melanie thanks friends and family for their continual support.

JAMES JOHNSON (*Adam/Ensemble*), a native of Chicago's west side, is so excited and honored to be a part of this production. James began his training at the Chicago Academy for the Arts under Anna Paskkevka, then to SUNY Purchase College. While in New York he performed with Forces Of Nature, Creative Outlet Dance Theater of Brooklyn, and Sidra Bell Dance. Mr. Johnson danced with Hubbard Street 2, DanceWorks Chicago, Cleo Parker Robinson Dance Ensemble, Lyric Opera, Chicago Opera, and Cirque Du Soleil (Beatles LOVE). He has performed works of Alvin Ailey, Katherine Dunham, Twyla Tharp, Robert Battle, Paul Taylor, Donald McKayle and Mario Schroder. James has also received NAACP Awards, 1st and 2nd place for choreography and solo. "Thanks to God for his Blessings and Mercy. My family for their love and support. Ma and Ma I Love U!"

ROBERT MASON (*Ensemble*) began his classical ballet training on a full scholarship at the Atlanta Ballet. He performed in *Romeo and Juliet*, *1001 Knights* and *The Nutcracker* under the direction of John McFall. He also played the role of Joseph in Jomandi's production of *The Black Nativity*. He then joined the Alvin Ailey School on a full scholarship where he performed works with the company including *Memoria* and *Satckup*. In 2010 Robert joined the Amalgamate Dance Company in New York. Robert alongside his wife are co-artistic directors of City Gate Dance Theater Co. Inc. in Atlanta, Ga.

JoNATHAN MICHAEL (*Ensemble*), a NJ native, began dancing at the age of ten under full scholarship with Joel Harrison and Freddie Moore at The Hudson Repertory Center for the Performing Arts; BFA in Modern Dance Performance from The University of The Arts. Credits: *Candide* (Candide), *West Side Story* (Pepe), *Fame* (Tyrone), *Grease* (Kenickie u/s Ensemble), *Dreamgirls* (Jimmy Early) and works by Christopher L. Huggins, Ronen Koresch, Shawn Lamere Williams, Hinton Battle, Kim Bears Bailey, and Vernard J. Gilmore; featured background vocalist for Michelle Williams (Destiny's Child), Mos Def and appearances on "The View"/"The Early Show" (CBS) and "Late Night with Conan O'Brien."

KAREN NICELY (*Daisy/Ensemble*) began ballet training at five in Wash. DC at the Jones-Haywood School of Ballet. She received her BFA in Dance Education at the University of the Arts in Philadelphia and began teaching in NYC for the Dance Theatre of Harlem and danced/toured with the Michael Mao Dance Company. Karen has worked with choreographers such as Louis Johnson, George Faison, Keith Lee, Ronen Koresch, Marguerite Derricks as well as the Metropolitan Opera and Cirque Du Soleil. Karen also founded her own non-profit production company, Gritty Cherries, Inc., teaches dance for the Leadership Program of NYC and performs and guest teaches for the Dance Theatre of Lynchburg. Karen thanks her family and friends for always supporting her dreams in the performing arts.

KHORI PETINAUD (*Olivia/Ensemble*) is beyond excited to be joining the cast of *The Color Purple*. She graduated from NYU's Tisch School of the Arts with a BFA in Dance and is currently a member of the Steps Repertory Ensemble, the resident contemporary company of the world renowned Steps On Broadway. Love and thanks to my amazing family, especially my mommy, daddy and husband! To Lana

Bear, Jaylen and Camille, never give up on your dreams! Jeremiah 29:11 To God be the Glory! He is so good!

ALICE WALKER (*Original Author*) is known for the Pulitzer Prize-winning *The Color Purple*, her many volumes of poetry and her powerful non-fiction collections, including *In Search of Our Mothers' Gardens*, *The Temple of My Familiar*, *Possessing the Secret of Joy*, *By the Light of My Father's Smile* and *Anything We Love Can Be Saved*. Ms. Walker has also published several children's books including *There is a Flower at the Tip of My Nose Smelling Me*, for children and adults. Her latest work, *We are the Ones We Have Been Waiting For: Inner Light in a Time of Darkness*, was published in the fall of 2006.

MARSHA NORMAN (*Bookwriter*) won the Pulitzer Prize for her play, *'night, Mother*, and a Tony Award for her book of the Broadway musical *The Secret Garden*. She co-chairs the Playwriting Department of the Juilliard School and she is the former vice president of the Dramatists Guild of America. Plays: *Getting Out*, *Traveler in the Dark*, *Sarah and Abraham*, *Trudy Blue* and *Last Dance*. Published: *Four Plays, Vol. 1: Collected Plays of Marsha Norman* and a novel, *The Fortune Teller*. She has numerous Grammy and Emmy nominations, and awards from the National Endowment for the Arts, the Rockefeller Foundation and the American Academy of Arts and Letters.

BRENDA RUSSELL (*Composer/Lyricist*). Brooklyn-born four-time Grammy Award-nominated singer/songwriter Brenda Russell's music has graced millions of albums sold worldwide. Author and performer of the Grammy-nominated "Piano in the Dark" and the anthem "Get Here," Brenda has written for superstars such as Sting, Mary J. Blige, Stevie Wonder, Tina Turner, Ray Charles, Luther Vandross and Diana Ross, among many others. A 2006 Tony nominee and 2007 Grammy nominee for the music of *The Color Purple*, she has recorded eight solo albums. Brenda's songs have also been featured in film and television including movies such as *How Stella Got Her Groove Back* and *Liberty Heights*. www.brendarusell.com.

ALLEE WILLIS (*Composer/Lyricist*) has sold 50 million records, including Earth, Wind & Fire's "September" and "Boogie Wonderland," The Pointer Sisters' "Neutron Dance" and Pet Shop Boys with Dusty Springfield's "What Have I Done to Deserve This?" Willis won a Grammy for *Beverly Hills Cop* and is Emmy nominated for the theme from "Friends." She's an award-winning artist, writer, director and cyber-pioneer having created the first social network

in 1992. Willis curates one of the most famous vintage collections in the world. She recently launched a new social network called The Allee Willis Museum Of Kitsch at AWMoK.com. www.alleewillis.com.

STEPHEN BRAY (*Composer/Lyricist*) began music studies with choir practice and lots of Motor City Radio in Detroit. He continued training at Berklee College of Music and in 1980 began a collaboration with Madonna resulting in a wave of hits including, "Into the Groove," "Angel," "Papa Don't Preach," "Express Yourself" and "True Blue." Performing with Breakfast Club, he earned a Grammy Award nomination for Best New Artist. Along the way he also wrote and/or produced for the Jets, Gladys Knight and Kylie Minogue, among others. He would like to thank Mom, Dad, Stephanie, Milena, Wade and Jesse for their support and inspiration.

GARY GRIFFIN (*Director*) made his Broadway debut with *The Color Purple*. New York: *The Apple Tree, A Tree Grows in Brooklyn, Pardon My English, The New Moon* and *Beautiful Thing*. London: *Pacific Overtures* (Olivier Award for Outstanding Musical Production). Gary is associate artistic director of Chicago Shakespeare Theatre (*A Little Night Music* and *Sunday in the Park With George*). His production of *My Fair Lady* played both the McCarter Theatre and Hartford Stage after its debut at Chicago's Court Theatre. He has received eight Joseph Jefferson Awards and has twice been named a Chicagoan of the Year in the Arts by the Chicago Tribune.

DONALD BYRD (*Choreographer*) is the artistic director of Spectrum Dance Theater in Seattle. Prior, he was the artistic director of Donald Byrd/The Group. He is best known for his reworking of the Christmas classic, *The Nutcracker*, into *The Harlem Nutcracker*, which received critical acclaim and toured nationally for five years. Other: New York Shakespeare Festival, the Alvin Ailey American Dance Theater, San Francisco Opera, New York City Opera and collaborations with Anna Deavere Smith, Peter Sellars and the jazz great Max Roach. Received a 1992 Bessie Award for *The Minstrel Show* and was a 2006 Tony Award nominee for *The Color Purple*.

