

**2016-2017 New York Theatre Ballet for Family Audiences**  
**Repertory Details**

**The Alice-In-Wonderland Follies**

Choreography by Keith Michaels

Costume Design by Sylvia Taalsohn Nolan

Set Design and Painting by Gillian Bradshaw-Smith

13 dancers

1 hour

The music is a collage of styles and composers dating from 1915 and earlier.

Selections include:

*St. Louis Rag* (1903) by Tom Turpin

*Echoes from the Snowball Club* (1898) by Harry P. Guy

*Home Sweet Home* (1823) by Henry Bishop

*Glow Worm* (1907) by Paul Lincke

*Oh, You Beautiful Doll* (1911) by Nat D. Ayer

*El Capitan* (1895) by John Philip Sousa

*Pomp and Circumstance, March No. 1* (1901) by Sir Edgar Elgar

**Choreographer's Notes:**

**The Alice-In-Wonderland Follies** opens in 1915 at the Palace Theater in New York amid the imagined electric atmosphere of a diamond-studded vaudeville extravaganza celebrating the 50<sup>th</sup> Anniversary of the 1865 publication of Lewis Carroll's literary classic *Alice's Adventures in Wonderland*. Alice's fantasies unfold in music hall acts reminiscent of the unapologetically crowd-pleasing effervescence of turn-of-the-century headliners such as Joe Weber and Lew Fields, Lillian Russell, Helen Hayes, Eddie Foy, Vernon Castle, Fay Templeton and Marie Dressler – the perfect time-travel cast.

1915 was a fulcrum year in a rapidly transforming world. In the entertainment world, live performances reigned supreme while moving pictures and phonograph recordings were still in their infancy. This was a banner theatrical season in New York with over 37 new musicals playing the boards, as well as one of the first productions of *Alice in Wonderland*, Alice Gerstenberg's version with Vivian Tobin. Vaudeville was basking in its heyday, and in the few short years following The Palace Theater's opening, "to play the Palace" had become the aspiration of all vaudevillians. The legendary Anna Pavlova would soon begin her triumphant run at The Hippodrome, elevating toe-dancing to the pinnacle of the dancing arts. 1915 followed the sinking of the Titanic and preceded America's entrance into the European conflagration that came to be known as World War I.

**The Alice-in-Wonderland Follies** aspires to the hyperbolic lunacy of vaudevillian pioneers Joe Weber and Lew Fields' hucksterism: "What a jumble of jollification!"

## **Cinderella**

Choreography by Donald Mahler

Music by Sergei Prokofiev

Costume Design by Slvia Taalsohn Nolan

Set Design by Gillian Bradshaw-Smith

14 dancers

1 hour

Recorded music

**Cinderella** is a stylish ballet that was originally created for adults for the Metropolitan Opera Ballet Company. It is “sure to please grown-ups and children alike” (*The New York Times*). With comical evil stepsisters and a clock that comes to life, the ballet is a delightful blend of charm and humor. **Cinderella** features an enchanting set by Gillian Bradshaw-Smith and opulent costumes by Sylvia Nolan, Resident Costume Designer of the Metropolitan Opera.

## **The Nutcracker**

Choreography by Keith Michael

Music by Peter Tchaikovsky

Costume Design by Sylvia Taalsohn Nolan

Set Design by Gillian Bradshaw-Smith

1 hour

15 dancers

Recorded music

The New York Observer hails Keith Michael's New **Nutcracker**: *An appealing surprise turned up at the small but always intelligent and appealing New York Theatre Ballet.... Keith Michael has replaced his own Nutcracker, performed from 1985-2010, with a new version and it's a honey...It's completely ingenious the way he deploys the pretty cut-out scenery (by Gillian Bradshaw-Smith) and the equally charming costumes (by Sylvia Taalsohn Nolan), and it's extraordinary the way he achieves so much with so small an ensemble. What's more, the choreography is musical and inventive-and fun. These are committed dancers, as much at home in this classic as they were in Tudor, Cunningham and Alston the last time I saw the company. The atmosphere is relaxed and rowdy, the experience a happy one. Don't forget this one at Nutcracker time next year!*