

The Suzanne Farrell Ballet

Program and Marketing Guide

All Presenters deserve great art and opportunities for their audiences. As noted by *The Washington Post*, The Suzanne Farrell Ballet is “too distinctive, too juicy, too fabulously fearless to pass up.”

This guide exists to assist you, the Presenter, share The Suzanne Farrell Ballet with your community.

In this economy, we recognize the need to think and work outside of the box. As a chamber-sized classical ballet company, The Suzanne Farrell Ballet offers high quality ballet at a reasonable cost. In addition to first class performances, we will work with you to provide outreach activities suitable for your community that will create greater visibility for the Company as well as diverse opportunities for you to boost your income.

We look forward to working with you in bringing the legendary Suzanne Farrell and her Company to your community soon.



Sara Ivan and Michael Cook in *Apollo*. Photo by David Bazemore.

CONTACT INFORMATION

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Performance DVD and Technical Riders available upon request.

THE SUZANNE FARRELL BALLET

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

In 1994, the Kennedy Center's Education Department created a series of ballet master classes taught by the legendary Suzanne Farrell for students from the metropolitan Washington region. This series provided intermediate to advanced-level ballet students the opportunity to study with one of the greatest ballerinas of the 20th century. Due to overwhelming interest, the Kennedy Center expanded the program to a national scale in 1995, creating a three-week summer intensive entitled *Exploring Ballet with Suzanne Farrell*. Since 2003, the program has included international students from Mexico, Japan, China, Czech Republic, Bulgaria, UK, and Switzerland. *Exploring Ballet with Suzanne Farrell* remains a prestigious and well-known program for talented young dancers.

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

The next fall in 2000, The Suzanne Farrell Ballet, now a full-fledged ballet company produced by the Kennedy Center, made its debut during the Kennedy Center's *Balanchine Celebration*. After earning rave reviews, the Company again performed in early 2001 as part of *Seven Days of Opening Nights* at Florida State University, where Ms. Farrell is a tenured Epps 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 35 ballets in its repertoire, including works by Ms. Farrell's mentors: George Balanchine, Maurice Béjart, and Jerome Robbins.

In June 2005, the Company collaborated with The National Ballet of Canada to restage *Balanchine's Don Quixote*, a ballet that had not been performed in nearly 25 years. The evening-length ballet was originally created in 1965 by George Balanchine specifically for Ms. Farrell and is unique to The Suzanne Farrell Ballet. The Company traveled to the Edinburgh International Arts Festival in 2006 to present this landmark revival.

Committed to carrying forth the legacy of George Balanchine through performances of his classic ballets, The Suzanne Farrell Ballet announced in February 2007 the formal creation of the *Balanchine Preservation Initiative*. The 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 40 years and are produced with the knowledge and cooperation of The George Balanchine Trust. To date, the Company's repertoire includes nine *Balanchine Preservation Initiative* ballets, among them *Ragtime* (Balanchine/Stravinsky), *Divertimento Brillante* (Balanchine/Glinka), and *Pithoprakta* (Balanchine/Xenakis). In 2008, the Company participated in the prestigious Fall for Dance festival at New York City Center, sharing *Pithoprakta* with the New York audience for the first time in 40 years. See page 8 for more information.

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 Balanchine's *Chaconne*. Featuring dancers from both companies, the ensemble performed in both Cincinnati and Washington, D.C. that same month. This program serves to salute, support, and galvanize ballet companies throughout the United States. The Farrell Ballet repeated this program with Ballet Austin during the 2008/2009 season, this time performing Balanchine's *Episodes* in both Austin, Texas and Washington, D.C.

The Company annually performs at the Kennedy Center in Washington, D.C. The 2010/2011 Season will mark the Company's 10th Anniversary.

SUZANNE FARRELL, ARTISTIC DIRECTOR

Throughout the nearly three decades of her performing career, Suzanne Farrell was the most influential American ballerina of the late 20th century, as well as the exquisite muse of one of the undisputed masters of ballet. After retiring from the stage in 1989, she emerged as one of the world's most inspiring ballet teachers and directors.

She was one of George Balanchine's most celebrated dancers, and today is a repetiteur 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 a range of companies, including the Berlin Opera Ballet, Vienna State Opera Ballet, Royal Danish Ballet, Paris Opera Ballet, Mariinsky Ballet, and Bolshoi Ballet, as well as American companies throughout the United States. Since the fall of 2000, Ms. Farrell has been a full-time professor in the dance department at Florida State University in Tallahassee, Florida.



Photo by Paul Kolnik.