JOHN LEE BEATTY (*Set Design*). Broadway: *Venus in Fur, Other Desert Cities, Hugh Jackman on Broadway, Driving Miss Daisy, The Color Purple, Doubt, Rabbit Hole, Chicago, Dinner at Eight, Proof, The Little Foxes, A Delicate Balance, The Heiress, The Most Happy Fella, The Sisters Rosensweig, Burn This, Penn & Teller* (twice), *Ain't Misbehavin'* (twice), *Talley's Folly, Fifth of*

July, Crimes of the Heart, among 80 others. Off-Broadway: *Sylvia, Substance of Fire, Road to Mecca, A Life in the Theatre* and many seasons at Lincoln Center, Circle Rep and City Center's Encores! Tony, Obie, Drama Desk, Outer Critics Circle awards; Theatre Hall of Fame. Graduate of Brown and the Yale School of Drama.

PAUL TAZEWEILL (*Costume Designer*). NYC: *Miracle Worker, Memphis, Guys and Dolls, In the Heights, The Color Purple* (Tony Award nomination); *Caroline, or Change; A Raisin in the Sun; Drowning Crow; Bring in 'da Noise, Bring in 'da Funk* (Tony Award nomination); *Elaine Stritch at Liberty; On the Town; McReele* (Roundabout); *Flesh and Blood* (NYTW); *Fame on 42nd Street; and Harlem Song*. Mr. Tazewell has designed extensively for the Joseph Papp Public Theater and for regional theatre, opera and dance companies around the country. Mr. Tazewell has received many awards for his work, including the Lucille Lortel Award, three Helen Hayes Awards and the 2005 Princess Grace Foundation Statue Award.

BRIAN MacDEVITT (*Lighting Design*). Recent NYC: *The Book of Mormon* (Tony), *Women on the Verge... Fences, A Behanding in Spokane, Race, Joe Turner's Come and Gone, Nearly Ninety* with Merce Cunningham, *Blithe Spirit, You're Welcome America, Accent on Youth, Dr. Atomic* at the MET and ENO, *Speed-the-Plow, 13—A New Musical, Puncture* by Nancy Bannon. Other: *The Color Purple, Urinetown the Musical, Into The Woods, Three Sisters* at the Abbey Theater. Dance: The Joffrey, ABT, Tere O'Connor Dance, Lar Lubovitch, et al. Recipient: Tonsy, Obie, Bessie, Outer Critics'; Hewes awards, Drama Desk, et al. Film: *Cradle Will Rock*. Member: Naked Angels. Faculty: U of Maryland. Father: Jake and Georgie.

CRAIG CASSIDY (*Sound Design*) has been providing sound reinforcement for the theater for 25 years, designing sound for productions in the USA and around the world. Recent productions include *Rock of Ages, A Chorus Line, Spamalot, The Color Purple, Cirque Dreams Jungle Fantasy, Ring Of Fire, Gypsy, Man of LaMancha, Grease, The Will Rogers Follies, Smokey Joe's Cafe, Fame and Phantom*. When he is not behind a sound console you can find him sailing the Long Island Sound with his wife Dina and daughter Kealy.

STEVEN M. BISHOP (*Additional Orchestration/Arrangements*) has composed three musicals and has written more than 50 re-

views. Currently, he is the arranger/orchestrator for the upcoming Broadway show, *Genius*. He was the Conductor for the first national tour of *Dirty Rotten Scoundrels* and the Musical Director/Conductor for the off-Broadway run of *Bingo!* Other credits include: *Riverview* (Goodman Theatre), *Arthur* (Marriott Lincolnshire), *Evita* (Jupiter Theatre) and the tours of *Ziegfeld*, *Gypsy*, *Grand Hotel* and *Jolson The Musical*. His arrangements have also been heard on "The Today Show," AMC Discovery, TNT's "Nashville Now" and he has provided orchestrations for the 2002 Salt Lake City Winter Olympics. Mr. Bishop has musically directed more than 125 productions, including five in Seoul, Korea, and is in constant demand as a vocal and audition coach.

JOSEPH JOUBERT (*Additional Arrangements*). Orchestrations: *Caroline, or Change*. Orchestrator/musical director: "Three Mo' Tenors" (PBS). Accompanist/arranger: Patti LaBelle, Kathleen Battle, Judy Collins, Ashford & Simpson, Diana Ross, George Benson, Nnenna Freelon and Jennifer Holliday. With Twine, score, *We Shall Not Be Moved* (Emmy nomination). Orchestrator (Drama Desk nomination), *Violet*; and co-producer CD, *Beautiful Star* (Grammy nomination). Orchestrator, Great Joy (Broadway Inspirational Voices CD, Grammy nomination). Composer/arranger/co-producer, *Making Music*, Silver Burdett. Publications: Hal Leonard, Hinshaw Music and GIA.

JASPER GRANT (*Music Director*) almost had his career cut short when he was mistakenly identified as being "tone deaf" by his elementary school teacher Miss Gladdin. Since then he has worked on over 80 productions from California to Shanghai. Jasper is happy to be working on his fourth collaboration with Director Gary Griffin (*The Color Purple*, *Saved*, *Lost in The Stars*) and his sixth with Phoenix Entertainment (*Fame* [US Tour, China, Korea], *Smokey Joe's Café*, *The Color Purple*). An active vocal coach in NYC, Jasper thanks Mike Norman, his first piano teacher, who never believed Miss Gladdin anyway.

CHARLES G. LAPOINTE (*Hair Design*). Broadway: *Jersey Boys*, *A Raisin in the Sun*, *The Rivals*, *Henry IV*, *Good Vibrations*, *High Fidelity*, *Julius Caesar*, *The Lieutenant of Inishmoor*, *Sight Unseen*, *Martin Short: Fame Becomes Me* and associate designer to Tom Watson on *Wicked*. Many off-Broadway and regional credits including Goodman Theatre, Steppenwolf, Alliance Theatre, ART, Huntington, Public Theater, La Jolla and Pasadena playhouses and MET.

Opera: St. Louis, Philadelphia, Minnesota, Santa Fe, the Cleveland Opera and Opera Omaha. "James, here's to many more years. I love you!"

SCOTT ORLESKY (*Technical Supervisor*). Technical supervision on international tours of *Spamalot*, *The Color Purple*, *Fame*, *Grease*, *Peter Pan*, The National Ballet of the Ukraine's *Nutcracker*, *A Ballet Fantasy*, *What's Done In The Dark*, *Unforgettable: The Nat King Cole Story* and *Big Comfy Couch*, to name a few. His work has garnered him a Dora Mavor Moore award for theatrical design, an IALD award for architectural lighting, and an ISES award for large scale special events.

MARK MINNICK (*Casting*). Coming from a background of performing, directing and choreographing (5 Helen Hayes Award nominations), Mark now heads the Casting Department for Phoenix Entertainment. National tour casting includes: *Rock of Ages*, *Monty Python's Spamalot*, *The Color Purple*, *The 25th Annual Putnam County Spelling Bee*, *Gypsy*, *Ring of Fire—The Music of Johnny Cash*, *The Pajama Game*, *Grease*, *Fame—The Musical*, *The Will Rogers Follies*, *Smokey Joe's Café*, *Man of La Mancha*, *Clifford the Big Red Dog*, *Live!*. International Tours: *Fame* (2009/10 China tour), *Grease* (Asian tour, Macau, China and Istanbul, Turkey), *125th Street* (UK), *Sing Along Santa* (Korea).

CHRISTOPHER LOCKLEAR (*Production Stage Manager*) is excited to be working with this talented group of artists on *The Color Purple*. Chris began his theatre life in 1994 as an Apprentice Stage Manager at The Alliance Theatre of Atlanta where he has resided for 23 years. National touring credits include ten years as Stage Manager for Tyler Perry. Off-Broadway: *Stupid Kids* (Assistant Stage Manager). Regional Theatre: *Pecos Bill*, *Livin' In The Garden* (Assistant Stage Manager), Alliance Theatre Company. Special thanks to my fantastic family and friends.

