The John F. Kennedy Center for the Performing Arts announces its

2017–2018 BALLET AND CONTEMPORARY DANCE SEASON

Mariinsky Ballet in La Bayadère
American Ballet Theatre in Alexei Ratmansky’s Whipped Cream
Ballet Nacional de Cuba with Two Programs

The Suzanne Farrell Ballet Celebrates its Final Season

Mark Morris’s Layla and Majnun
Camille A. Brown’s BLACK GIRL: Linguistic Play and ink
Matthew Bourne’s Production of The Red Shoes
Nederlands Dans Theater
Alvin Ailey American Dance Theater

and

The Tony Award®–Winning An American in Paris
As part of the 2017–2018 Theater Season

(WASHINGTON)—From iconic classics by the masters to impactful and breathtaking new works by original voices, the 2017–2018 ballet and contemporary dance season at the John F. Kennedy Center for the Performing Arts features some of the world’s preeminent ballet and contemporary companies and choreographers performing a breadth of dynamic and world class choreography. Whether viewing the elegance of the romantic classic La Bayadère, the exquisite movement of Balanchine, and the

~ more ~
musically impeccable collaboration of Mark Morris’s Layla and Majnun or the powerful messages of Camille A. Brown’s BLACK GIRL: Linguistic Play and ink (co-commissioned by the Kennedy Center), and Matthew Bourne’s captivating production of The Red Shoes, the upcoming season is one of exploration with renowned national and international companies redefining the boundaries of the art.

Alvin Ailey American Dance Theater and the 17th Annual Local Dance Commissioning Project, which supports and fosters new dance works by local artists, are among returning favorites. Entering its third season, DEMO, Damian Woetzel’s acclaimed series uniting artists from different genres to explore a common theme, returns to the newly renovated Terrace Theater for two programs with Spring 2018’s DEMO, part of the Kennedy Center’s inaugural season of DIRECT CURRENT, a new annual 10-day celebration of contemporary culture, March 5–16, 2018.

As the Center celebrates the worldwide Leonard Bernstein at 100 celebration, American Ballet Theatre and New York City Ballet each bring works set to music by the legendary composer. Additionally, to celebrate legendary choreographer Jerome Robbins’s centennial birthday year, fall 2017’s DEMO pays tribute in a rehearsal-style event hosted by Woetzel, who worked closely with Robbins during his career at New York City Ballet. Then, in March, New York City Ballet brings an all-Robbins program for the company’s annual engagement featuring major, large-scale Robbins ballets.

Also this season, the Center’s own The Suzanne Farrell Ballet celebrates its 16th and final season by returning to the Opera House in December with a farewell program of George Balanchine favorites, each with a special meaning to Ms. Farrell. Ballets include the gypsy fantasy Tzigane, which begins with a mesmerizing five-minute solo; last season’s triumphant revival of Gounod Symphony, a celebration of the corps de ballet; and the rarely performed pas de deux Meditation, the first ballet Balanchine made on Ms. Farrell. One of two additional large-scale works, Serenade, the first ballet Balanchine made in America and the 27-dancer Chaconne will alternate each evening.
Continuing to pass on her singular, unique Balanchine gifts in a new resident teaching artist role, Ms. Farrell will help create and build programs to activate the upcoming Kennedy Center expansion spaces, scheduled to open in the 2018–2019 season.

