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It seems like only yesterday that we celebrated SAB's many achievements on the occasion of the School's 75th anniversary. Remarkably, we will soon observe another milestone as the calendar turns to 2014. January 2 will mark our 80th year in operation. We plan to celebrate in the months ahead in many ways, starting in our classrooms. As during our diamond anniversary, many notable alumni will return to our studios to teach the current generation. Numbering among this distinguished group of guest faculty are legendary dancers, artistic directors, and company founders who possess matchless wisdom and experience beginning from their own days as SAB students. Their presence will doubtless inspire our students, who have only just begun their own journeys to success and achievement.

Our family of donors and supporters will also be invited to celebrate SAB's 80th in festive style at our 2014 Winter Ball, scheduled for March 3 at the David H. Koch Theater. This glamorous event has become the School's most important benefit event, annually raising over \$1 million to support our scholarship programs, renowned faculty and state of the art facilities. We hope that friends old and new will join us on our "Starry Night" and help ensure the School's continued success.

Looking forward to spring, we will not only be celebrating our eight decades but marking the 50th annual Workshop Performance by the School's accomplished students. This showcase, of course, has introduced generations of exciting young dancers to the public, and the performances on May 31 and June 3 will surely be as memorable as all that have come before.

We look forward to connecting with our extended community of friends, alumni, and supporters in this very special year. We hope you will join the celebration!



Peter Martins
Artistic Director



Marjorie Van Dercook
Executive Director

2013 WORKSHOP PERFORMANCES

A beautifully performed all-Balanchine program and a moving tribute to SAB's artistic leaders highlighted the School's annual Workshop Performances in early June. Audiences reveled in the opportunity to witness the pre-professional debuts of the School's gifted advanced students, many of whom started their dance careers at companies around the world not long after this year's Workshop curtain came down.



Morgan Lovette and Houston Thomas in *Le Tombeau de Couperin*

The 2013 performances took place on June 1 and 4 in the Peter Jay Sharp Theater with 51 student dancers performing George Balanchine's *Divertimento No. 15*, *Le Tombeau de Couperin* and *Walpurgisnacht Ballet*. Daniel Capps conducted the Workshop orchestra playing scores by Mozart, Ravel, and Gounod, respectively.

For the fifth time in Workshop history, faculty member Suki Schorer staged *Divertimento No. 15*, a demanding showcase of classical ballet that also highlights Balanchine's jazzy neo-classical inflections of pelvis and hip. *Le Tombeau de Couperin*, twice before performed at Workshop (in 1999 and 2004), was jointly staged by New York City Ballet Mistress Rosemary Dunleavy and faculty member Arch Higgins. The rousing *Walpurgisnacht Ballet* closed the program and was staged by Susan Pilarre, who had also coached the ballet when it capped the 1990 Workshop.



The cast of *Divertimento No. 15*



Isabella LaFreniere and Mayim Stiller in *Walpurgisnacht Ballet*



Kay Mazzo, Sterling Hyltin, Kate Levin, and Peter Martins

The June 4 Workshop Performance Benefit honored two extraordinary individuals for their three decades of outstanding guidance and leadership. In a special pre-performance onstage ceremony, the 2013 Mae L. Wien Award for Distinguished Service was presented to SAB Artistic Director and Chairman of Faculty Peter Martins—appointed in 1983 as Balanchine's successor—by Kate Levin, New York City's Department of Cultural Affairs Commissioner; and to Faculty Co-Chair Kay Mazzo—named to SAB's faculty by Balanchine in 1982—by New York City Ballet principal dancer Sterling Hyltin. Also announced were this year's Mae L. Wien Awards for Outstanding Promise, given to Daniela Aldrich, Isabella LaFreniere, and Jordan Miller, all of whom danced in the evening's program. The Mae L. Wien Awards were established by Mrs. Wien's family in 1987 to honor her devotion to young people and the ballet.