Suzanne Farrell was born in Cincinnati, Ohio, and received her early training at the Cincinnati Conservatory of Music before moving to New York City at the age of 15 to pursue a career as a ballet dancer. George Balanchine handpicked her for his company when she was only 16, after she spent 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. He went on to create many new ballets for her, including *Diamonds*, *Chaconne*, and *Mozartiana*, in which the limits of ballerina technique were expanded to a degree not seen before or since. For a generation, she danced and redefined the standards of everything from one of the earliest Balanchine ballets, *Apollo*, to his very last creation, *Variations for Orchestra*.

From 1970 to 1975, Ms. Farrell performed with Maurice Béjart's Ballet du XXe Siècle in Brussels, Belgium before returning to New York City Ballet where she spent the remainder of her performing career. By the time she retired from the stage in 1989, Ms. Farrell had achieved success 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.

Ms. Farrell began her association with the John F. Kennedy Center for the Performing Arts in 1993, working with the Education Department. In 2001, she created the Kennedy Center's own ballet company, The Suzanne Farrell Ballet, where she serves as Artistic Director. The Company restaged Balanchine's full-length *Don Quixote* in 2005; one of three ballets bequeath to her upon Balanchine's death. And, in February 2007 she created the *Balanchine Preservation Initiative* committed to carrying forth the legacy of George Balanchine through performances of his classic ballets. The Company enjoys annual engagements at the Kennedy Center in Washington, D.C.

In addition to her work for the Balanchine Trust, Ms. Farrell 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. The film, *Suzanne Farrell – Elusive Muse*, directed by Anne Belle and Deborah Dickson was an Academy Award nominee for Best Documentary Film in 1997.

THE LIFE OF SUZANNE FARRELL & FARRELL BALLET

- **1945:** Born Roberta Sue Ficker on August 16 in Mt. Healthy, Ohio.
- **1960:** At the age of 15, Roberta Sue moves to NYC with her mother and sister, auditions for the School of American Ballet and is accepted. A scholarship from the Ford Foundation makes it possible to attend SAB and Professional Children's School.
- **1961:** Roberta Sue joins the New York City Ballet corps de ballet as Suzanne Farrell.
- **1962:** Suzanne Farrell performs her first solo with the New York City Ballet as the "Dark Angel" in *Serenade* (Balanchine/Tchaikovsky).
- **1963:** *Meditation* (Balanchine/Tchaikovsky) was created for Suzanne Farrell and Jacques d'Amboise.
- **1965:** Suzanne Farrell is promoted to Principal Dancer. On May 28, *Don Quixote* (Balanchine/Nabokov), created for Suzanne Farrell, premieres at New York State.
- **1967:** *Jewels* (Balanchine/Fauré, Stravinsky, Tchaikovsky) premieres including a section titled, *Diamonds*, created for Suzanne Farrell and Jacques d'Amboise.
- **1970:** Suzanne Farrell leaves New York City Ballet to dance with Maurice Béjart's Ballet du XXe Siècle in Brussels.
- **1975:** Suzanne Farrell returns to the United States and New York City Ballet. Following her return, *Tzigane* (Balanchine/Ravel) is created for Suzanne Farrell and Peter Martins.
- **1976:** Suzanne Farrell receives the Dance Magazine Award.
- **1983:** George Balanchine dies at the age of 79.
- **1985:** Suzanne Farrell receives Emmy Award for dance performance in "Eight by Adler."
- **1989:** Suzanne Farrell gives her last performance of *Vienna Waltzes* (Balanchine/J. Strauss II, Lehár, R. Strauss) and retires from New York City Ballet
- **1990:** Autobiography, *Holding On to the Air*, is published. Documentary, "Suzanne Farrell: Elusive Muse," is created.
- **1993:** Suzanne Farrell leaves New York City Ballet and is invited to direct the Kennedy Center's ballet class series in Washington.
- **1995:** Kennedy Center expands master class series into a three-week summer intensive program titled "Exploring Ballet with Suzanne Farrell."
- **1997:** "Elusive Muse" documentary receives Academy Award nomination.
- **2000:** Kennedy Center presents "Suzanne Farrell Stages Masters of 20th Century" in the Opera House and Suzanne Farrell is named to Florida State University's dance faculty.
- **2001:** The Suzanne Farrell Ballet is formalized as a company and a project of the Kennedy Center. Company opens Kennedy Center ballet season. Company has since been featured annually at the Kennedy Center.
- **2001:** Company restages *Variations for Orchestra* (Balanchine/Stravinsky), the Company's first *Balanchine Preservation Initiative* ballet.
- **2001:** Company embarks on first tour through the Northeast United States.
- **2003:** Suzanne Farrell receives Presidential Medal of Honor in the Arts and the Company embarks on second US tour, this time to the West Coast.
- **2003:** Suzanne Farrell creates "The Balanchine Couple" program exclusively for The Suzanne Farrell Ballet.
- **2005:** Suzanne Farrell receives the 54th Capezio Dance Award and a prestigious Kennedy Center Honor.
- **2005:** The Suzanne Farrell Ballet along with the National Ballet of Canada reconstructs Balanchine's full-length *Don Quixote*, performed at the Kennedy Center for the first time in more than 25 years.
- **2006:** Company performs a mixed repertory program at Jacob's Pillow and then travels to Edinburgh International Arts Festival with *Don Quixote*.
- **2007:** The *Balanchine Preservation Initiative* is formalized and adds two new ballets to the company's repertoire.
- **2009:** Company embarks on third US Tour traveling to California, Michigan, Minnesota, New Jersey, New York, Pennsylvania.