STEPHANIE GUILAND-BROWN (*Associate Choreographer*). Donald Byrd/The Group (10 years). Original company member of Complexions, regular with Spectrum Dance Theater. Broadway: DC/Swing for *The Color Purple*, *Disney's The Lion King*. Regional/ tours: Associate Choreographer, ADC and understudied the role of Squeak for first national of *The Color Purple*, Assisted Mr. Byrd on BRT's *What You Will*, Workshop of *White Noise* and re-staging several of his works on AAADT. AEA, AFTRA.

STEPHEN B. KANE (*Executive Producer*) is delighted to be part of the *The Color Purple* as it moves forward through North America. After

completing degrees in both Business and Arts Management, Mr. Kane spent the past three decades supervising every aspect of touring show business. He has mounted more than 70 Broadway musicals in North America and has produced and/or managed major productions throughout Europe, South America and Asia. Mr. Kane's current collaborations include *Monty Python's Spamalot*, *The Color Purple*, *Rock of Ages*, and long-running Korean language productions of *Grease* and *Fame*. He is the CEO for Baker Park Associates, Inc., a theatrical management and consulting firm, a member of ISPA, the National Alliance for Musical Theatre and was co-founder of both Phoenix Productions in North America and Phoenix Asia Group, a Singapore based theatrical think-tank dedicated to the networking of production, marketing and entertainment investment opportunities throughout the Far East. For real adventure, he spends post-production time in sunny south Florida raising his 7-year-old sons, Andrew and Aidan.

MICHAEL MCFADDEN (*Artistic Producer*) is the co-founder and Artistic Director of Phoenix Entertainment. He has guided more than 70 major productions as Producer and/or Director on both the national and international stage. Productions include *Rock of Ages*, *Spamalot*, *The Color Purple*, *Godspell*, *Buddy*, *The Will Rogers Follies*, *Kopit and Yeston's Phantom*, *Grease*, *Man of LaMancha*, *Gypsy*, *Ring of Fire*, and *The 25th Annual Putnam County Spelling Bee*. Direction credits include *Smokey Joe's Café* and *The Pajama Game* (U.S. National tours), *Fame* (Korea and China tours), *Grease* (China tour, Republic of Singapore, Malaysia, Macau and Istanbul, Turkey) and *Sing Along Santa* (Korea and U.S. tours). Mr. McFadden is a partner in Baker Park Associates, Inc. and founding member of both Phoenix Productions and Phoenix Asia Group. When not traveling, he shares his quiet time with his wife, LeAnne, and sons, Sam and Liam.

PHOENIX ENTERTAINMENT (*Producer*) is an established international theatrical producing and management enterprise founded by long time colleagues Stephen Kane and Michael McFadden. Its mission is to develop, produce and present the very finest in touring Broadway musicals and family entertainment. Throughout their three decades of theatrical success and industry partnership, the Phoenix team has delivered thousands of performances of more than 100 live productions on four continents. Phoenix is currently launching the national tour of *Rock of Ages* and all new seasons of their critically acclaimed

touring productions of *Monty Python's Spamalot* and *The Color Purple*, which follow on the proud touring heels of *Gypsy*, *The 25th Annual Putnam County Spelling Bee* and *The Pajama Game*. Team Phoenix also represents the Korean language productions of *Grease* and *Fame*, both enjoying open-ended runs in Seoul. Under the direction of colleague Ellie Chung, their Singapore based affiliate Phoenix Asia Group brings international booking, producing, presenting, classical artist management and theatrical investment to the collective production and management capabilities of Phoenix Entertainment. www.phoenix-ent.com.

ALLIANCE THEATRE (*Original Production*). Now in its 38th season, Atlanta's nationally acclaimed Alliance Theatre is the leading professional resident theatre of the Southeast, creating the powerful experience of shared theatre for diverse people on two stages for youth and adult audiences. Under the leadership of Artistic Director Susan V. Booth and Managing Director Thomas Pechar, the Alliance Theatre, known for its national role in creating significant theatrical works, launched two Tony Award-winning hits to Broadway: Alice Walker's *The Color Purple* and Elton John and Tim Rice's *Aida*. It has premiered many other works and has originated the national tour of a Tony Award-winning Broadway musical. In 2005, the Alliance Theatre furthered its commitment to new work with the initiation of a national program introducing student playwrights to professional networks while producing the world premiere of the winning student's work. The Alliance Theatre also offers extensive education and outreach programs.

THE ROAD COMPANY (*Tour Direction*) is pleased to continue its decade-long association with Phoenix Entertainment. Founded in 1997 by Stephen Lindsay and Brett Sirota, The Road Company's past and present representation includes *Wicked*, *Billy Elliot*, *Rock of Ages*, *Bring It On: The Musical*, *9 to 5: The Musical*, *Grease*, *David Copperfield*, *The Vagina Monologues*, *The Graduate*, *Fame*, *Man of La Mancha* and Phoenix Entertainment's current tours of *Monty Python's Spamalot* and *The Color Purple*. The Road Company is made possible by Magaly Barone, Shawn Willett, Jenny Kirlin, Justin Pifer, Tracy McFarland and Kate Anderson.

www.colorpurple.com
www.phoenix-ent.com

The Color Purple

the Musical, with Love

PRODUCERS

PHOENIX ENTERTAINMENT

www.phoenix-ent.com

MANAGING PRODUCER STEPHEN B. KANE
 ARTISTIC PRODUCER.....MICHAEL McFADDEN
 ASSOCIATE PRODUCER MARK MINNICK

STAFF FOR THE COLOR PURPLE TOUR

COMPANY MANAGER..... TANNER VANKAMPEN
 PRODUCTION STAGE MANAGER.....CHRISTOPHER LOCKLEAR
 DIRECTOR OF OPERATIONS LISA MATTIA
 CASTING MARK MINNICK
 TECHNICAL DIRECTOR.....SCOTT ORLESKY
 DIRECTOR OF ACCOUNTINGLINDA WIESMAN
 ASSOC. GENERAL MANAGER..... RICH HIXON
 Musical SupervisorJoseph Joubert
 Assoc. Choreographer.....Stephanie Guiland-Brown
 Assistant to the Choreographer Jamal Story
 Assistant Scenic DesignerKacie Hultgren
 Assistant Lighting DesignerMark Simpson
 Assistant Wig/Hair.....Leah Loukas
 Prod. Electrician/ProgrammerAnna Birgenheier
 Prod. WardrobeDebbie Cherutin,
 Megan McGilvery
 Head Carpenter Joseph Spratt
 Assistant CarpenterAndrew Shaw
 Head Electrician..... Jason Platt
 Assistant Electrician Derek Jones
 Head AudioJeremy Oleska
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CREDITS

Scenery for *The Color Purple* was fabricated and painted by Virginia Scenic. Lighting provided by Christie Lites Ltd. Sound equipment provided by Masque Sound. Costumes based on an original design by Paul Tazewell. Rehearsed at Chelsea Studios, NYC. Special thanks to Jim Austin Online.com: Austin CO Real Estate Services Ft. Worth, TX; Andre Johnson, Next Level Enterprize in Ft. Worth, TX; Cortez Bailey & Gloria Daniels; Ed & Patsy Edwards; Shady Grove Baptist Church in Tyler, TX; DeGalane Williams & Family.

EXCLUSIVE TOUR DIRECTION
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The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



Backstage and Front of the House Employees are represented by the International Alliance of Theatrical Stage Employees (or I.A.T.S.E.).



United Scenic Artists represents the designers and scenic painters for the American Theatre.



The musicians employed in this production are members of the American Federation of Musicians.



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Monday, March 26, 7:00 pm

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Jazz legend Marian McPartland, now 93, is documented in this new film that explores her life and career as a pioneering woman jazz musician, composer, and host of NPR's *Marian McPartland's Piano Jazz*. Special guest: Filmmaker Huey in person!

Monday, April 9, 7:00 pm

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Filmed at the Newport Jazz Festival in 1958, this documentary is a hands-down classic, featuring performances by many jazz greats.

