



**Peter Boal**  
Artistic Director

**FOR IMMEDIATE RELEASE**

August 18, 2008

**MEDIA CONTACT:**

Gary Tucker  
206.441.2426  
[gtucker@pnb.org](mailto:gtucker@pnb.org)

**"FIRST LOOK" SEASON PREVIEW PERFORMANCE AND GALA LAUNCHES  
PACIFIC NORTHWEST BALLET'S SEASON ON THE RIGHT FOOT**

-ALSO-

**PNB ANNOUNCES NEW DANCERS FOR 2008-2009 SEASON**

*Saturday, September 20, 2008  
Marion Oliver McCaw Hall  
321 Mercer Street, Seattle Center  
Seattle, Washington*

**SEATTLE, WA** – Pacific Northwest Ballet presents its **FIRST LOOK Season Preview Performance** on Saturday, September 20<sup>th</sup>, 2008 at 6:30 pm at Marion Oliver McCaw Hall. This one-time-only performance includes debuts and audience favorites—including a world premiere peek at dance legend Twyla Tharp's new work created for the Company, PNB's new Company dancers, a champagne intermission, and Peter Boal's onstage announcement of PNB dancer promotions. Tickets for the **FIRST LOOK** performance with champagne intermission are \$75. Performance tickets can be purchased at the PNB Box Office at 206.441.2424, in person at the PNB Box Office, 301 Mercer Street, or online at [www.pnb.org](http://www.pnb.org).

The performance is followed by **FIRST LOOK 2008: A Signature Celebration**, PNB's annual black-tie kick-off to the fall arts season, including dinner and dancing backstage with the Company. Tickets to the post-performance black-tie party are sold separately and range from \$125 to \$5,000 per person. Contact [events@pnb.org](mailto:events@pnb.org) or call 206.441.3597 for more information or to add these options. **FIRST LOOK 2008** is sponsored in part by The Boeing Company and Accenture.

**PERFORMANCE DETAILS**

***Slaughter on Tenth Avenue* - PNB Premiere**

To be presented as part of PNB's BROADWAY FESTIVAL ~ March 12 - 22, 2009

Music: Richard Rodgers (from *On Your Toes*, 1936), orchestrated by Hershy Kay

Choreography: George Balanchine © The George Balanchine Trust

"Sparkling with humor and sexiness, this dance celebrates the life-saving power of love and is sheer fun and entertainment." - Oksana Khadarina, [Ballet.co.uk](http://Ballet.co.uk)

Balanchine originally choreographed *Slaughter on Tenth Avenue* in 1936 for the musical *On Your Toes*. The show was a parody of Broadway, Russian ballet, and the mob, in which a jealous Russian premier danseur hires a mobster to kill a rival during the premiere of a new ballet, *Slaughter on Tenth Avenue*. The ballet itself tells the story of a tacky strip joint and

the customer who falls in love with the Big Boss' girl. The premier danseur arranges for the hooper to be killed, but the girl saves him. At Balanchine's insistence, *On Your Toes* was the first Broadway musical to credit staged dances as "choreography," and is considered the first musical in which the dances were integrated into the plot, performed by dancers who were also dramatic characters. In 1967, Balanchine mounted *Slaughter on Tenth Avenue* as a separate work with new choreography for New York City Ballet.

The PNB premiere of George Balanchine's *Slaughter on Tenth Avenue* is generously underwritten by Dan & Pam Baty.

***Emeralds*** pas de trois and second pas de deux

To be presented as part of George Balanchine's *Jewels*™ ~ January 29 - February 7, 2009

Music: Gabriel Fauré (from *Pelléas et Melisande*, 1898, and *Shylock*, 1889)

Choreography: George Balanchine © The George Balanchine Trust

"The ballerinas drifted on stage in clouds of floating tulle, their tiny waists nipped in by bodices in dark 'Nile Green' satin, glittering stones on ears and hair, whispers of elegance, fashion and fragrance." - Patricia Boccadoro, *culturekiosque.com*

*Emeralds* is a romantic evocation of France. It is also Balanchine's comment on the French school of dancing and its rich heritage. France is the birthplace of classical ballet and French is its language. With a score by Gabriel Fauré and dancers dressed in Romantic-length tutus, *Emeralds* can also be a window on the nostalgia inherent in much late 19th-century art, with its idealized view of the Middle Ages, chivalry, and courtly love. Balanchine considered *Emeralds* "an evocation of France – the France of elegance, comfort, dress and perfume."