### 2017–2018 Kennedy Center Ballet and Contemporary Dance Season Schedule

<table>
<thead>
<tr>
<th>Performance Dates</th>
<th>Theater</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 2017</td>
<td>Millennium Stage</td>
<td>17th Annual Local Dance Commissioning Project</td>
</tr>
<tr>
<td>October 7, 2016 (Terrace Theater Re-Opening)</td>
<td>Terrace Theater</td>
<td><em>Lotus: Tap Stars Reunite to Celebrate the Art Form</em></td>
</tr>
<tr>
<td>October 10–15, 2017</td>
<td>Opera House</td>
<td>Matthew Bourne’s production of <em>The Red Shoes</em></td>
</tr>
<tr>
<td>October 17–22, 2017</td>
<td>Opera House</td>
<td>Mariinsky Ballet, <em>La Bayadère</em></td>
</tr>
<tr>
<td>October 20 &amp; 21, 2017</td>
<td>Terrace Theater</td>
<td>DEMO: Jerome Robbins—<em>American Genius</em></td>
</tr>
<tr>
<td>November 22 &amp; 24–26, 2017</td>
<td>Opera House</td>
<td>Kansas City Ballet, <em>The Nutcracker</em></td>
</tr>
<tr>
<td>December 7–9, 2017</td>
<td>Opera House</td>
<td>The Suzanne Farrell Ballet</td>
</tr>
<tr>
<td>December 12, 2017–January 7, 2018</td>
<td>Opera House</td>
<td><em>An American in Paris</em></td>
</tr>
<tr>
<td>February 6–11, 2018</td>
<td>Opera House</td>
<td>Alvin Ailey American Dance Theater</td>
</tr>
<tr>
<td>February 23 &amp; 24, 2018</td>
<td>Eisenhower Theater</td>
<td>Diavolo, <em>L.O.S.T.</em></td>
</tr>
<tr>
<td>March 7, 2018</td>
<td>Terrace Theater</td>
<td>DEMO: Now/DIRECT CURRENT</td>
</tr>
<tr>
<td>March 22–24, 2018</td>
<td>Opera House</td>
<td>Mark Morris Dance Group, <em>Layla and Majnun</em></td>
</tr>
<tr>
<td>March 27–April 1, 2018</td>
<td>Opera House</td>
<td>New York City Ballet, Two Repertory Programs</td>
</tr>
<tr>
<td>April 4–6, 2018</td>
<td>Opera House</td>
<td>Nederlands Dans Theater, Repertory Program</td>
</tr>
<tr>
<td>April 26–28, 2018</td>
<td>Eisenhower Theater</td>
<td>Andersson Dance and Scottish Ensemble <em>Goldberg Variations—ternary patterns for insomnia</em></td>
</tr>
</tbody>
</table>
The 2017–2018 Kennedy Center Ballet and Contemporary Dance Season

17TH ANNUAL LOCAL DANCE COMMISSIONING PROJECT, Millennium Stage
September 2017
Locally based choreographers Kyoko Ruch and Meghan Kamiche Abadoo will each present a new work on the Millennium Stage as part as the 17th Annual Local Dance Commissioning Project. The Local Dance Commissioning Project was created to foster new dance works by local artists and present these artists to the widest possible audience via the Millennium Stage. The performance is also simulcast on the Kennedy Center’s website, and Facebook Live and is archived for future viewing. The project provides funds for each artist to create a new work and a venue to premiere the work, as well as rehearsal space, artistic mentorship, and technical assistance. Each year, a panel of Kennedy Center staff reviews written and visual applications from a pool of dozens of metro-area choreographers in order to award the commission. Further details about each work are below.

In *When Snails Collide*, Kyoko Ruch’s quirky dance/theater piece, a drag queen show—inexplicably reminiscent of a women’s 1930s white lawn tennis match—gets turned upside down by the unexpected arrival of a new competitor bent on dissembling the close-knit group. Mixing colorful costume, prop, and set design elements with the sounds of gypsy music and gibberish, this satirical work for all ages highlights our insecurities as humans and our will to make the most of life.

Anchored in concepts from the socially critical writing of Octavia Butler and her science fiction novel *Parable of the Sower*, Meghan Kamiche Abadoo’s nonlinear dance/theater work, *Mosetta’s Parables and Proverbs*, will follow the growth and evolution of a small group of people, guided by the empathetic envisioning of a young African American woman. As they weave in and around each other through sweeping arcs and spirals, the dancers forge a slow but persistent path from one side of the performance space to the other.

*LOTUS: Tap Stars Reunite to Celebrate the Art Form, Terrace Theater*
October 7, 2017
*With The Lafayette Harris Jr. Quintet*
A dance group of seven tap dancing artists, connected through their childhood training and Broadway background in *Bring in Da Noise, Bring in Da Funk*, reunite for a night of
performances choreographed to honor the roots of tap dance, their predecessors, and each other, all to live jazz music by The Lafayette Harris Jr. Quintet. D.C. natives Joseph Webb and Baakari Wilder join Omar Edwards, Dormeshia Sumbry-Edwards, Derick Grant, Dulé Hill, and Jason Samuels Smith in this one-night-only performance. Part of the Terrace Theater re-opening celebration.