The 2013 *Workshop Benefit Performance* raised more than \$820,000 for School scholarships and programs. The stellar performance was attended by some 700 guests and followed by dinner for 500 patrons in SAB's studios, especially transformed for the occasion with a monochromatic decor inspired by Balanchine's "black & white" ballets. Liz and Bill Armstrong, Stuart H. Coleman and Meryl Rosofsky, and Sasha Galantic were the event chairmen; Rosemary T. Berkery of USB Financial Services was the Corporate Chairman; and SAB alumnae Brynn Jinnett and Chelsea C. Zalopany were Young Patron Benefit Chairmen. The red wine sponsor was Epoch Estate Wines.

Performance photos above by Paul Kolnik; party photos below by Erin Baiano



Rosemary T. Berkery, Liz Armstrong, Stuart H. Coleman, Chelsea C. Zalopany, Brynn Jinnett and Meryl Rosofsky

SAB students at the Benefit party

Sasha Galantic

Divertimento No. 15, Le Tombeau de Couperin, and Walpurgisnacht Ballet
 choreography by George Balanchine © The George Balanchine Trust.

20 Years at the Faculty Barre: Darci Kistler

"Dancing is more science than filigree," says Darci Kistler, one of America's most celebrated ballerinas. "It's not personality, it's technique." Selected for admission to SAB's Summer Course at age 12, Darci went on to join New York City Ballet in 1980 at age 15, was promoted to soloist in 1981, and became NYCB's youngest principal dancer only a year later. For more than half of her three-decade

performing career Darci has devoted time to teaching the aspiring young dancers at SAB. On the eve of her 20th anniversary as a member of SAB's faculty, the newsletter asked Darci to take a few moments to reflect on her teaching career.



Paul Koinik

Why did you begin teaching?

I started teaching at the height of my dancing career, long before I joined the permanent faculty, at the urging of SAB's then Co-Chairman of Faculty Stanley Williams, and Nathalie Gleboff, who was the Executive Director at that time. Both of them stressed the importance of giving back. I think my first class was Girls II in the Children's Division.

Do you stay in touch with your former students?

I also teach at NYCB, so all corps members are former SAB students. I generally don't establish personal relationships with students; they should fly on their own. I walk into the studio, give 110%, and walk out.

Your best SAB teaching memory?

So many, but here's one from today. I was teaching the Dewdrop variation from George Balanchine's *The Nutcracker* to our most advanced "D" level girls and it was amazing to see how some of these young women had grown from when they were in the intermediate class three or four years ago. They're phenomenal and have met so many of my expectations. Knowing that they're now ready for professional life, it doesn't get much better than that.

How did your own experience as an SAB student influence the teacher you became?

I was blessed. I loved all of my teachers and they all gave me something. It was more about whose aesthetic fit mine, and for me that was Stanley Williams. We shared the same musicality and could work closely together. I've always felt that there's no reason to be unkind in order to get people to work harder, so I respect my students and want them to respect themselves. I remember Mr. Balanchine saying



Rosalie O'Connor

that "you don't just retire, and become a teacher." It takes years to become a good one. It's so fulfilling to know that I had this incredible dancing career, and did exactly what Stanley and Natasha and Balanchine wanted me to do: give back to SAB.

One important lesson you hope to teach your students?

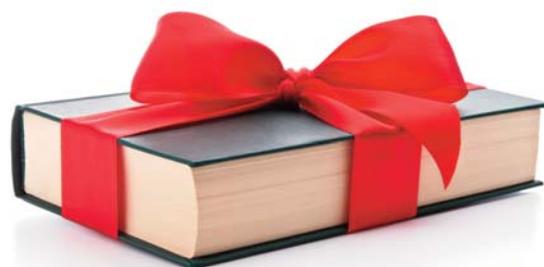
The greatest thing Balanchine told me was to be myself, to give more every day and not hold anything back. If they are able to become professionals, it's a beautiful gift. If I can help them fulfill their dreams, I hope they see that and are able to find their own love and enjoyment of their life's work.