***Opus 111 (excerpt) - World Premiere***

To be presented as part of PNB's ALL THARP program ~ September 25 – October 5, 2008

Music: Johannes Brahms (String Quintet No. 2 in G major Op. 111, 1890)

Choreography: Twyla Tharp

"Yes, she is a control freak, a perfectionist, a zealot in forming a vision and stopping at nothing to see it realized. But when it is realized, when her dances are good-better-best, flying off the stage like some biblical fire on a mountaintop, there is nothing in the world like them. Twenty-three years ago, Robert Joffrey said that Tharp's work "didn't look like anyone else's." It still doesn't." -Alex Witchel, *The New York Times*

Twyla Tharp has choreographed more than 125 dances, five Hollywood movies, directed and choreographed two Broadway shows, written two books, and received a Tony Award, two Emmy Awards, seventeen honorary doctorates, and numerous other awards. As a thrilling start to the season, PNB has commissioned two original works for an All Tharp program that also welcomes the return of the popular classic *Nine Sinatra Songs*, her delicious ballroom homage to Ol' Blue Eyes.

Twyla Tharp's world premiere of *Opus 111* is generously underwritten by Glenn Kawasaki.

**[Continued]**

### ***After the Rain pas de deux*© - PNB Premiere**

To be presented as part of PNB's DIRECTOR'S CHOICE program ~ May 28 – June 7, 2009

Music: Arvo Pärt (*Spiegel im Spiegel*, 1978)

Choreography: Christopher Wheeldon

"*After the Rain* may count as Mr. Wheeldon's masterpiece, at least so far." - John Rockwell, *The New York Times*

Christopher Wheeldon's pas de deux from *After the Rain* – the fourth work by Wheeldon to enter PNB's repertory – is the second half of a two-part work, the first of which features an ensemble of three couples dancing to Arvo Pärt's *Tabula Rasa*. The following pas de deux is performed to Pärt's spare and tender duet for piano and violin, *Spiegel im Spiegel*. In a series of unfolding partnering movements, the dancers explore the shifting emotions of their relationship.

The PNB premiere of Christopher Wheeldon's *After the Rain pas de deux* is generously underwritten by Ernest & Diane Burgess.

### ***Symphony in C***

To be presented as part of PNB's DIRECTOR'S CHOICE program ~ May 28 – June 7, 2009

Music: Georges Bizet (Symphony No. 1 in C Major, 1855)

Choreography: George Balanchine © The School of American Ballet

Following the structure of Bizet's symphony, Balanchine's ballet is in four movements, each featuring a different ballerina, cavalier, and corps de ballet. The first movement is formal and regal. The second movement features one of Balanchine's greatest pas de deux, and its ballerina role is considered one of the most privileged in all the Balanchine repertory. The third and fourth movements feature bravura allegro dancing. The entire cast of dancers from all four movements gathers for the impressive finale.

### **TICKET INFORMATION**

**Ticket range:** \$75 for FIRST LOOK 2008 Season Preview Performance with champagne intermission.

**Box Office Phone:** 206.441.2424 (Mon.-Fri. 9am–6pm; Sat. 10am–5pm)

**Box Office Location:** 301 Mercer Street, Seattle (Mon.-Fri. 10am–6pm; Sat. 10am–5pm)

Tickets are also available online at [www.pnb.org](http://www.pnb.org) and, subject to availability, 90 minutes prior to each performance at McCaw Hall, located at 321 Mercer Street.

### **Post-Performance Party** (tickets sold separately)

Contact [events@pnb.org](mailto:events@pnb.org) or call 206.441.3597 to add these options:

Post-performance cocktail party & dancing onstage—\$125

Post-performance dinner & dancing onstage:

- \$375 — Supporter
- \$750 — Patron
- \$2,500 — Benefactor
- \$5,000 — Luminary

**[Continued]**

## PNB ANNOUNCES NEW COMPANY MEMBERS

One of the highlights of the **FIRST LOOK Preview Performance** is PNB Artistic Director Peter Boal's announcement of promotions within the ranks of the Company. The event also offers a great chance to welcome PNB's eleven new Company members:

**Andrew Bartee** is from Everett, Washington. He studied on scholarship at Pacific Northwest Ballet School and attended summer courses at Pacific Northwest Ballet School and the School of American Ballet. He was the first recipient of the Flemming Halby Exchange with the Royal Danish Ballet School and also a 2007 Princess Grace Award. Mr. Bartee joins Pacific Northwest Ballet as an apprentice in 2008.

While a student in Pacific Northwest Ballet School, Mr. Bartee performed corps de ballet roles with the Company in George Balanchine's *Diamonds*, *A Midsummer Night's Dream*, and *La Sonnambula*; Ronald Hynd's *The Sleeping Beauty*; Jean-Christophe Maillot's *Roméo et Juliette*; and Kent Stowell's *Carmina Burana*, *Nutcracker*, and *Swan Lake*. He originated a role in Sonia Dawkins' *K Requiem* for Pacific Northwest Ballet School's annual School Performances, and he originated roles in Dawkins' *Cu Ture*, Kiyon Gaines' *Infinite Intricacies*, and Olivier Wevers' *Liora & Andrew* for the 2007 Choreographers' Showcase. He also performed a leading role in Balanchine's *Cortège Hongrois* for the 2008 School Performance.