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January 28 | 7:30pm

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Folk Era Icons performing their top hits
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March 10 | 7:30pm

Brahms · Harris
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Trumpeter/Vocalist Byron Stripling
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Schuman's *Symphony No. 5*
Mozart's *Piano Concerto No. 25*
Schumann's *Symphony No. 2*

Holst's The Planets

May 12 | 7:30pm

Dukas' *The Sorcerer's Apprentice*
Holst's *The Planets*
Bolcom's *Prometheus, Chorus Fantasy*

About the Artist

Portuguese vocalist Ana Moura, whose soulful and riveting interpretation of her land's captivating fado style has made her a star in Europe, brings her gentle, persuasive magic to North American audiences through her albums on World Village. The 25-year old singer has become a leading exponent of this poetic, deeply expressive idiom which personifies the Portuguese psyche as it explores such universal themes as lost love, separation, and longing. As Ana explains, "It's very special because it's all about emotions and feelings. It needs no translation."

Ana was born in Santarem, the bustling capital of the Ribatejo province in the center of Portugal's heartland on the Tejo River northeast of Lisbon. The city of half a million souls is also one of Portugal's most historic cities -- an ideal place to develop an appreciation for fado. "I've been singing fado since I was little, because grew up listening to it at home," she recalls of her early home life. "My parents sang well, and at family gatherings we all would sing."

Like young people everywhere, she soon developed an appreciation for other styles of music. The lure of singing fado, however, never waned. In her late teens, while sing pop and rock music with a local band, Ana always included at least one fado in each performance. Then, one night on a whim, about five years ago, she and some friends went to one of Lisbon's storied fado houses -- small performance venues where singers, guitarists and aficionados gather to worship the affecting style that's become Portugal's most important music export.

At the urging of her companions, she sang. "People liked me," she recalls of her first foray into a venerated bastion of the fado culture. Later that year, at a Christmas party that was attended by a lot of fadistas (fado singers) and guitarists, she sang again and, as fate would have it, noted fado vocalist Maria de Fe was in the audience and was duly impressed. "She asked me to sing at her fado house," Ana recalls of the fortuitous moment that launched her career.

"My life changed when I began going to the fado houses," Ana states today. "There's no microphone -- it's very intimate. New singers learn through a kind of apprenticeship, learning the intricacies of the style from the older, more established singers."

Before long, word of Ana's rich contralto, stunning looks and innate affinity for the demanding style spread, winning airtime on local television programs devoted to fado and rave reviews in Lisbon newspapers. Music critic Miguel Esteves Cardoso captured her essence when he wrote of her "rare and primitive quality" and her "natural truth, without effort or premeditation."

Ana has emerged as a leading voice of traditional fado just as the venerable idiom is enjoying a renaissance of popularity. The singer's association with composer, producer, arranger and guitarist Jorge Fernando, the former guitar player of Amalia Rodrigues (the undisputed queen of fado, who died at the age of 79 in 1999) has helped stimulate her artistic development and has provided her with an alluring repertoire. "Today," she explains, "there's a new generation that sings lyrics related to our time. There are some older fado songs that we, the younger singers, cannot perform, because the lyrics are about a time and themes we don't identify with. We don't feel it, and fado is all about feelings. We must feel what we sing, and there are many older fados that don't belong to our generation. Younger singers use lyrics that speak of today, so young people have begun to get more interested in the music again."

As with jazz and country music in the U.S., tango in Argentina, samba in Brazil, fado sprang from the culture of working class people. And, as with the aforementioned examples, over the years the style evolved from humble origins to win broad appeal. Today, as Ana proudly proclaims, "In Portugal, fado is for everyone."

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MICHAEL COOK KIRK HENNING

COURTNEY ANDERSON CLEOPATRA AVERY AMY BRANDT
JESSICA LAWRENCE JANE MORGAN JORDYN RICHTER
LAUREN STEWART IAN GROSH ANDREW SHORE KAMINSKI TED SEYMOUR
OLIVER SWAN-JACKSON JAMES WOLF

Kristen Gallagher, Artistic Assistant
Holly Hynes, Costume Designer
J. Russell Sandifer, Lighting Designer
Jeff Bruckerhoff, Lighting Director

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HAIIEFF DIVERTIMENTO

A Balanchine Preservation Initiative Ballet

Choreography by George Balanchine © The George Balanchine Trust

Music by Alexei Haieff (Divertimento for small orchestra, 1944)

Reconstructed by Suzanne Farrell

Costume design by Holly Hynes

Lighting Design by J. Russell Sandifer

Courtney Anderson Ted Seymour

Cleopatra Avery, Amy Brandt, Jane Morgan, Lauren Stewart

Ian Grosh, Andrew Shore Kaminski, Oliver Swan-Jackson, James Wolf

World Premiere: January 13, 1947, Ballet Society, Hunter College Playhouse, New York.

The Suzanne Farrell Ballet Premiere: March 3, 2010, The John F. Kennedy Center for the Performing Arts, Washington, DC.

Music for Divertimento by arrangement with G. Schirmer, INC. publisher and copyright owner.

INTERMISSION

DIAMONDS PAS DE DEUX FROM JEWELS

Choreography by George Balanchine © The George Balanchine Trust

Music by Peter Ilyitch Tchaikovsky (from Symphony No. 3 in D major, Op. 29, 1875)

Costume Design by Holly Hynes

Lighting Design by J. Russell Sandifer

Violeta Angelova Michael Cook

World Premiere: April 13, 1967, New York City Ballet, New York State Theater, New York.

The Suzanne Farrell Ballet Premiere: October 10, 2008, The John F. Kennedy Center for the Performing Arts in Washington, DC.

PAUSE

MEDITATION

Choreography by George Balanchine

Music by Peter Ilyich Tchaikovsky (Op. 42, No. 1 from Souvenir d'un Lieu Cher)

Costume Design by Holly Hynes

Lighting Design by J. Russell Sandifer

Elisabeth Holowchuk Kirk Henning

World Premiere: December 10, 1963, New York City Ballet, City Center for Music and Drama, New York.

The Suzanne Farrell Ballet Premiere: December 5, 2003, The John F. Kennedy Center for the Performing Arts in Washington, DC.

INTERMISSION

AGON

Choreography by George Balanchine © The George Balanchine Trust

Music by Igor Stravinsky (1953-56)

Costume Design by Holly Hynes

Lighting Design by J. Russell Sandifer

Violeta Angelova Elisabeth Holowchuk

Michael Cook Kirk Henning

and

Amy Brandt Lauren Stewart

Andrew Shore Kaminski Ian Grosh

Cleopatra Avery, Jessica Lawrence, Jane Morgan, Jordyn Richter

	PART I	
Pas de quatre		Four Boys
Double Pas de quatre		Eight Girls
Triple Pas de quatre		Eight Girls, Four Boys
	PART II	
First Pas de Trois		
Sarabande		Kirk Henning
Gailliard		Amy Brandt, Lauren Stewart
Coda		Kirk Henning, Amy Brandt, Lauren Stewart
Second Pas de Trois		
Bransle Simple		Andrew Shore Kaminski, Ian Grosh
Bransle Gay		Violeta Angelova
Bransle Double (de Poitou)		Violeta Angelova, Andrew Shore Kaminski, Ian Grosh
Pas de Deux		
		Elisabeth Holowchuk, Michael Cook
	PART III	
Danse des quatre duos		Four Duos
Danse des quatre trios		Four Trios
Coda		Four Boys

World Premiere: December 1, 1957, New York City Ballet, City Center for Music and Drama, New York.

The Suzanne Farrell Ballet Premiere: October 4, 2009 at McCarter Theatre Center, Princeton,
New Jersey.

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ACKNOWLEDGEMENTS

The performances of *HaiEFF Divertimento*, *Meditation*, *Diamonds*, and *Agon Balanchine*® Ballets, are presented by arrangement with The George Balanchine Trust and have been produced in accordance with the Balanchine Style® and Balanchine Technique® service standards established and provided by the Trust.

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The Suzanne Farrell Ballet is generously sponsored by The Shen Family Foundation and Emily Williams Kelly.

Additional support is provided by The Blanche and Irving Laurie Foundation,
Monica Lind Greenberg,
Elizabeth and Michael Kojaian and Sherry and Eddie Wachs.

The Suzanne Farrell Ballet is grateful for the support of the Kennedy Center's President's Advisory Committee on the Arts.

Program and casting is subject to change.

THE SUZANNE FARRELL BALLET

In just over a decade, The Suzanne Farrell Ballet has evolved from an educational program of the Kennedy Center to a highly lauded ballet company, hailed by the New York Times' Chief Dance Critic in 2007 as "one of the most courageous projects in ballet today."