SHOP TO SUPPORT SAB

While SAB's beautiful facility at Lincoln Center feels like it's always been home, the School has operated in several New York City locations over its 80 year history. From 1956 to 1968, SAB was housed on the second story of a now historic building at 2289 Broadway. Today that building (at the corner of Broadway and 82nd Street) is a Barnes & Noble bookstore. In honor of our shared history, **Barnes & Noble will generously donate up to 12% of sales to the School during an upcoming Bookfair event.**

Just shop at any Barnes & Noble location nationwide from Monday, December 9, to Sunday, December 15, and mention the special Bookfair code **11227121** at the register. Shopping online? The virtual bookfair at bn.com lasts from Monday, December 9 through Friday, December 20. Most everything you can buy in-store (including refreshments from the cafe) or online is included.

As an added convenience, online purchases in the amount of \$25 or higher through December 14 qualify for free shipping and guaranteed delivery by December 24. Feel free to forward the Bookfair code to friends and family so that everyone can take advantage of this great opportunity to support SAB. Happy shopping!



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ALUMNI SPOTLIGHT MORGAN RICHARDSON

In 2000, Westchester, NY, native Morgan Richardson attended SAB's five-week Summer Course, which led to a fulfilling five years of training in SAB's Intermediate and Advanced Division. With her sights originally set on a career in ballet, Morgan's life took a different path when, after her final year at SAB, she enrolled at Harvard University. Upon graduating with honors in 2009, she was recruited by Bloomingdale's, where after four years she has ascended to the position of Buyer for European and American Designer Collections. Morgan recently visited SAB and shared highlights of her journey through the School and beyond.

Tell us about your time at SAB.

I was 13 when I arrived at SAB, with the goal of dancing in the New York City Ballet. I trained in levels B1 through D with my primary teachers Kay Mazzo, Suzy Pilarre, Suki Schorer, and Katrina Killian. I'm so thankful for their support and greatly respect and admire their dedication to carry on Mr. Balanchine's legacy. Each teacher was instrumental in coaching me to reach my highest potential through the top level at SAB and they all encouraged my equally high aspirations to excel as a student when I chose to apply to Harvard.

What was it like to perform Balanchine ballets during the special 100th anniversary celebration of his birth in 2004?

In addition to the 2004 Workshop performances, the most exciting experience occurred the prior fall when some of my classmates and I were chosen to dance in the first movement of Balanchine's iconic *Serenade* for New York City Ballet's opening night at Lincoln Center. It's my favorite ballet, and when the lights came up on the stage, I felt a tremendous sense of gratitude to SAB for allowing me the privilege to perform. It is definitely my fondest memory.



Morgan performing Balanchine's *Le Tombeau de Couperin* at the 2004 Workshop.

You entered Harvard after training at SAB. How did that come about?

After a foot injury during my junior year, I decided to go in another direction. I had other interests career-wise and it was the

right time to move on. I continued to dance at Harvard with the Harvard Ballet Company during my first two years, including a lead role in Balanchine's *Apollo*, staged by Heather Watts and Damian Woetzel. Heather also taught a course on Balanchine. *Apollo* was the last time I danced and the event marked a wonderful summit of all the opportunities dance had presented to me.

How did you end up at Bloomingdale's?

I've always loved fashion and am also very analytical and results-driven. Bloomingdale's has a highly selective multi-year Executive Training Development Program to become a buyer that sounded like the perfect combination of art—selecting the fashions for stores across the country—and science—the quantitative end of the business. I started as Assistant Buyer in 2009 and earned promotions each year in Women's Ready-To-Wear over the past four years to arrive at my current role as the Buyer for European and American Designer Collections.

What does your current position entail?

My role as a Buyer entails selecting, buying, and assorting Designer Collections in our stores. My favorite aspect of my job is that each day presents a different opportunity. My time is rooted in quantitative data analysis and understanding business trends to shape my decisions, but I am constantly inspired by the creativity across the industry and it is always a thrill to attend the designer runway shows in New York and Europe each season.

Do you have any words of wisdom for dance students considering a different livelihood?