CHOREOGRAPHERS

George Balanchine

No choreographer is more deserving of the title “the father of American ballet” than the great master George Balanchine. 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 companies in Europe.

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.

Following their first collaborations, Kirstein and Balanchine set up a touring company of dancers from the school called The American Ballet in 1935 and eventually assembled the American Ballet Caravan, which made a goodwill tour of Latin America. Balanchine collaborated again with Kirstein in 1946 to form Ballet Society. 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. Balanchine’s work now had a permanent home.

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.

Jerome Robbins

Jerome Robbins is world-renowned for his work as a choreographer of ballets as well as his work as a director and choreographer in theater, movies, and television. His Broadway shows include *On the Town*, *Billion Dollar Baby*, *High Button Shoes*, *West Side Story*, *The King and I*, *Gypsy*, *Peter Pan*, *Miss Liberty*, *Call Me Madam*, and *Fiddler on the Roof*. His last Broadway production in 1989, *Jerome Robbins Broadway*, won six Tony Awards, including Best Musical and Best Director.

Among the more than 60 ballets he created are *Fancy Free*, *Afternoon of a Faun*, *The Concert*, *Dances at a Gathering*, *In the Night*, *In G Major*, *Other Dances*, *Glass Pieces*, and *Ives, Songs*, which are in the repertoires of New York City Ballet and other major dance companies throughout the world. His last ballets include *A Suite of Dances* created for Mikhail Baryshnikov (1994), *2 & 3 Part Inventions* (1994), *West Side Story Suite* (1995), and *Brandenburg* (1996).

In addition to two Academy Awards for the film *West Side Story*, Mr. Robbins received four Tony Awards, five Donaldson Awards, two Emmy Awards, the Screen Directors' Guild Award, and the New York Drama Critics Circle Award. Mr. Robbins was a 1981 Kennedy Center Honors Recipient and was awarded the French Chevalier dans l'Ordre National de la Legion d'Honneur. Mr. Robbins died in 1998.

Maurice Béjart

Maurice Béjart was born on January 1, 1927 in Marseilles, France. In 1960, he formed his own company, the Ballet du XXe Siècle, in Brussels, Belgium. Twenty-five years later in 1987, the troupe relocated to Lausanne, Switzerland to be renamed Béjart Ballet Lausanne. His first great triumph came in 1959, when Béjart created his monumental *The Rite of Spring* for Maurice Huisman, the new Director of the Théâtre Royal de la Monnaie in Brussels. *The Rite of Spring* was followed by *Boléro* (1961), *Messe pour le temps présent* (1967), and *The Firebird* (1970). Developing a marked taste for cultural diversity, Béjart went on to create works that expressed the lore of different civilizations in the form of dance (*Bhakti*, *Golestan*, *Kabuki*, *Dibouk*, *Pyramide*) and illustrated a rich musical repertoire extending from Wagner to Boulez. Suzanne Farrell danced with Ballet du XXe Siècle from 1970 to 1975. Maurice Béjart died in 2007 at the age of 81.

REPERTOIRE OVERVIEW

The Suzanne Farrell Ballet's vast repertoire encourages a range of performance opportunities for each Presenter. The Company offers an evening-length ballet, varied mixed repertoire programs, and a unique interactive program entitled "The Balanchine Couple." We are happy to discuss the options below to help you find a program that best suits your audience.