MATTHEW BOURNE’S PRODUCTION OF THE RED SHOES, Opera House
October 10–15, 2017
D.C. Premiere
Based on the film by Michael Powell and Emeric Pressburger and the
Hans Christian Andersen fairy tale
Music by Bernard Herrmann
A beloved fairy tale and an Academy Award®-winning movie, The Red Shoes has seduced audiences and inspired generations of dancers with its story of obsession, possession, and one young woman’s dream to be the greatest dancer in the world. Victoria Page lives to dance, but her ambition becomes a battleground between the two men who inspire her passion: impresario Boris Lermontov who brings her fame, and composer Julian Craster who wins her heart. Matthew Bourne, the only British director to have won the Tony Award® for both Best Choreographer and Best Director (Swan Lake), brings his magical new adaptation filled with a stunning combination of 1940s swing, waltz, and ballet. His company, New Adventures, was last here in 2013 with the “vividly emotional” Sleeping Beauty (The Washington Post). Helmed by that production’s same creative team, The Red Shoes now comes to D.C. direct from a critically acclaimed, sell-out eight-week London season. This world premiere is set to a new score arranged by Terry Davies using the mesmerizing music of golden-age Hollywood composer Bernard Herrmann. Combining classic glamour with some of the most virtuosic dancing you’ve ever seen, this glorious drama tells a powerful, heartrending story to dazzle your senses.

MARIINSKY BALLET, Opera House
October 17–22, 2017
La Bayadère (Minkus/Petipa)
With the Kennedy Center Opera House Orchestra
The acclaimed Mariinsky Ballet returns to the Kennedy Center for its 16th annual engagement, performing Marius Petipa’s classical masterpiece La Bayadère as part of the company’s celebration of Petipa’s 200th anniversary. This journey is one of forbidden love, shocking betrayal, and a spectral voyage to the afterlife. Radiating with vibrant sets and costumes, the production also includes one of the most revered scenes in ballet—Act III’s iconic “The Kingdom of the Shades.” A beautiful evocation of the Romantic ideal in classical ballet and inspired by Gustav Doré’s illustrations for Dante’s Paradiso from The Divine Comedy, this ethereal scene is an idyllic showcase for the Mariinsky’s renowned corps de ballet.
DEMO: Jerome Robbins—American Dance Genius, Terrace Theater
October 20 & 21, 2017
Entering the third season of his innovative series—and in the month of the grand opening of the newly renovated Terrace Theater—New York City Ballet Principal dancer turned director, choreographer, and thought leader Damian Woetzel will once again curate and host DEMO. For the fall, a stellar cast will celebrate the launch of legendary choreographer Jerome Robbins's centennial in a rehearsal-style performance hosted by Woetzel, who worked closely with Robbins during his career at New York City Ballet. This special DEMO will explore the magnificent repertory created for ballet and Broadway, from Fancy Free to West Side Story, revealing the work behind the work of one of America’s greatest dance visionaries. Performers to be announced at a later date.

KANSAS CITY BALLET, Opera House
November 22 & 24–26, 2017
D.C. Premiere, The Nutcracker (Tchaikovsky/Carney)
With the Kennedy Center Opera House Orchestra
Last seen in 2008 as part of Ballet Across America, Kansas City Ballet marks its first full engagement at the Kennedy Center in the holiday favorite, The Nutcracker. This delightful production, premiered in 2015, is filled with innovative twists including a line of giant Russian stacking dolls and a Hip Hop-dancing father, enchanting choreography by Artistic Director Devon Carney; vibrant, elaborate sets by Alain Vaës; colorful costumes by Holly Hynes, a frequent designer for The Suzanne Farrell Ballet; and lighting by Trad A Burns.