It's very important to have a strong support system, and to stay balanced with other activities. My family was remarkably supportive when I injured my foot, so I was able to say "Okay, what's next?," and have a healthy departure from dance. You should listen to your body, make responsible choices, and trust that things always turn out the way they're supposed to. I'm so appreciative of the opportunities SAB presented to me, but without my injury, I might not have realized the other possibilities available through my



Harvard studies and experiences at Bloomingdale's. I wouldn't change anything about my career transition.

How did your SAB training impact you personally?

In the world of dance, particularly at an elite institution like SAB, the level of respect you have for the teachers inspires a dedication to the art that you work to perfect every day. The School cultivates determination, the importance of accuracy, and a desire to be a better—and the best—dancer that has translated into everything I do. To become a better and best student, buyer, and my "best self." I apply those lessons in every facet of my life.

SAB Launches the Young-Alumni Network

SAB invites all alumni aged 30 or under who trained in the Winter Term's Intermediate or Advanced Divisions to participate in a new initiative aimed at keeping recent students connected to the School and each other. Through communication, networking, special alumni events, and mentoring opportunities, SAB hopes to help our alumni maintain their bond with the School long into adulthood. To get started, register online at net.sab.org/alumni to share your current contact information with SAB. All recent alumni who register by Tuesday, December 31, will automatically be entered in a raffle to win a Visa gift card. Alumni over the age of 30 are also encouraged to visit net.sab.org/alumni to share their current contact and employment information with SAB, and to consider sharing networking information with fellow alumni in a password-protected alumni directory.

Choreography Workshop

In what has become a highlight of the fall season for SAB's advanced students, 13 members of the Advanced Men's and D girls classes experimented with the art of dancemaking in October, creating short original ballets on their fellow advanced students.

Two weeks of choreographing and rehearsing were capped with a series of in-studio performances for delighted faculty, staff, family, friends and donors. The final studio showing was a Young Patron fundraiser, *A Fall Affair* held in Studio 4 featuring a silent auction and dancing to the music of DJs Timo + Alan.



Erin Baiano

Madison McDonough and Dammiel Cruz look on as choreographer Victor Jarvis demonstrates.



Erin Baiano

Alec Knight choreographed a dance for four students, including Nancy Casciano and Davide Occhipinti (pictured), to music by Bruno Coulais.



Natalie Poette

SAB Young Patrons at *A Fall Affair*

FOUNDERS SOCIETY

SAB Remembers Founders Society Member Dr. Paul Bertram

The School of American Ballet celebrates longtime friend, balletomane, Shakespeare scholar, and Founders Society member Dr. Paul Bertram, who passed away on November 4, 2013. Born in Buffalo, New York, he attended NYU and earned a doctorate in literature from Harvard University. He taught at Mt. Holyoke College and, for more than 40 years, at Rutgers University, serving for several years as Associate Dean of the graduate school. Dr. Bertram was a frequent visitor to SAB's studios over the past 25 years, having first attended the Workshop Performances in 1988. He was continually impressed with the dedication, grace, and spirit exhibited by the School's students. We will greatly miss hearing his astute impressions of the latest ballets.

SAB Founders Society

Dr. Bertram's legacy will continue to live on at SAB. As a member of the Founders Society, he chose to establish a series of Charitable Gift Annuities (CGA)—a planned giving vehicle which benefits the donor in his or her lifetime and which provides for the future of the School in perpetuity.

For more information on how to establish a CGA or to join the Founders Society, please contact Meredith Robbins at 212.769.6615 or mrobbins@sab.org.



NATIONAL TEACHERS WEEKEND



(From left to right) Victoria Lyras (Indianapolis School of Ballet), SAB Executive Director Marjorie Van Dercook and William DeGregory (School of Pennsylvania Ballet)

At the end of September, SAB invited 23 ballet school directors and teachers from around the U.S. and Canada for a weekend of class observation, idea-sharing and ballet-going. Guests observed intermediate and advanced classes, attended a Children's Division curriculum demonstration, took part in information sessions and a group discussion on the topic of enhancing student diversity in ballet training, and attended an all-Balanchine performance by New York City Ballet at Lincoln Center.