In 1993, the Kennedy Center invited Suzanne Farrell to lead a series of ballet master classes for students from the metropolitan Washington region. In 1995, this master class series transitioned into a three week summer intensive program attracting students from across the United States. Since 2003, the program has included international students from countries including Mexico, Japan, China, Czech Republic, Bulgaria, United Kingdom, and Switzerland. This intensive three-week program, *Exploring Ballet with Suzanne Farrell*, takes place each summer and remains a prestigious and well-known program for talented young dancers.

In the fall of 1999, Ms. Farrell took cues from the masters of ballet with whom she studied to direct the Kennedy Center's production *Suzanne Farrell Stages the Masters of 20th Century Ballet*.

In the fall of 2000, Suzanne Farrell staged *Mozartiana* on the Bolshoi Ballet as part of the Kennedy Center's *Balanchine Celebration*. She also gathered her own group of dancers to present *Divertimento No. 15* at the festival. After earning rave reviews, the group went on to perform in early 2001 at *Seven Days of Opening Nights* at Florida State University, where Ms. Farrell is a tenured Eppes Scholar professor in the Dance Department.

Since 2001, The Suzanne Farrell Ballet has performed annually at the Kennedy Center in Washington, D.C. and has toured both nationally and internationally. Notably, the Company accepted an invitation to perform as a tribute to Ms. Farrell, a 2005 Honoree, as part of the nationally televised Kennedy Center Honors gala. To date the Company has over fifty ballets in its repertoire including works by Ms. Farrell's mentors George Balanchine, Maurice Béjart, and Jerome Robbins. In June 2010, the Company participated in the Kennedy Center's *Ballet Across America II* festival.

In June 2005, the Company collaborated with The National Ballet of Canada to restage *Balanchine's Don Quixote*. The evening-length ballet was originally created in 1965 by George Balanchine specifically for Ms. Farrell and is unique to The Suzanne Farrell Ballet. It had not been performed in twenty-five years. The Suzanne Farrell Ballet traveled to the

Edinburgh International Arts Festival in 2006 to present this landmark revival marking the Company's first international engagement.

The Suzanne Farrell Ballet gave its debut performance at the Jacob's Pillow Dance festival in 2006. In 2008, the Company performed as part of the First Annual Gettysburg Arts Festival (Pennsylvania) and the esteemed *Fall for Dance* festival at New York City Center.

Committed to carrying forth the legacy of George Balanchine through performances of his classic ballets, The Suzanne Farrell Ballet announced the formal creation of the Balanchine Preservation Initiative in February 2007. This initiative serves to introduce rarely seen or "lost" Balanchine works to audiences around the world. Many of these works have not been performed in nearly forty years. The Initiative is produced with the knowledge and cooperation of The George Balanchine Trust. To date, the Company's repertoire includes ten Balanchine Preservation Initiative Ballets including *Ragtime* (Balanchine/Stravinsky), *Divertimento Brillante* (Balanchine/Glinka), and *Pithoprakta* (Balanchine/Xenakis).

In November 2007, the Company launched an Artistic Partnership outreach program. Showcasing her teaching gifts Suzanne Farrell brought together her Company and Cincinnati Ballet, a nationally recognized company from her hometown, to present *Chaconne*. In 2008, the company selected Ballet Austin as an artistic partner and presented *Episodes*. In 2011, the company will partner with The Sarasota Ballet to present *Diamonds* in Washington, D.C. (Oct 2011), Sarasota, Florida (Nov 2011), and Clearwater, Florida (Nov 2011). The mission of this initiative is to salute, support, and galvanize ballet companies throughout the United States.

In June 2010, the Company traveled to Sofia, Bulgaria, to perform *Agon* in a shared evening with the National Ballet of Bulgaria in a program titled "Balanchine and Farrell: American Ballet for Bulgaria" presented by Cultural Bridges Association. This trip marks the Company's second international appearance.

In October 2011, The Suzanne Farrell Ballet celebrated 10 years of annual engagements at the Kennedy Center. As a part of the anniversary celebration the Company traveled to New York City for a week of performances at The Joyce Theater followed by touring in

Florida, Kansas, Massachusetts, and Vermont.

For more information visit www.suzannefarrellballet.org or find the company on Twitter and Facebook.

THE CHOREOGRAPHER

George Balanchine (*Choreographer*) is fondly considered “the father of American ballet”. In late 1933 an invitation from Lincoln Kirstein brought Balanchine to the United States after a career as dancer, ballet master and choreographer that took him from Russia throughout Europe. Kirstein had been impressed by Balanchine’s company, *Les Ballets*, in Paris and proposed that Balanchine come to the United States to help him establish an American ballet company equivalent to the European ones.

The first result of the Balanchine-Kirstein collaboration was the School of American Ballet, founded in early 1934; an institution that still exists today. Students of the school performed Balanchine’s first ballet in the United States as a workshop. Set to music by Tchaikovsky, *Serenade* premiered outdoors on a friend’s estate near White Plains, New York.

In 1935 Kirstein and Balanchine set up a touring company of dancers from the school called *The American Ballet*. The same year brought an invitation from the Metropolitan Opera for *The American Ballet* to become its resident ballet and for Balanchine to become the Met’s ballet master. Tight funding, however, permitted Balanchine to stage only two completely dance-oriented works for the Met, a dance-drama version of Gluck’s *Orfeo and Eurydice* and a Stravinsky program featuring a revival of one of Balanchine’s first ballets, *Apollo*, plus two new works, *Le Baiser de la Fee* and *Card Game*.

Although Balanchine enjoyed much success critically and popularly with the Met, he left in early 1938 to teach at the school and to work in musical theater and in film. He and Kirstein assembled the *American Ballet Caravan*, which made a goodwill tour of Latin American countries featuring such new Balanchine ballets as *Concerto Barocco* and *Ballet Imperial*. From 1944 to 1946 Balanchine helped revitalize the *Ballet Russe de Monte Carlo* by becoming artistic director.

Balanchine collaborated again with Kirstein in 1946 to form *Ballet Society*, a company which introduced New York subscription-only audiences over the next two years. In October of 1948 Morton Baum, the chairman of the City Center finance committee, was so impressed by a *Ballet Society* performance that he negotiated to have the company join the City Center municipal

complex (home to the New York City Drama Company and the New York City Opera) as the New York City Ballet.

The son of a composer, Balanchine gained knowledge of music early in life that far exceeds that of most choreographers. At the age of five, he began studying piano and enrolled in the Conservatory of Music and graduated in 1921 from the Imperial Ballet School in St. Petersburg. His extensive musical training made it possible for him to communicate with Stravinsky, and it enabled him to reduce orchestral scores on the piano and to translate music into dance.

Balanchine defended his technique of deemphasizing the plot in his ballets by saying, “A ballet may contain a story, but the visual spectacle, not the story, is the essential element.... It is the illusion created which convinces the audience, much as it is with the work of a magician. If the illusion fails, the ballet fails, no matter how well a program note tells the audience that it has succeeded.” He will always be remembered for the calm and generous way in which he worked with his dancers.

In 1978 George Balanchine was among the first group of artists to receive the Kennedy Center Honors. Balanchine died in 1983 at the age of 79.

ARTISTIC STAFF

Suzanne Farrell (*Artistic Director*) is one of George Balanchine’s most celebrated muses and remains a legendary figure in the ballet world. In addition to serving as Artistic Director of her own company, she is also a répétiteur for *The George Balanchine Trust*, the independent organization founded after the choreographer’s death by the heirs to his ballets to oversee their worldwide licensing and production. Since 1988 she has staged Balanchine’s works for such companies as the Berlin Opera Ballet, the Vienna State Opera Ballet, the Royal Danish Ballet, the Paris Opera Ballet, the Kirov Ballet, the Bolshoi Ballet, as well as American companies, including those in Boston, Miami, Seattle, Cincinnati, Fort Worth, and New York. She was born in Cincinnati, and she received her early training at the Cincinnati Conservatory of Music.