"The Balanchine Couple"

Suzanne Farrell takes the stage as narrator, navigating audiences through the evolution of Balanchine's legendary pas de deux technique. Beginning with pas de deux from his early years through the Farrell era this dynamic program created especially for Farrell Ballet features nine pas de deux, from *Apollo* to *Meditation* to *Stars and Stripes*. This crowd-pleasing program is excellent for educating audiences that may not be familiar with classic repertoire as it showcases Balanchine's legacy masterfully carried forth by his most celebrated muse. This one-of-a-kind program can be marketed to families and balletomanes alike.

Mixed Repertoire Programs

The Company offers evening length mixed repertoire programs featuring works by George Balanchine, Jerome Robbins, and Maurice Béjart. Works range from tutu ballets to classic lights and tights ballets made famous by George Balanchine in the late 1950s through the 80s. Each program features at least one ballet from the Company's *Balanchine Preservation Initiative* (see page 8 for more information). Most mixed repertoire programs feature two intermissions. A full list of the Company's repertoire is available online at suzannefarrellballet.org.

Balanchine's Don Quixote

Today, The Suzanne Farrell Ballet is the only US company with the rights to perform Balanchine's full-length *Don Quixote*. This spellbinding work was created for Suzanne Farrell in 1965 and marked the beginning of a storied, artistically creative relationship between choreographer and muse. The Company restaged this three-act story ballet in 2005 in collaboration with the National Ballet of Canada. This version has been presented in the Kennedy Center's Opera House (2005) and at the Edinburgh International Arts Festival (2006). This program is only available with live orchestra.

Choreography by George Balanchine

Music by Nicolas Nabokov

Original Sets by Zack Brown

Original Costumes by Holly Hynes

Original Premiere: 1965, New York City Ballet, New York

Farrell Ballet Premiere: June 22, 2005, Washington, DC

Running Time: 2 Hours, 40 Minutes (includes 2 intermissions)

Number of Performers: 60



Momchil Mladenov and Eric Regan in *Balanchine's Don Quixote*.

Photo by Paul Kolnik.

BALANCHINE PRESERVATION INITIATIVE

The Suzanne Farrell Ballet is dedicated to preserving and reconstructing the work of legendary choreographer George Balanchine under the artistic direction of Suzanne Farrell. This commitment began in 2001 with the reconstruction of *Variations for Orchestra* and continued in 2005 with the reproduction of *Balanchine's Don Quixote* and the pas de deux from *Clarinade*. With support from the E.L. Wiegand Foundation (Reno, Nevada), Farrell Ballet formally titled this project the *Balanchine Preservation Initiative* in 2007. The creation of this initiative establishes and enables Farrell Ballet to continue its commitment to presenting an "unseen" or "rarely seen" Balanchine legacy to audiences around the world. To date, these ballets are unique to The Suzanne Farrell Ballet.

A project of The Suzanne Farrell Ballet, the *Balanchine Preservation Initiative* is produced with the knowledge and cooperation of The George Balanchine Trust.

***Ballade* (1980)**

Company Premiere: November 23, 2007

Music by Gabriel Faure

Choreography by George Balanchine

***Contrapuntal Blues pas de deux from Clarinade* (1964)**

Company Premiere: November 22, 2005

Music by Morton Gould

Choreography by George Balanchine

***Adagio from Concierto de Mozart* (1942)**

Company Premiere: June 6, 2007

Music by Wolfgang Amadeus Mozart

Choreography by George Balanchine

***Divertimento Brillante* (1955)**

Company Premiere: June 8, 2007

Music by Mikhail Ivanovich Glinka

Choreography by George Balanchine

***Balanchine's Don Quixote* (1965)**

Company Premiere: June 22, 2005

Music by Nicolas Nabokov

Choreography by George Balanchine

***Pas Classique Espagnol* (1972)**

Company Premiere: November 20, 2007

Music by Nicolas Nabokov

Choreography by George Balanchine

***Pithoprakta* (1968)**

Company Premiere: November 23, 2007

Music by Iannis Xenakis

Choreography by George Balanchine

***Pas de Deux from Ragtime* (1966)**

Company Premiere: October 8, 2008

Music by Igor Stravinsky

Choreography by George Balanchine

Variations for Orchestra

Company Premiere: February 16, 2001

Music by Igor Stravinsky

Choreography by George Balanchine



Elisabeth Holowchuk and Ted Seymour in *Clarinade*.
Photo by Paul Kolnik.