**Amanda Clark** is from Fairfax, Virginia. She studied on scholarship at Washington School of Ballet, the School of American Ballet, and Pacific Northwest Ballet School, and attended summer courses at San Francisco Ballet School, the School of American Ballet, and Pacific Northwest Ballet School. She also studied with Shirley Bennett and Barbara Walczak. Ms. Clark joins Pacific Northwest Ballet as an apprentice in 2008.

While a student in Pacific Northwest Ballet School, Ms. Clark performed corps de ballet roles with the Company in George Balanchine's *Ballet Imperial* and *A Midsummer Night's Dream*, and Kent Stowell's *Nutcracker*. She also originated roles in ballets made for the New York Choreographic Institute by Darius Barnes, Peter Quanz, Lucy Van Cleef, and Olivier Wevers.

**Kyle Davis** is from Green Bay, Wisconsin. He trained at Makaroff School of Ballet and on scholarship at Rock School for Dance Education and North Carolina School of the Arts, and attended summer courses on scholarship at Milwaukee Ballet School, the School of American Ballet, and Pacific Northwest Ballet School. He has also studied with Ethan Stiefel and Warren Conover. In 2008, Mr. Davis won the Prix de Lausanne competition in Lausanne, Switzerland. He also won various awards in the Youth American Grand Prix Regional and Finals in 2005 and 2006. He was a 2007-2008 recipient of the Elizabeth Harriet Weaver Memorial Scholarship and the Martha and Spencer Love Foundation Scholarship for Excellence in the Arts at the North Carolina School of the Arts. Mr. Davis joins Pacific Northwest Ballet as an apprentice in 2008.

While a student at North Carolina School of the Arts, Mr. Davis performed leading roles in George Balanchine's *Rubies*, among other ballets.

**Eric Hipolito Jr.** is from Seattle, Washington. He trained on scholarship at Pacific Northwest Ballet School, beginning as a DanceChance student in 1998. He attended summer courses at San Francisco Ballet School, the School of American Ballet, Houston Ballet School, and Pacific Northwest Ballet School, and was a 2008 recipient of the Flemming Halby Exchange with the Royal Danish Ballet School. He was also the first recipient of the Jerome Robbins Scholarship, given by the Jerome Robbins Foundation, in

2007 and a 2008 recipient of a Level II award for ballet from the National Foundation for Advancement in the Arts. Mr. Hipolito joins Pacific Northwest Ballet as a corps de ballet dancer in 2008, becoming the first Pacific Northwest Ballet School DanceChance student to join the Company.

While a student in Pacific Northwest Ballet School, Mr. Hipolito performed corps de ballet roles with the Company in George Balanchine's *A Midsummer Night's Dream*, *Prodigal Son*, *La Sonnambula*, and *Theme and Variations*; Ronald Hynd's *The Sleeping Beauty*; Jean-Christophe Maillot's *Roméo et Juliette*; Jerome Robbins' *The Concert*; and Kent Stowell's *Nutcracker* and *Swan Lake*. He originated roles in Sonia Dawkins' *Cu Ture* and Kiyon Gaines' *Infinite Intricacies* for the 2007 Choreographers' Showcase, and he originated the role of the White Bird in Bruce Wells' *Hansel and Gretel*. He also performed leading roles in Balanchine's *Tchaikovsky Pas de Deux* and *Cortège Hongrois* in the 2007 and 2008 School Performances, respectively.

**William Lin-Yee** is from San Francisco, California. He trained at the Contra Costa Ballet Centre, San Francisco Ballet School, and the School of American Ballet. In 2004, he became an apprentice with New York City Ballet and was promoted to corps de ballet in 2005. Mr. Lin-Yee joins Pacific Northwest Ballet as a corps de ballet dancer in 2008.

At New York City Ballet, Mr. Lin-Yee danced featured roles in George Balanchine's *A Midsummer Night's Dream* (Theseus), Peter Martins' *The Sleeping Beauty* (Asia, King, Cavalier), and Richard Tanner's *Sonatas and Interludes*.

**Emma Love** is from Wichita, Kansas. She studied with Sharon Rogers and on scholarship at Pacific Northwest Ballet School, and attended summer courses at Central Pennsylvania Youth Ballet, Ballet Academy East, and Pacific Northwest Ballet School. She was the first recipient of the Flemming Halby Exchange with the Royal Danish Ballet School and was also a 2004 and 2005 recipient of a Kansas Cultural Trust Grant. Ms. Love joins Pacific Northwest Ballet as an apprentice in 2008.