Ms. Farrell joined Balanchine’s New York City Ballet in the fall of 1961 after a year as a Ford Foundation scholarship student at the School of American Ballet. Her unique combination of musical, physical, and dramatic gifts quickly ignited Balanchine’s imagination. By the mid 1960s, she was not only Balanchine’s most

prominent ballerina, she was a symbol of the era, and remains so to this day. She restated and re-scaled such Balanchine masterpieces as *Apollo*, *Concerto Barocco*, and *Symphony in C*. Balanchine went on to invent new ones for her—*Diamonds*, for example, and *Chaconne* and *Mozartiana*, in which the limits of ballerina technique were expanded to a degree not seen before or since. By the time she retired from the stage in 1989, Ms. Farrell had achieved a career that is without precedent or parallel in the history of ballet.

During her 28 years on the stage, she danced a repertory of more than one hundred ballets, nearly a third of which were composed expressly for her by Balanchine and other choreographers, including Jerome Robbins and Maurice Béjart. Her numerous performances with Balanchine's company (more than two thousand), her world tours, and her appearances in television and movies have made her one of the most recognizable and highly esteemed artists of her generation. She is also the recipient of numerous artistic and academic accolades. Since the fall of 2000, Ms. Farrell has been a full-time professor in the dance department at Florida State University in Tallahassee, Florida.

In addition to her work for the Balanchine Trust, she is active in a variety of cultural and philanthropic organizations such as the New York State Council on the Arts, the Arthritis Foundation, the Professional Children's School, and the Princess Grace Foundation. Summit Books published her autobiography, *Holding On to the Air* in 1990 and *Suzanne Farrell – Elusive Muse* (directed by Anne Belle and Deborah Dickson) was an Academy Award nominee for Best Documentary Film in 1997.

Kristen Gallagher (*Artistic Assistant*) has been a part of The Suzanne Farrell Ballet since its inception in 1999. She has performed soloist roles in George Balanchine's *Apollo*, *Divertimento No. 15*, and *Raymonda Variations* and was promoted to Artistic Assistant in 2007. Since then she has assisted in staging and rehearsing many Balanchine ballets including those from the Balanchine Preservation Initiative. From 1989-2003, she danced for the Richmond Ballet. While in Richmond, Ms. Gallagher also served as Rehearsal Assistant and danced many principal roles including 20th century classics such as Balanchine's *Serenade*, Jose Limón's *The Moors Pavane*, Agnes de Mille's *Rodeo*, and Antony Tudor's *Jardin Aux Lilas* to name a few. She has staged ballets by choreographer Val Caniparoli for Aspen Ballet Company and Cincinnati Ballet. Ms. Gallagher

has been a guest teacher all over the east coast and currently teaches in Richmond.

Holly Hynes (*Costume Designer*) has been the resident designer of The Suzanne Farrell Ballet since the Company's inception. Ms. Hynes has designed over 200 ballets to her credit both in the U.S. and abroad. Her work has been acclaimed on Broadway as well as the Metropolitan Opera. Her designs have been seen on stage with New York City Ballet, American Ballet Theatre, Houston Ballet, San Francisco Ballet, The Royal Ballet in London, National Ballet of Canada, La Scala in Milan, Italy, Mariinsky Ballet in St. Petersburg, Bolshoi Ballet in Moscow, and The Australia Ballet.

Jeff Bruckerhoff (*Lighting Director*) has worked with The Suzanne Farrell Ballet since its inception in 2001. In addition to serving as Lighting Director, he has created lighting designs for the Company's presentations of *Ballade*, *Brahms-Schoenberg Quartet*, *Liebeslieder Waltzer*, *Concerto de Mozart*, and *Donizetti Variations*. Other recent projects for Jeff include *The Great Gatsby*, *Wunderland* choreographed by Edward Liang (for which he won the Metro DC Dance Award for Excellence in Lighting), and *La Sylphide* for the Washington Ballet. For the Washington National Opera he has designed *Tosca*, *Il Barbiere di Siviglia*, *Lucrezia Borgia* among others. His work has also been seen at the Madison Opera, the Kentucky Opera, Seattle Opera, San Francisco Opera, and Portland Opera. In theater, he has designed for the Dorset Theater Festival in Dorset, Vermont, as well as Seanachai Theater, Center Theater Ensemble and Lifeline Theater in Chicago. Jeff is a graduate of the Theatre School at DePaul University and resides in the Clarendon Springs, Vermont.

J. Russell Sandifer (*Lighting Designer*) is Co-chair of the School of Dance at Florida State University where he also oversees design production. In addition to designing for The Suzanne Farrell Ballet, Mr. Sandifer has designed lighting for several works for the Urban Bush Woman dance company and designed for Seaside Music Theater for twenty-five years. Russell is a member of United Scenic Artists.

THE COMPANY

Courtney Anderson (*Corps de ballet*) was most recently a Soloist with Royal Ballet of Flanders in Antwerp, Belgium where she performed ballets by William Forsythe (*In the Middle*, *Somewhat Elevated*, *Impressing the Czar*, full length *Artifact*), Marcia Haydee, George Balanchine, Matjash Mrozewski, Jiří Kylián, and Helen Pickett. Prior to RBF, Courtney danced with San Francisco Ballet for eight years, performing leading roles in bal-

lets by George Balanchine, Christopher Wheel-
don, Helgi Tomasson, Yuri Possokhov, Jerome
Robbins, Mark Morris, Matjash Mrozewski, and
Julia Adam. Courtney, originally from Colorado,
finished her training at Pacific Northwest Ballet
School under Francia Russell. This is Courtney's
first season with The Suzanne Farrell Ballet. She
resides in Chicago, Illinois.

Violeta Angelova (*Soloist*) graduated with
a master's degree from the National School
of Dance Art in Bulgaria and the Vienna State
Opera Ballet School in Austria. She was invited
to perform at the Royal Festival of Arts in Jordan
and has danced in a number of international
festivals including St. Petersburg and Edinburgh.
She has performed with numerous companies
including the Vienna State Opera Ballet, Ballet
Internationale, and New Jersey Ballet. Her rep-
ertoire of over sixty ballets includes solo roles
in *La Sonnambula*, *La Bajadère*, *Agon*, *Apollo*, *The
Nutcracker*, *The Fairy Doll*, and *Sleeping Beauty*,
among others. Violeta joined The Suzanne Far-
rell Ballet in 2006.

Cleopatra Avery (*Apprentice*), from Carlisle,
Pennsylvania, began her training at the Central
Pennsylvania Youth Ballet where she originated
roles by Sherry Morray and Alan Hineline. She
continued training at Pacific Northwest Ballet
School summer intensive in 2006 and 2007.
Cleopatra's Balanchine repertoire includes *The*

Nutcracker, *Who Cares?*, *Raymonda Variations*,
Divertimento No. 15, *Valse Fantasies*, *La Source*,
Walpurgisnacht, and *Stars and Stripes*. Cleopatra
is currently a trainee with Richmond Ballet. This
is her second season with The Suzanne Farrell
Ballet.

Amy Brandt (*Corps de ballet*) hails from Lib-
ertyville, Illinois, and received her initial dance
training at Dancer North, the Ruth Page
Foundation, and the Milwaukee Ballet School.
She later joined the Milwaukee Ballet, where
she danced leading roles in works by George
Balanchine, Alonzo King, Mark Godden, and
Anthony Tudor, among others. She joined The
Suzanne Farrell Ballet in 2003, where her rep-
ertoire includes featured roles in Balanchine's *Agon*,
La Valse, and *Divertimento No. 15*. Amy has also
danced with Dances Patrelle and Ad Hoc Ballet,
and is a contributing writer for *Pointe* magazine.
She serves as the Company's Shoe & Tights
Coordinator.

Michael Cook (*Principal*) received his dance
training from the Tempe Dance Academy in
Arizona and the School of American Ballet. While
performing with Ballet Arizona Michael origi-
nated roles in Ib Andersen's *Romeo and Juliet* (Ro-
meo), *Mosaik*, and *Swan Lake* (Prince Siegfried).
His repertoire includes works by Paul Taylor, Julia
Adam, Twyla Tharp, Dwight Rhoden, and George
Balanchine. He has also appeared as a principal

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guest artist with Cincinnati Ballet and Dances Petrelle. Michael joined The Suzanne Farrell Ballet in 2007.