EDUCATION & RESIDENCY ACTIVITIES

As a project of the John F. Kennedy Center for the Performing Arts, The Suzanne Farrell Ballet is committed to carrying forth the legacy of George Balanchine, Jerome Robbins, and Maurice Béjart through performances and restoration of their vast repertoire. The Suzanne Farrell Ballet wishes to foster educational and outreach opportunities within each touring city thus providing a well-rounded and in-depth experience for audience members. In any given engagement city, up to two events will be provided at no additional cost pending the Company's availability; fee for additional events is negotiable.

All Education and Residency Activities must be negotiated prior to the Engagement and included in Engagement Agreement.

Distance Learning Lecture Demonstration

This pre-taped, 60-minute program is available via the Kennedy Center's Education Department to be shared with local schools or the community-at-large via local cable access and the Kennedy Center's website.

The program, "Deconstructing Divertimento," is designed to give the audience a unique vantage point as the company breaks down the choreographic theme and variations that define the classic 1956 Balanchine tutu ballet *Divertimento No. 15* in comparison to his 1957 black-and-white ballet *Agon*.

Master Classes for Intermediate to Advanced Students

Senior Company Members are available to teach master classes at local universities and studios. Classes are 90 minutes for intermediate to advanced ballet students only with at least five years of ballet training. Ladies should be prepared to take class en pointe. Piano accompaniment for classes is required.

Master Classes for Beginner Adults: "Exploring Ballet with Suzanne Farrell for ADULTS"

This unique program taught by Suzanne Farrell is designed for adult enthusiasts of all skill levels as an inspirational movement class for non-dancers. All classes are 90 minutes. Leotard, leggings, ballet slippers, and ballet skirt are encouraged but not required (no pointe shoes!). Piano accompaniment for class required.

Open Rehearsals

Pending theater and technical schedules, the company is happy to open technical stage rehearsals to local students. Company requests that all rehearsal guests be restricted to the mezzanine or balcony levels.

Cuesheets

The Company can provide Cuesheets through the Kennedy Center's Education Department. These two-page descriptions help break down the Company's current repertoire, sharing insights and things to look for throughout the performance. Originally designed for students, Cuesheets, can now be shared electronically with all audience members and ticket buyers via the Presenter's website in advance of the engagement.

Reading and/or book signing by Suzanne Farrell

Suzanne Farrell is available to hold readings and sign copies of her autobiography [Holding On to the Air](#) at your venue, local coffee shop, library, college, or bookstore. The *New York Times Book Review* hailed this autobiography, first published in 1990, as "an extraordinarily moving story." Note, the Company does not travel with nor sell copies of the autobiography.

Receptions and Panels

Ms. Farrell and Company Members are available to attend post-performance receptions or cast parties, provided a meal is served. Casual post-show events provide an opportunity for Company Members and patrons to mingle and discuss life as a dancer, choreography, etc. The Company is also available for post-performance discussions and moderated panels organized by Presenter.

Autograph Sessions

Select Company Members are available for 15-minute post-performance autograph sessions in costume. All sessions must be scheduled in advance and take place in a controlled space designated by Presenter. Presenter is responsible for all event expenses including but not limited to wardrobe, security, and ushers. Company asks that Presenter provide proper security and bottled water for participating Company Members.

TECHNICAL SUMMARY

General Requirements:

- Company travels with staff including but not limited to: Artistic Director, Lighting Supervisor, Company Manager, and Production Stage Manager.
- Company carries its own costumes, sets, drops, and props.
- Company requires 12-16 hours (plus an additional six for multiple programs) in order to focus the lighting equipment, set sound levels, prepare wardrobe, and complete a technical rehearsal for dancers.
- A pre-hang included floor & marley installation is necessary. Marley (gray preferred) is to be provided by Presenter.
- Company requires Presenter to provide a studio space appropriate for ballet class/rehearsal on load-in and performance days.
- Company Wardrobe requires 1 full-size washer and 1 full-size dryer.
- Company uses rosin in rehearsal and performance spaces.