While a student at Pacific Northwest Ballet School, Ms. Love performed corps de ballet roles with the Company in George Balanchine's *A Midsummer Night's Dream* and *Symphony in Three Movements*, and Kent Stowell's *Nutcracker* and *Swan Lake*. She originated roles in Melissa Barak's *Of the Name They Do Not Speak*, Sonia Dawkins' *Cu Ture*, Kiyon Gaines' *Infinite Intricacies*, and Brian Reeder's *Mad Maidens* for the 2007 Choreographers' Showcase. She also performed a leading role in Balanchine's *Cortège Hongrois* for the 2008 School Performance.

**Margaret Mullin** is from Tucson, Arizona. She studied on scholarship at Ballet Arts Tucson with Mary-Beth Cabana and at Pacific Northwest Ballet School, and attended summer courses at Ballet Tucson, Pacific Northwest Ballet School, and Blue Lake Fine Arts Camp with Jefferson Baum. She was the recipient of a Thurber Scholarship Award in 2003 and 2004 and the 2007 Founding Director Scholarship Award from Angela Whitehill of Burklyn Ballet. Ms. Mullin joins Pacific Northwest Ballet as an apprentice in 2008.

While a student at Pacific Northwest Ballet School, Ms. Mullin performed corps de ballet roles with the Company in George Balanchine's *Ballet Imperial* and *A Midsummer Night's Dream*, and Kent Stowell's *Nutcracker*. She has also performed with Ballet Tucson, including a leading role in Antony Tudor's *Continuo*.

**Sean Rollofson** is from Redmond, Washington. He studied with Deborah Hadley at Washington Academy of Performing Arts, and began attending Pacific Northwest Ballet

School at age seven. He attended summer courses at the National Ballet School (Toronto) and on scholarship at the School of American Ballet. Mr. Rollofson joins Pacific Northwest Ballet as an apprentice in 2008.

While a student at Pacific Northwest Ballet School, Mr. Rollofson performed corps de ballet roles with the Company in George Balanchine's *Diamonds*, *A Midsummer Night's Dream*, *Prodigal Son*, *La Sonnambula*, *Theme and Variations*, and *La Valse*; Ronald Hynd's *The Sleeping Beauty*; Jean-Christophe Maillot's *Roméo et Juliette*; Jerome Robbins' *The Concert*; and Kent Stowell's *Carmina Burana*, *Nutcracker*, and *Swan Lake*. He performed leading roles in George Balanchine's *Tchaikovsky Pas de Deux* and *Cortège Hongrois* for the 2007 and 2008 Pacific Northwest Ballet School's annual School Performances, respectively.

Mr. Rollofson danced in the BBC's 1999 film version of PNB's production of Balanchine's *A Midsummer Night's Dream*, filmed at Sadler's Wells Theatre, London.

**Abby Relic** is from Shawnee, Kansas. She trained on scholarship at Kansas City Ballet School, Pacific Northwest Ballet School, and the School of Oregon Ballet Theatre. She joined Cincinnati Ballet in 2006 and danced with Oregon Ballet Theatre as an apprentice in 2007. Ms. Relic joins Pacific Northwest Ballet as a corps de ballet dancer in 2008.

Ms. Relic has performed roles in George Balanchine's *Symphony in C*, *Jewels*, and *The Nutcracker*; Ronald Hynd's *The Sleeping Beauty*; Viktor Kabaniev's *Ozedhanye*; Christopher Stowell's *A Midsummer Night's Dream* and *Zais*; and Kent Stowell's *Nutcracker* and *Through Eden's Gates*.

**Carli Samuelson** is from Boiling Springs, Pennsylvania. She trained at Central Pennsylvania Youth Ballet and Pacific Northwest Ballet School. Ms. Samuelson danced for Pennsylvania Ballet before joining Pacific Northwest Ballet as a corps de ballet dancer in 2008.

At Pennsylvania Ballet, Ms. Samuelson performed in works by George Balanchine, Peter Quanz, and Christopher Wheeldon.

**Claire Stallman** is from Saratoga, California. She trained at Pam East Dance and on scholarship at San Francisco Ballet School. She attended summer courses on scholarship at the School of American Ballet and American Ballet Theatre. Ms. Stallman danced for Boston Ballet before joining Pacific Northwest Ballet as a corps de ballet dancer in 2008.

At Boston Ballet, Ms. Stallman performed in works by George Balanchine, John Cranko, and Helen Pickett.

# # #

Programming subject to change.

Publicity Contact

**Gary Tucker, Media Relations Manager**

Tel: 206-441-2426 / Fax: 206-441-2440

E-mail: [gtucker@pnb.org](mailto:gtucker@pnb.org) / Website: [www.pnb.org](http://www.pnb.org)

PACIFIC NORTHWEST BALLET

301 MERCER STREET SEATTLE, WA 98109 206.441.9411 FAX: 206.441.2440 [www.pnb.org](http://www.pnb.org)