CAMILLE A. BROWN & DANCERS, Eisenhower Theater
December 1 & 2, 2017
BLACK GIRL: Linguistic Play and ink (World Premiere)
(Patterson, Wormworth/Brown) and (Miller, Torres, Jones/Brown)
Part of JFKC: A Centennial Celebration of John F. Kennedy
Highly acclaimed choreographer Camille A. Brown brings two influential works as part of her trilogy about culture, race, and identity—BLACK GIRL: Linguistic Play and ink—to the Eisenhower stage in her Kennedy Center debut. Accompanied by original live music, BLACK GIRL: Linguistic Play reveals the complexity of carving out an identity as a black female in urban American culture. Brown uses the rhythms of African American dance vernacular, including social dancing, double dutch, steppin’, tap, Juba, ring shout, and gesture to evoke childhood memories of self-discovery—everything from play to protest. ink, a world premiere Kennedy Center co-commission, delves into the history of African American gestural language from the pedestrian to the profound, coded and now encoded language that carries the essence of African Diasporic mythologies, folklore, tall tales, and rituals.
THE SUZANNE FARRELL BALLET, Opera House  
December 7–9, 2017  
*Forever Balanchine: Farewell Performances*  
*Chaconne* (Gluck/Balanchine) Dec. 7 & 9 (matinee) only  
*Tzigane* (Ravel/Balanchine)  
*Meditation* (Tchaikovsky/Balanchine)  
*Serenade* (Tchaikovsky/Balanchine) Dec. 8 & 9 (evening) only  
*Gounod Symphony* (Gounod/Balanchine)  
*With the Kennedy Center Opera House Orchestra*  
The Kennedy Center’s own The Suzanne Farrell Ballet celebrates its 16th and final season with a farewell program of George Balanchine favorites. Three works on the program were created for Ms. Farrell: the rarely performed pas de deux *Meditation*, the first ballet Balanchine made on Ms. Farrell, and the gypsy fantasy *Tzigane*, which begins with a mesmerizing five-minute solo as well as the 27-dancer *Chaconne*. Last season’s triumphant revival of *Gounod Symphony*, a celebration of the corps de ballet, will also be included. One of two large-scale works, *Serenade*, the first ballet Balanchine made in America and *Chaconne* will alternate each evening.

**AN AMERICAN IN PARIS, Opera House**  
December 12, 2017–January 7, 2018  
**D.C. Premiere as part of the 2017–2018 Theater Season**  
**With the Kennedy Center Opera House Orchestra**  
Acclaimed director/choreographer and 2015 Tony Award® winner Christopher Wheeldon brings the magic and romance of Paris into perfect harmony with unforgettable songs from George and Ira Gershwin in the show that earned more awards than any other musical in the 2015 season. Making its D.C. premiere in the Opera House, *An American in Paris* is the new Tony Award®–winning musical about an American soldier, a mysterious French girl, and an indomitable European city, each yearning for a new beginning in the aftermath of war.

**AMERICAN BALLET THEATRE, Opera House**  
January 29–February 4, 2018  
**D.C. Premiere, Whipped Cream (R. Strauss/Ratmansky) and Repertory Program to include Serenade after Plato’s Symposium (Bernstein/Ratmansky), Thirteen Diversions (Britten/Wheeldon), “Elegy pas de deux” from With a Chance of Rain (Rachmaninoff/Scarlett), and an additional work to be announced at a later date**  
**With the Kennedy Center Opera House Orchestra**  
Returning for its annual Kennedy Center appearance, American Ballet Theatre brings two exciting programs to the Opera House stage—*Whipped Cream*, the all-new evening-length work from world-renowned choreographer and ABT Artist-in-Residence Alexei Ratmansky, and a repertory program to include Ratmansky’s latest ballet, *Serenade after Plato’s Symposium*, Christopher Wheeldon’s *Thirteen Diversions*, and “Elegy pas de deux” from British choreographer Liam Scarlett’s *With a Chance of Rain*. Scheduled for its world premiere in March 2017, the delightful and whimsical
production of *Whipped Cream* is based on the two-act ballet with libretto and score by Richard Strauss, originally created as *Schlagobers* (German for “Whipped Cream”) and first performed in 1924 at the Vienna State Opera. Conveying the tale of a young boy who overindulges at a Viennese pastry shop, the colorful and vibrant sets and costumes feature the designs of pop surrealist Mark Ryden. As a nod to the worldwide *Leonard Bernstein at 100* celebration, *Serenade after Plato’s Symposium*, having had its world premiere in 2016, is a meditation on love with seven male dancers and one female and is set to Leonard Bernstein’s 1954 violin concerto. Wheeldon’s *Thirteen Diversions* features 4 principal dancers and 16 corps de ballet members to Benjamin Britten’s *Diversions for Piano (Left Hand) and Orchestra* while Scarlett’s abstract “Elegy pas de duex” from *With a Chance of Rain* is performed to Sergei Rachmaninoff. An additional work will be announced at a later date.