Stage:

- Proscenium that is 40' wide and 30'tall
- Stage space measures 40' wide by 30' deep
- Stage floor must be level and sprung
- Convenient and accessible onstage crossover space
- Stage space as well as wings, upstage area, crossovers, and apron covered with marley (gray preferred)
- Adequate dressing room space for Company with private bathrooms/showers
- A minimum of 33 line sets with batons of at least 60' of width and 65' of vertical travel and capable of lifting 1000 pounds
- Soft goods that meet the Company's minimum requirements
 - Five sets of black legs and borders, no fullness
 - Full stage black backdrop
 - White scrim, black scrim, and white or light blue Cyclorama
 - House main curtain

Lighting and Audio:

- 280 lighting instruments and 3 full racks of dimmers
- Lighting control board comparable or better than an ETC Expression or Obsession
- Professional quality house mixing console of 8 inputs and 8 outputs, Mackie600 or better
- Two professional CD players
- One dbx 166 or dbx 160x stereo compressor/limiter
- 1/3 octave graphic EQ
- Stereo house PA system capable of producing a continuous 110dB with a frequency range of at least 20-20,000hz at a distance of 100 feet from the stage
- Stage monitor system consisting of 4 RAMSA WS-A 200 cabinets or equivalent.
- 10 "Clear Com" headsets/stations and paging system to dressing rooms

Hospitality and Accommodations:

- Bottled water, coffee, tea, milk, assorted juices and soft drinks, fruit, light snacks, sandwiches, and paper products each day Company occupies venue.
- Presenter will provide local hotel accommodations for Company.

For Complete Technical Rider Contact:

Deirdre Kelly Lavrakas, Production Manager
202-416-8761, dklavrakas@kennedy-center.org

CREDITS, VERBIAGE, & POLICIES

Approved boilerplate language describing the Company:

The Suzanne Farrell Ballet is the Kennedy Center's own ballet company, housed in Washington, DC. This chamber ballet company exists to realize the vision of Artistic Director Suzanne Farrell, with over 30 ballets by George Balanchine, Jerome Robbins, and Maurice Bejart in its repertoire. Formalized in 2001, the 2010/2011 season marks the Company's 10th Anniversary.

Mission Statement:

The Suzanne Farrell Ballet aims to develop dancers in the Balanchine style through Suzanne Farrell's unique perspective, and to present performances and outreach programs that perpetuate the artistic legacy of Ms. Farrell's mentors.

Approved boilerplate language for The Suzanne Farrell Ballet's *Balanchine Preservation Initiative*:

The Suzanne Farrell Ballet is dedicated to preserving and reconstructing the work of legendary choreographer George Balanchine under the Artistic Direction of Suzanne Farrell. A project of The Suzanne Farrell Ballet, the *Balanchine Preservation Initiative* is produced with the knowledge and cooperation of The George Balanchine Trust.

In type, the *Balanchine Preservation Initiative* shall be noted in italics and referred to as:
The Suzanne Farrell Ballet's *Balanchine Preservation Initiative*, or
The Company's *Balanchine Preservation Initiative*

Internally only, the Company refers to this project as "BPI."

Referring to the Company:

Please refer to the Company as The Suzanne Farrell Ballet (with the "T" capitalized).

Once the Company has been named in full, the Company may be referred to simply as Farrell Ballet in subsequent lines within the same article/listing.

Ms. Farrell shall be listed as: Suzanne Farrell, Artistic Director.

The George Balanchine Trust:

In accordance with the agreement between The George Balanchine Trust and The Suzanne Farrell Ballet, the following credit must be listed in all program/playbill materials:

The performances of [list title(s) here] Balanchine® Ballet(s), is/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.

The Balanchine ballets presented in this program are protected by copyright. Any unauthorized recording is prohibited without the expressed consent of The George Balanchine Trust and The Suzanne Farrell Ballet.

Verbiage Approval:

The Company requires two business days to review all materials that mention or refer to the Company and/or include a Company photograph or logo. Materials should be routed directly to the Company via General Manager, Michael Ann Mullikin. Once a particular set of language has been approved, it may be duplicated on subsequent materials without further approval by Company.

Website Reciprocation:

We will list all touring performances on the Company's website, suzannefarrellballet.org, and Farrell Ballet Fan Page on Facebook. A link to your venue will accompany the calendar posts. We ask that you reciprocate by adding a link to our webpage on your site and mention our Fan Page when appropriate.

Farrell Ballet Development:

The following credits must be listed in all program/playbill materials:

Generous support for The Suzanne Farrell Ballet is provided by The Shen Family Foundation and Emily Williams Kelly.

*Major support is provided by The Blanche and Irving Laurie Foundation and
The Suzanne Farrell Ballet Advancement Committee.*

Additional program materials and credits will be provided by the Company. All materials bearing the Company's name must be routed to the Company for approval at least 2 business days prior to printing.

Recording and Photography:

The majority of the Company's repertoire is under strict copyright by a Trust or Foundation prohibiting recording of any kind.

Therefore, the recording or photography of ANY Company rehearsal, performance, or outreach activity is strictly prohibited without the express written consent of the Company.