National Teacher's Weekend, for which SAB funds the bulk of participants' travel expenses, originated as a component of the School's 75th anniversary celebration in 2009. SAB has continued to host this successful program, with events in 2010, 2011 and this year.

SAVE THE DATE – MARCH 3, 2014

Celebrate the School's 80th Anniversary at the upcoming 2014 *Winter Ball*, which will be co-chaired by Diana DiMenna, Julia Koch, Serena Lese and sponsored by Van Cleef & Arpels. We hope you will join us for a *Starry Night* as we toast the School's accomplishments on this momentous anniversary. The 2014 *Winter Ball* will feature a one-time-only performance by SAB's intermediate and advanced students choreographed especially for this event. For more information, please contact Natalie Schweizer at (212) 769-6610 or nschweizer@sab.org.



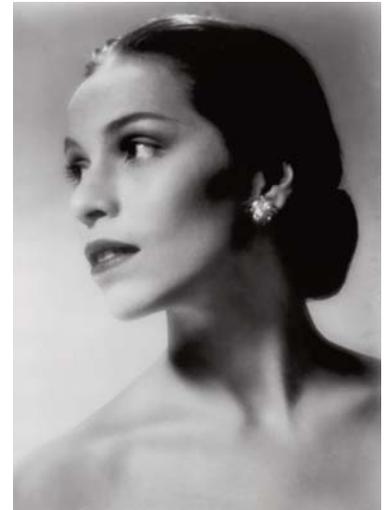
Julia Koch, Jenny Paulson, Laura Zeckendorf and Diana DiMenna at last year's Winter Ball.

Erin Baiano

Maria Tallchief Scholarship Fund

When American ballerina Maria Tallchief passed away on April 11th, the ballet world lost one of its singular dancers. To honor her legacy, the Maria Tallchief Scholarship Fund has been established by her family to support the development of future ballerinas at SAB. "I knew I wanted to create a program in my mother's name and explored several options during that very difficult time," said Maria's daughter Elise Paschen. "I found the School of American Ballet's administration so appreciative and supportive in every way, and knowing how important the School was in my mother's life, it seemed like the perfect fit."

Maria's accomplishments were many. One of the first dancers with Native American roots to break into classical ballet, she rose to fame as one of New York City Ballet's leading dancers and George Balanchine's muse, became the first American to dance with the Paris Opera Ballet, and was the recipient of such prestigious awards as the Kennedy Center Honors and the National Medal of Arts.



Fred Melton

Maria Tallchief in class at SAB with Muriel Stuart, early 1950s

Maria first appeared in SAB's studios in her teens as a member of the Ballet Russe de Monte Carlo. Inspired by the example of other SAB-trained dancers, she returned often in subsequent years to absorb the lessons of the School's faculty. As New York City Ballet's prima ballerina from 1947 to 1960, she continued to grace SAB's classrooms and was a member of the guest faculty in the '50s and '60s.

Maria joined SAB's Advisory Council in 1977 and remained a member until her death. On the occasion of SAB's 50th anniversary in 1984, she wrote, "The School has been my home away from home since I first arrived in New York at the age of 17. It has been the pivotal part of my life as a dancer." The School of American Ballet is deeply honored to share in her celebrated legacy.

To add your gift to the donations that have already been made to the Fund since its establishment in April, call 212.769.6611, visit www.sab.org/tallchief, or mail a check payable to School of American Ballet with "Tallchief Fund" in the memo line using the enclosed envelope.

Gifts to the Maria Tallchief Scholarship Fund will be included in the School's permanent endowment fund. Appropriations from the permanent endowment fund will be approved annually by the School's Board based on applicable New York State not-for-profit corporation law. The School may appropriate and spend from a permanent endowment fund that has a market value that is less than the value of the original gifts so long as any appropriation is prudently determined in accordance with the law and the School's mission.

PROFESSIONAL PLACEMENT

In the past year, twenty-three SAB students joined the professional companies listed below, and many others began apprenticeships and training with these and other companies across the United States and abroad.