**ALVIN AILEY AMERICAN DANCE THEATER, Opera House**  
**February 6–11, 2018**  
Led by Artistic Director Robert Battle, the Company makes its annual Kennedy Center appearance with seven performances in the Opera House, each of which include Ailey’s *Revelations*, referred to by critics as being “choreographically perfect.” Alvin Ailey American Dance Theater has earned a reputation as one of the finest international ambassadors of American culture, promoting the uniqueness of the African American cultural experience and the preservation and enrichment of American modern dance. The company has made frequent appearances at the Kennedy Center, dating back to the opening performance in 1971 in the world premiere of Leonard Bernstein’s *Mass* choreographed by Alvin Ailey. In 2014, Robert Battle accepted the Presidential Medal of Freedom, the nation’s highest civilian honor, on behalf of Alvin Ailey, who received the award posthumously. Additional repertoire will be announced at a later date.

**DIAVOLO | ARCHITECTURE IN MOTION®, Eisenhower Theater**  
**February 23 & 24, 2018**  
**D.C. Premiere, L.O.S.T. [Losing One’s Self Temporarily] (Louchouarn/Heim)**  
Using movement to explore the relationship between the human body and its architectural environment, Creative Director Jacques Heim’s L.A.-based contemporary dance ensemble makes its Kennedy Center debut with *L.O.S.T.* or *Losing One’s Self Temporarily*. A full-evening experience in two parts, *L.O.S.T.* features DIAVOLO’s newest works—“Cubicle” and “Passengers”—with meticulously designed structures to explore how one is affected emotionally, physically, and socially by the spaces we inhabit while tackling the essence of what divides and unites us. Part one, “Cubicle” is featured on a set of heavy wooden boxes and explores the human reaction to a cramped and monotonous workday reality, uncovering a dialogue on freedom and anarchy. Part two, “Passengers” is a mind trip. It is a piece about people caught in the wild loop of their shifting states of mind. Their journey through consciousness is a metaphoric embodiment of the challenges, obstacles and adversity we all face in our waking reality.
DEMO: Now, Terrace Theater
March 7, 2018
As part of the Kennedy Center’s inaugural DIRECT CURRENT season, this special DEMO event will present recently commissioned works and Washington, D.C. premieres by creative voices of today, including Alexei Ratmansky’s critically acclaimed Fandango, set to the music of Luigi Boccherini. Further programming and artists to be announced at a later date.

MARK MORRIS DANCE GROUP, Opera House
SILK ROAD ENSEMBLE
Alim Qasimov and Fargana Qasimova, mugham vocals
March 22–24, 2018
D.C. Premiere, Layla and Majnun (Hajibeyli, arr. by Gandelsman, Jacobson, and Qasimov/Morris)
Last seen at the Kennedy Center in 2012, the revered Mark Morris Dance Group returns with Morris’s latest collaborative evening-length work and a Kennedy Center co-commission, Layla and Majnun. Recently premiered in September 2016, the poignant and tragically beautiful love story of unrequited passion is based on a well-known tale across many Middle Eastern and sub-continental cultures. When a young man’s zealous feelings for his childhood love, Layla, earn him the nickname Majnun, or “possessed,” his perceived madness turns their would-be reunion into scandal, misfortune, and eternal longing. Featuring striking colorful set designs and costumes by esteemed English painter Howard Hodgkins, the dancers are also joined onstage by singers Alim Qasimov and Fargana Qasimova and musicians of the Silk Road Ensemble on traditional Asian instruments combined with Western strings and a percussionist.