Ian Grosh (*Corps de ballet*), originally from Pennsylvania, received his formal training at the Milwaukee Ballet School as a recipient of the Peter Schetter Scholarship. He also studied at Joffrey Ballet and Boston Ballet Schools. Prior to joining The Suzanne Farrell Ballet in 2006, Ian danced with Boston Ballet, Milwaukee Ballet, and North Carolina Dance Theatre. His repertoire includes works by George Balanchine, Twyla Tharp, Nacho Duato, Alvin Ailey, and Paul Taylor. Ian currently resides in Charlotte, North Carolina.

Kirk Henning (*Soloist*) from Momence, Illinois, studied dance at the Faubourg School of Ballet in Hanover Park, Illinois. He has performed with the Dayton Ballet, Ballet Theater of Maryland, The Charleston Ballet, Oakland Ballet, Configuration, and Richmond Ballet. He joined The Suzanne Farrell Ballet in 2006. Kirk has performed a variety of works both contemporary and classical including Jessica Lang's *Lines Squared* as well as the lead roles in *Giselle*, *Sleeping Beauty*, *A Midsummer Night's Dream*, *Peter Pan*, *Hamlet*, *Slaughter on Tenth Avenue*, *Romeo and Juliet*, *Mozartiana*, and *Apollo*. As a member of The Suzanne Farrell Ballet, Mr. Henning was awarded a 2007 Movado Future Legends Award.

Elisabeth Holowchuk (*Soloist*) was born in St. Catharines, Ontario, Canada. She received her early training from Christine Melgar Taylor and went on to continue her studies at the School of American Ballet. Ms. Holowchuk has been a member of The Suzanne Farrell Ballet since 2001. Elisabeth has performed principal roles in Jerome Robbins' *Afternoon of a Faun*, and *In Memory Of...* along with The Suzanne Farrell Ballet's Balanchine Preservation Initiative ballets: *Pithoprakta*, *Concierto de Mozart*, *Contrapuntal Blues pas de deux from Clarinade*, *Ragtime*, *Haieff Divertimento*, and Balanchine's *Don Quixote*. Elisabeth also created a line of merchandise for The Suzanne Farrell Ballet which can be found in the Kennedy Center gift shop.

Andrew Shore Kaminski (*Corps de ballet*) was born in Annapolis, Maryland and studied at the School of American Ballet. He had additional training at The Royal Danish Ballet in Copenhagen, Pacific Northwest Ballet School, Academie de Danse Princess Grace in Monaco and Exploring Ballet with Suzanne Farrell. He danced with Boston Ballet before joining The Suzanne Farrell Ballet in 2004. Mr. Shore Kaminski has also guested with The Washing-

ton Ballet, Benjamin Millepied & Company and appeared in Darren Aronofsky's *Black Swan*.

Jessica Lawrence (*Corps de ballet*) joined The Suzanne Farrell Ballet in 2009. She grew up in Sacramento, California where she trained on scholarship and later joined The Sacramento Ballet. She received scholarships and training at the San Francisco Ballet School, Washington School of Ballet, the Rock School for Dance Education, American Ballet Theatre, and Exploring Ballet with Suzanne Farrell. She has performed in numerous Balanchine ballets including *Serenade*, *La Sonnambula*, *Agon*, *Donizetti Variations*, *Haieff Divertimento*, and *Valse Fantasia*.

Jane Morgan (*Corps de ballet*) is from Annapolis, Maryland. She began her training at Ballet Theatre of Maryland and then studied at Houston Ballet's Ben Stevenson Academy. She has also studied at the Kirov Academy of Ballet, American Ballet Theatre, and Pacific Northwest Ballet. Jane was three times selected for the Kennedy Center Master Class Series in which she studied under directors from several internationally acclaimed companies. This is her second season with The Suzanne Farrell Ballet.

Jordyn Richter (*Corps de ballet*) was born in Chandler, Arizona but raised in Spokane, Washington where she trained at the Academy of Dance under the direction of Kristen Potts. She has attended various summer programs including Exploring Ballet with Suzanne Farrell, American Ballet Theatre in New York City and Pacific Northwest Ballet in Seattle. Jordyn also trained at Central Pennsylvania Youth Ballet, danced with BalletMet in Columbus, Ohio and has guested with academies and companies including Ballet Spokane. Jordyn joined The Suzanne Farrell Ballet in 2007.

Ted Seymour (*Corps de ballet*) was born in Dallas, Texas where he trained at the Dallas Metropolitan Ballet. He moved to Chicago to study with Dan Duell as a member of the Ballet Chicago Studio Company. Ted later attended The School of American Ballet where he choreographed two ballets for the school and was invited by Peter Martins to create a new ballet for the New York Choreographic Institute. After leaving SAB, he joined Cedar Lake Contemporary Dance Company. Ted joined The Suzanne Farrell Ballet in 2007 where he has danced featured roles in Balanchine's *Episodes*, *La Valse* and the Act II pas de deux from *A Midsummer Night's Dream* among others.

Lauren Stewart (*Corps de ballet*), born in Boston, Massachusetts, trained at Southern NH Youth Ballet and Ballet Academy East in New York City with additional training at School of American Ballet and Central Pennsylvania Youth

Ballet summer intensive programs. In 2003, Lauren was invited to perform in the corps de ballet with American Ballet Theater in MacMillan's *Romeo and Juliet* at the Kennedy Center in Washington, D.C. From August 2003 to 2004, she performed with Cincinnati Ballet, and in August 2004 she joined the Joffrey Ballet, where she was a company member until June 2009. This is Lauren's third season with The Suzanne Farrell Ballet.

Oliver Swan-Jackson (*Apprentice*) was born in Berkeley, California. At age 14 he took his first ballet class at the West London School of Dance and Central School of Ballet and has since participated in workshops and master classes with Birmingham Royal Ballet, San Francisco Ballet, New York City Ballet, Ballet West and Matthew Bourne's *New Adventures*. In 2005, he joined Orlando Ballet where he worked with Fernando Bujones and Bruce Marks. Oliver danced with Cape Town City Ballet in South Africa in 2009-2010. He has performed as guest artist with the Florida Arts and Dance Company and toured the UK with Ballet Central. Oliver has performed in classical, neo classical and contemporary works including ballets by George Balanchine, Twyla Tharp, Veronica Paepers, Bruce Marks and Fernando Bujones among others. Oliver choreographed *Illusions* for The Design For Dance project, which was performed at the Linbury Studio Theatre at The Royal Opera House in London in 2004. This is Oliver's first season with The Suzanne Farrell Ballet.

James Wolf (*Apprentice*), originally from Dallas, Texas, moved to Richmond, Virginia where he began training with the School of Richmond Ballet at age 11. He has also trained at the University of North Carolina School of the Arts under the direction of Ethan Stiefel, Miami City Ballet, and at several summer programs including the Rock School, School of American Ballet, and Texas Ballet Theater. In 2009, James was a trainee at the Richmond Ballet. This is his first season with The Suzanne Farrell Ballet.