Boston Ballet II

Skyla Schreter (*Chappaqua, NY*)

Carolina Ballet

Alyssa Pilger (*Rochester, NY*)

Semperoper Ballett (Dresden)

Julian Lacey (*Los Gatos, CA*)

Los Angeles Ballet

Andrea Bell (*Sandy, UT*)
David Block (*Jackson Heights, NY*)
Zachary Guthier (*Madison, WI*)
Javier Moya Romero (*Coslada, Spain*)
Naomi Shapira (*Plano, TX*)
Mayim Stiller (*Eugene, OR*)

Miami City Ballet

Brianna Abruzzo (*New York, NY*)

New York City Ballet

Austin Bachman (*Des Moines, IA*)
Harrison Coll (*New York, NY*)
Claire Von Enck (*Brecksville, OH*)
Silas Farley (*Charlotte, NC*)
Ashley Hod (*Great Neck, NY*)
Ghaleb Kayali (*Long Beach, NY*)
Olivia MacKinnon (*Mobile, AL*)
Sebastian Villarini-Velez (*San Juan, Puerto Rico*)

Pennsylvania Ballet II

Cassidy Hall (*Florence, MA*)
Elinor Hitt (*Arlington, VA*)
Alejandro Ocasio (*Buffalo, NY*)

San Francisco Ballet

Isabella DeVivo (*Great Neck, NY*)

Washington Ballet Studio Company

Sukyung Park (*Seoul, South Korea*)



Last spring and earlier this fall, Peter Martins invited six advanced students to become New York City Ballet apprentices for 2013-14. They are (pictured left to right) Laine Habony, Jordan Miller, Jacqueline Bologna, Daniela Aldrich, Isabella LaFreniere and Mimi Staker.

ALUMNI NEWS

Emily Adams has been promoted to soloist at Ballet West.

A new ballet choreographed by **Sandra Brown** will be featured at the Ballet Director's Choice program presented by Colorado Ballet in March 2014.

Bianca Bulle and **Alex Castillo** have been promoted to the rank of soloist at Los Angeles Ballet.

Darleen Callahan has been named director of Miami City Ballet School.



Cravatta

Roddy Doble (previously a member of American Ballet Theatre) and **Shelby Elsbree** (formerly with the Royal Danish Ballet) have both joined Boston Ballet.

Silas Farley and **Troy Schumacher** choreographed for SAB's 2013 Summer Choreography Workshop with advanced Summer Course students as their dancers.

Chase Finlay was promoted to the rank of principal at New York City Ballet in February, and **Lauren King**, **Ashley Laracey**, **Megan LeCrone**, **Lauren Lovette**,

Brittany Pollack and **Taylor Stanley** were named soloists.

Brett Fukuda has joined Boston Ballet II.

Arch Higgins was named Assistant Children's Ballet Master at New York City Ballet in September.

Christina Ghiardi has joined Pennsylvania Ballet.

Anthony Jones has been named the new head of the School of Oregon Ballet Theatre.



Purcell

Glenn Keenan is a ballet master at New York City Ballet.

Ilya Kozadayev joined the Oklahoma University School of Dance as an assistant professor in September. He will also choreograph for the school's resident company, Oklahoma Festival Ballet.

Tanaquil LeClerq's life is the subject of a new documentary by filmmaker Nancy Buirski. *Afternoon of a Faun* premiered at the New York Film Festival in September and will be featured on a future broadcast of PBS's *American Masters*.

Kay Mazzo will serve as president of the jury at the 2014 Prix de Lausanne in Switzerland.

Monique Meunier and **Nilas Martins** are the new co-directors of the Academy of Nevada Ballet Theatre.

Diane Paulus received the Tony Award for Best Direction of a Musical for *Pippin* and will direct the *Cirque du Soleil* spectacle *Amaluna* opening at New York's Citi Field in March 2014.

Gina Pazcoguin was featured on the cover of *Dance Magazine* in June.