The Company will provide Presenter with stock photos for advertising and press purposes. Additional requests for press photos/materials should be directed to Company Senior Press Representative, Amanda Hunter.

Company will make a pre-show announcement at ALL venues reminding patrons that the use of any filming or recording device is strictly prohibited. It is expected that Presenter will enforce Company's recording and photography policies with its patrons.

Press:

See page 13 regarding Press and Media Interviews. All press inquires must go through the Press Office.



Lisa Reneau and Kurt Froman in *Slaughter on Tenth Avenue*. Photo by Carol Pratt.

PRESS, MEDIA, & ASSETS

Photographs:

The Company has a wealth of approved photographs that will be supplied prior to the engagement. These images may be reproduced by Presenter for publicity purposes only. All photos must include photo credits as supplied by the Company.

Requests for additional rehearsal and/or performance photography at any venue must be approved by the Company in advance.

Art:

Postcard, three-sheet, and poster art is available by electronic transfer. Presenter may insert dates/venue/ticket information and distribute to constituents.

Media Interviews:

Suzanne Farrell and Company Members can be available for interviews in advance of engagements. Please contact our Press Office for more information. All press inquires must go through the Press Office.

B-Roll:

The Company does not have existing B-roll for publicity purposes.

Online Resources:

The Suzanne Farrell Ballet keeps an active website and social media presence. We encourage you to link, email, and utilize these assets.

Website: suzannefarrellballet.org

Blog: farrellballblog.org

Twitter: twitter.com/FarrellBallet, @FarrellBallet

Facebook: facebook.com/TheSuzanneFarrellBallet

Education Materials/Cuesheets:

The Company can provide Cuesheets through the Kennedy Center's Education Department. These two-page descriptions help break down the Company's current repertoire sharing insights and things to look for throughout the performance. Originally designed for students, Cuesheets, can now be shared electronically to all audience members and ticket buyers via the Presenter's website in advance of the engagement.

Pre-taped Lecture Demonstration:

This pre-taped, 60-minute program is available via the Kennedy Center's Education Department to be shared with local schools or the community-at-large via local cable access and the Kennedy Center's website.

The program, "Deconstructing Divertimento," is designed to give the audience a unique vantage point as the company breaks down the choreographic theme and variations that define the classic 1956 Balanchine tutu ballet *Divertimento No. 15*, in comparison to his 1957 black-and-white ballet, *Agon*.

For General Press Inquires Contact:

Amanda Hunter, Senior Press Representative
202-416-8441, ahunter@kennedy-center.org

FREQUENTLY ASKED QUESTIONS (FAQs)

Is The Suzanne Farrell Ballet a full-time professional company?

The Suzanne Farrell Ballet is a chamber company produced by the John F. Kennedy Center for the Performing Arts. The company is together 8-16 weeks a year, which includes their annual season at the Kennedy Center in Washington, DC, touring, and outreach programs. The company continues to work with a consistent roster of dancers that hail from across the United States and overseas as well. Each season, members of the roster are contracted depending on the repertoire requirements of the season.

Where does the Company rehearse?

At the Kennedy Center in Washington, D.C.

How large is the Company's repertoire?

The Suzanne Farrell Ballet has over 35 ballets in its repertoire and growing, with works by George Balanchine, Jerome Robbins, and Maurice Béjart. Twelve of which are performed exclusively by The Suzanne Farrell Ballet; nine via the *Balanchine Preservation Initiative* and three for which Ms. Farrell is the sole rights holder.

A full listing of the Company's repertoire is available online at www.suzannefarrellballet.org.

How old is the Company?

The Suzanne Farrell Ballet formalized as a Company with the support of the Kennedy Center in 2001. The Company will celebrate its 10th Anniversary during the 2010/2011 Season.

How did the Company start?

The Suzanne Farrell Ballet grew out of a relationship between Ms. Farrell and the Kennedy Center's Education Department that began in 1993 with the annual "Exploring Ballet with Suzanne Farrell" summer intensive. In 2000, she was asked by the Kennedy Center to stage a festival performance entitled "Suzanne Farrell Stages Masters of 20th Century Ballet." A year later, Ms. Farrell gathered many of the same dancers and formalized the Company's name; the Company presented two weeks of programming in the Kennedy Center's Eisenhower Theater and embarked on their first domestic tour.

Who is Suzanne Farrell?

Suzanne Farrell is a legendary ballerina who was choreographer George Balanchine's most celebrated muse. During her 28-year performing career, she danced with New York City Ballet and Béjart's Ballet du XXe Siècle. Currently, Ms. Farrell is the Artistic Director of The Suzanne Farrell Ballet and faculty member at Florida State University. See pages 4 and 5 for biographical information.