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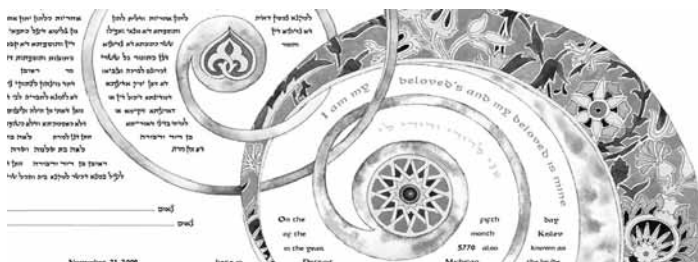
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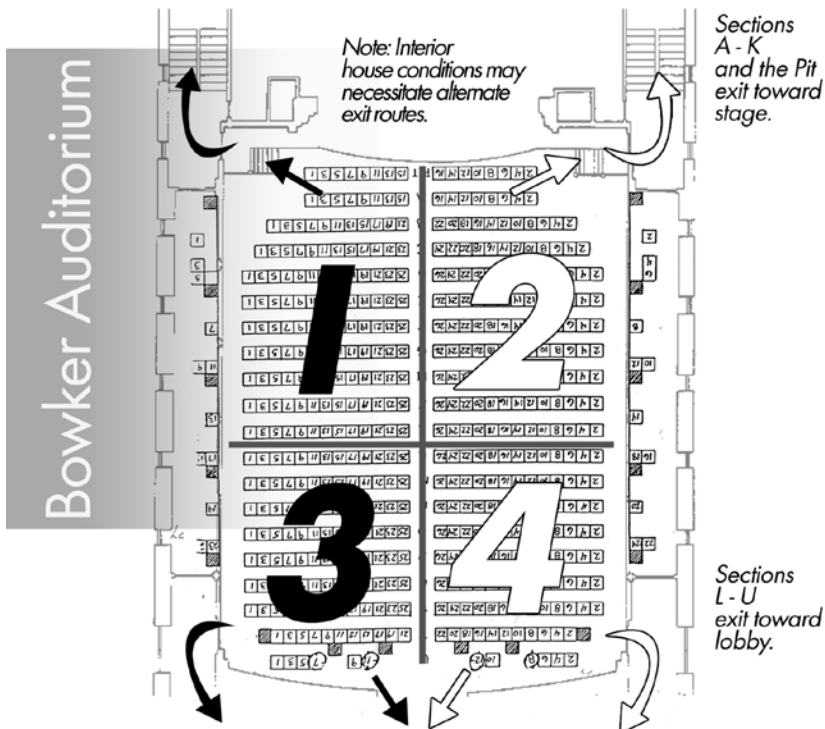
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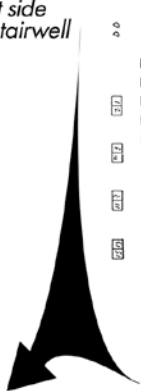


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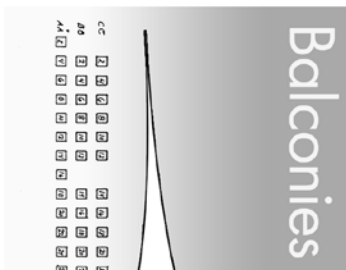
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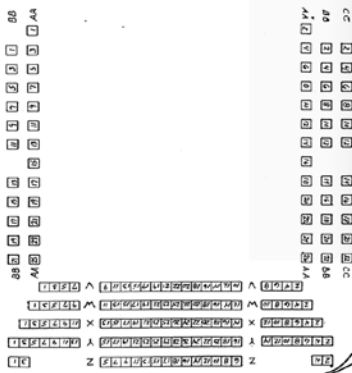
West side exit stairwell left.



Sections L - U exit toward lobby.



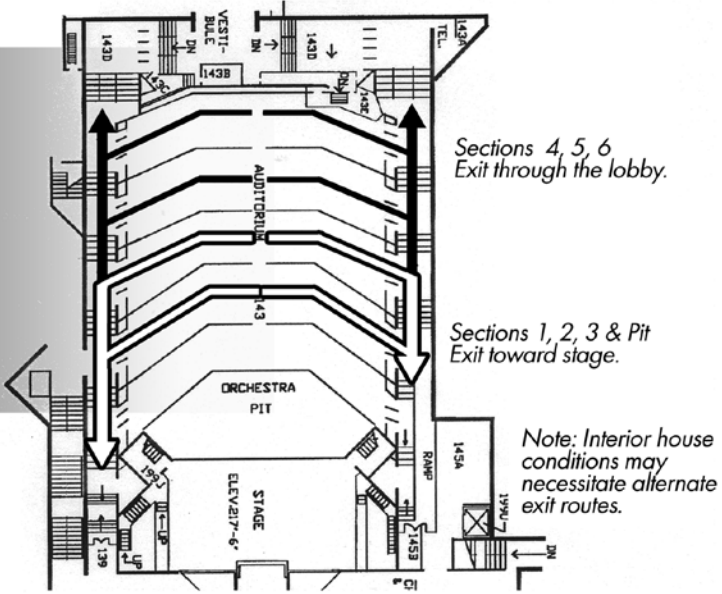
East side exit stairwell right.



Evacuation Procedures

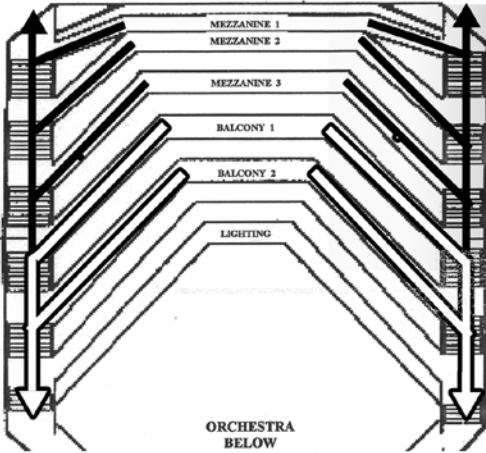
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Concert Hall



Mezzanine 1, 2, 3
Exit rear through lobby.

Balconies 1, 2 exit toward stage, up two flights and down interior fire escape



Balconies

Patron Services

Refreshments

Concessions are available before the performance and during intermission for most Center Series Concert Hall events. For patrons in our wheelchair section, please notify an usher and they will be happy to bring the refreshments to you.

Restrooms

Restrooms are located on the lower level of the Fine Arts Center Concert Hall adjacent to the University Gallery and in the Concert Hall main lobby. When available there are additional restrooms in the Rand Theater area. Fully accessible restrooms are available in the Concert Hall and Bowker Auditorium. Restrooms in the Concert Hall for the mobility impaired are located in the lobby and the refuge area outside section 3 on house right.

Drinking Fountains

Drinking fountains are located on the lower level of the Concert Hall near the restrooms and in the lobby.

Late Seating

Patrons arriving after the start of the performance will be seated at an appropriate break.

Pagers and Cell Phones

Please turn off all pagers and cell phones when entering the seating area.

On Call Service

Doctors and persons needing emergency call service are asked to leave their name and seat location with the box office. If you keep a pager with you, please use the silent, vibration option.

Cameras and Recording Devices

The taking of photographs or recording the performance in any way is strictly prohibited.

For Hearing-Impaired Patrons

Assisted listening devices: Induction

loops and headsets are available for patrons with hearing impairments and may be checked out with an ID in the lobby prior to the performance. Compatible with most ALS systems and in compliance with the ADA. A credit card, driver's license, or valid student ID will be held as security while devices are in use.

Emergency Closing

In case of emergency, the lighted, red, exit sign near your seat is the shortest route to the exterior of the building. For your safety, please check the location of the exit closest to your seat and review the evacuation map included in this playbill. Also, follow the directions provided by the ushers.

Accessible Parking

An access-parking permit or plates must be visible to parking attendants.

For Your Viewing Pleasure

Check out what's on view in the University Gallery. The University Gallery is located on the lower level of the Concert Hall and is open one hour prior to the start of performances and during intermission. The Gallery is also open to the public Tuesday through Friday, 11am to 4:30pm, and Saturday and Sunday, 2 to 5pm.

Performance Cancellation

Fine Arts Center performances are rarely canceled and only in the case of severe weather. If a performance is canceled, you can call the Box Office at 1-800-999-UMAS or 545-2511 or tune in to the following radio and television stations: public radio station WFCR 88.5FM, WRNX 100.9FM/WPNI 1430AM, WHMP 99.9FM, WMUA, WRSI 95.3FM, WHYN, WMAS, WWLP-TV22 and WGGB-TV40. If a performance is canceled, patrons may exchange tickets for another event (subject to availability), may receive a credit on their account, or may request a refund.

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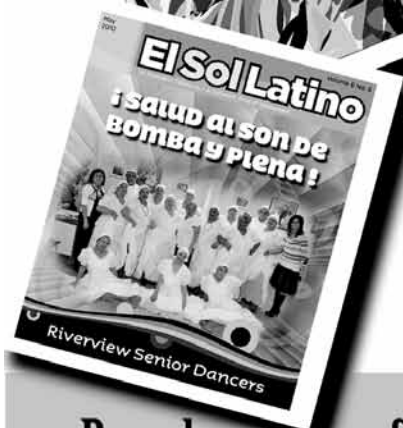
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