Karas

A new work by **Justin Peck**, (*Murder Ballads*) was premiered by **Benjamin Millepied's** LA Dance Project at Paris's Maison de la Danse in September. Both men also choreographed new ballets for NYCB's fall gala. Justin's *Capricious Maneuvers* (pictured) was his fourth work



Kolnik

for the Company, while Benjamin's *Nowhere* marked his fifth NYCB commission.

Tiler Peck received the Princess Grace Statue Award in August. She will star in *Little Dancer*, a new musical by Lynn Ahrens and Stephen Flaherty directed and choreographed by Susan Stroman at the Kennedy Center in October 2014.

Wendy Perron is the author of *Through the Eyes of a Dancer* (Wesleyan University Press), which merges a memoir of her life as a dancer/choreographer with a compilation of her writings on dance over several decades as a critic, editor and commentator.



Fermine

Nancy Reynolds received the 2013 Bessie Award for Service to the Field of Dance.

A memoir by **Jenifer Ringer**, *Dancing Through It: My Journey in the Ballet*, will be published by Viking Press in February.

Keith Roberts started his new position as ballet master at American Ballet Theatre in September.



Isabella Tobias competed in the 2013 World Figure Skating Championships in the category of pairs ice dancing and placed 15th.

Christian Tworzanski joined Ballet Monaco in September 2013, joining fellow SAB alums Joseph Hernandez and Lucien Postlewaite.

Edward Villella choreographed *Reveries*, a new ballet for Ice Theater of New York that premiered in October.

Wendy Whelan performed an evening length program of pas de deux choreographed on her



Sayers

by Kyle Abraham, Joshua Beamish, Brian Brooks and Alejandro Currudo at Jacob's Pillow in August. She will tour the same program, titled *Restless Creature*, to eight U.S. cities and London in 2014. Wendy discusses the inception of *Restless Creature* in *Pointe Magazine's* December/January issue cover story.

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SAB Welcomes New Board Member

Joyce Giuffra joined the School's Board of Directors in September. She is a former Trustee of American Ballet Theatre, where she served as Co-Chair of the Education Committee. A graduate of Dartmouth College, Joyce served as media relations assistant in The White House, was press secretary for Senate Majority Leader Bob Dole, and was a director of media relations for the Dole-Kemp campaign in 1996 in Washington, D.C. In New York City, she worked as a Director of the Corporate Affairs Practice at Burson-Marsteller. Joyce lives in New York City and Southampton, New York, with her husband Bob and their three children.

The School of American Ballet AT LINCOLN CENTER

NEWS

70 Lincoln Center Plaza
New York, NY 10023

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The Privileges of Membership



To thank our donors for their essential support, SAB provides numerous opportunities throughout the year to glimpse the School's students and faculty at work. On November 19, Patron Circle members were invited to the Fall Studio Showing featuring a special master class led by Peter Martins for the School's advanced students (pictured above).

Many additional events are planned for the months ahead (see calendar listing at right) including an Alumni Tea & Class Visit with Kay Mazzo on January 21. Save the dates, or if you are not yet a member, please consider joining now. Is there a fellow balletomane in your life? Consider giving them a Gift Membership—a full 12 months of special experiences!

Visit sab.org/membership or call 212.769.6614 for more details.

UPCOMING EVENTS

Please visit www.sab.org for more details.

Alumni Tea & Class Visit <i>For all SAB members who are Alumni</i>	January 21
Valentine's Day Open House <i>For all members & Founders Society</i>	February 14
Winter Ball* <i>Call 212.769.6610 for details</i>	March 3
Workshop Preview <i>For Patron Circle members \$2,500+</i>	April 24
Workshop Final Rehearsal <i>For all Partner members \$250+</i>	May 30
Workshop Performances* <i>Tickets go on sale in April</i>	May 31
Workshop Performance Benefit* <i>Call 212.769.6610 for details</i>	June 3
Founders Society Picnic & Class Visit <i>For those who have made a planned gift to SAB</i>	July 10

*Events open to the general public (charge may apply)

DO WE HAVE YOUR EMAIL?

Send your email address to newsletter@sab.org
to receive our spring e-newsletter.

SAB Newsletter Editor: Joy Chutz