How large is the touring company?

The Suzanne Farrell Ballet tours with a minimum of 18 dancers and 6 staff members including Ms. Farrell.

What is the *Balanchine Preservation Initiative*?

The Kennedy Center's own ballet company, The Suzanne Farrell Ballet, is dedicated to preserving and reconstructing the work of legendary choreographer George Balanchine under the artistic direction of Suzanne Farrell. This commitment began in 2001 with the reconstruction of *Variations for Orchestra* and continued through 2005 with the production of *Balanchine's Don Quixote* and the pas de deux from *Clarinade*. The creation of the *Balanchine Preservation Initiative* formally establishes and enables the Farrell Ballet to continue this commitment with the aim of introducing the "unseen" or "rarely seen" Balanchine legacy to audiences around the world. To date, The Suzanne Farrell Ballet has preserved nine lost or rarely seen ballets. A project of The Suzanne Farrell Ballet, the *Balanchine Preservation Initiative* is produced with the knowledge and cooperation of The George Balanchine Trust. See page 8 for more information.

TARGET AUDIENCES

(in order of priority)

Generation Jones

This population, born between 1955 and 1964, is sometimes referred to as the “lost generation” between the Baby Boomers and Generation X. It was this generation that watched Suzanne Farrell rise to fame with the New York City Ballet and reaching almost movie-star status in the 1960s. An iconic image from this era is the August 23, 1965 LIFE Magazine cover featuring Ms. Farrell alongside Balanchine, both clad in costumes from *Balanchine’s Don Quixote*.

In particular, women from this generation will recognize not only Ms. Farrell’s star power, but also her contribution to ballet. They will identify with Ms. Farrell as a role model and the essence of beauty. They will clamor at an opportunity to be face to face with her, be in an adult master class, book reading, or autograph signing.

However, they may not know that Ms. Farrell has her own active ballet company.

Balletomanes

Balletomanes, or ballet enthusiasts, will immediately recognize Ms. Farrell’s famous namer and will also know that she has her own company. They are familiar with company reviews and repertoire, many knowing intimately the stats of company members. Much like an academic, the balletomane appreciates the opportunity to observe, critique, and discuss. Panel discussions, post-performance discussions, and the like would be of great interest to this group.

Ballet Students

Students (youth, college, and adult) are an important demographic as most ballerinas aspire to be a dancer like Suzanne Farrell. Young or old, the opportunity to absorb insight from Ms. Farrell would be considered a once-in-a-lifetime opportunity for many. Students would be particularly interested in master classes, open rehearsals, discussions, and potentially documentary screenings and autobiography readings.

Culture Vultures

All ages who want to appreciate the finest culture offerings in their area. Balanchine set the bar as “Father of American Ballet” and Suzanne Farrell was one of the most celebrated ballerinas of the 20th century. This group is prime for meet-and-greets, and cast parties, and is excited by being offered proximity to artists.



Suzanne Farrell rehearsing with George Balanchine, 1965. Photo by Fred Fehl.



Suzanne Farrell and George Balanchine in *Don Quixote*, 1965. Photo by Fred Fehl.

PRESS QUOTES

“Too distinctive, too juicy, too fabulously fearless, to pass up”

-- *The Washington Post*

“I am impatient to see this program again.”

-- *The New York Times*

“Renewing the Balanchine legacy with maximum luster”

-- *Los Angeles Times*

“Like a rare, exotic flower, unique in many ways [and] led by arguably the most legendary ballerina alive.”

-- *The Washington Times*

“...the company’s dancers were stars in their own right, dancing with both extraordinary ensemble and élan”

-- Susan Isaacs Nisbett, Ann arbor.com

“The Suzanne Farrell Ballet is one of the most courageous projects in ballet today.”

-- Alastair Macaulay, *The New York Times*

“Refusing to accept that the choreographer’s style is one-size-fits-all, Suzanne Farrell’s troupe keeps his legacy aloft in a daring and vibrant performance.”

-- Lewis Segal, *Los Angeles Times*

“Farrell has...inspired them to take risks, to rethink and rediscover and leave just enough to chance so that each performance was imbued with a feeling of newness.”

-- Sarah Kaufman, *The Washington Post*



Natalia Magnicaballi and Momchil Mladenov
In *Diamonds*. Photo by Carol Pratt.



Bonnie Pickard and Michael Cook in *Stars and Stripes*.
Photo by Carol Pratt.