NEW YORK CITY BALLET, Opera House
March 27–April 1, 2018
Two Repertory Programs:
Balanchine, Martins, & Peck
Divertimento No. 15 (Mozart/Balanchine)
Zakouski (Rachmaninoff, Stravinsky, Prokofiev, Tchaikovsky/Martins)
Kennedy Center premiere by Justin Peck
Tchaikovsky Pas de Deux (Tchaikovsky/Balanchine)
Symphony in Three Movements (Stravinsky/Balanchine)

Robbins Centennial Program: Glass, Bernstein, & Verdi
Glass Pieces (Glass/Robbins)
Fancy Free (Bernstein/Robbins)
The Four Seasons (Verdi/Robbins)

With the Kennedy Center Opera House Orchestra
New York City Ballet (NYCB) returns with two sensational repertory programs for its annual appearance, including an all-Robbins program to celebrate the centennial of Jerome Robbins, one of the most influential dance-makers in NYCB’s history as well as a nod to the worldwide Leonard Bernstein at 100 celebration of the legendary
composer. Such influential works will include *Fancy Free*, one of Robbins’s first ballets and collaboration with Bernstein with the composer which famously led to the Broadway musical *On the Town*, and *Glass Pieces*, infused with postmodern dance elements and a distinct urban energy set to music by Philip Glass. The other program will include three classic Balanchine works, Peter Martins’s *Zakowski* featuring two dancers in “hors d’oeuvres” for violin and piano, and a new work by Resident Choreographer and Soloist Justin Peck, which will have its Kennedy Center premiere.

**NEDERLANDS DANS THEATER, Opera House**  
April 4–6, 2018  
Repertory Program to include *Shoot the Moon* (Glass/León and Lightfoot), *The Statement* (Belton/Pite), and *Singulièrë Odyssée* (Richter/León and Lightfoot)  
D.C. Premiere  
Known for pushing boundaries in contemporary dance with its bold repertory and distinct virtuosity, Nederlands Dans Theater (NDT) will make their Kennedy Center debut with a repertory program of works by award-winning renowned Artistic Director Paul Lightfoot and Artistic Advisor Sol León, as well as international choreographer Crystal Pite. With revolving walls and striking black and white wallpaper creating three separate rooms, León and Lightfoot’s *Shoot the Moon* features glimpses of the love lives of three different couples and is set to the music of Philip Glass. Crystal Pite’s *The Statement* is based on a text written by Jonathan Young and features four dancers around a boardroom table locked in their own battle for control, and with the morality of their actions: they have been tasked with fueling a conflict in a distant country. Set in a train station, *Singulièrë Odyssée*, the newest work from León and Lightfoot premiered in 2016, and is symbolic of the choreographers’ awareness of how the predominance of travel, of moving, and of living in an everlasting state of flux has carried through the DNA of our times—dancers come and go as passersby in transit with the exception of one character who lingers in waiting and watches travelers go by and come back, in a moment frozen in time.

**ANDERSSON DANCE AND SCOTTISH ENSEMBLE, Eisenhower Theater**  
April 26–28, 2018  
*Goldberg Variations*—*ternary patterns for insomnia* (J.S. Bach/Andersson)  
In their Kennedy Center debuts, Stockholm-based Andersson Dance and Glasgow-based Scottish Ensemble seamlessly intertwine music and dance onstage with one of the most well-known and celebrated pieces of music, J.S. Bach’s *Goldberg Variations*. Believed to have been composed for a patron suffering from sleepless nights, J.S. Bach’s masterpiece is one of his most interpreted works. In their own unique spin with their respective companies, 11 musicians and 5 dancers share the stage and perform as equal partners. Both choreographed, the result is a singular experience of musician and dancer performing as one.
Ballet Nacional de Cuba, Opera House
May 29–June 3, 2018
*Giselle* (Adam/Alonso, after Coralli and Perrot) and
*Don Quixote* (Minkus/Alonso, after Petipa)

With the Kennedy Center Opera House Orchestra

Internationally renowned Ballet Nacional de Cuba, last seen at the Kennedy Center in 2011, returns to the Opera House stage with two extraordinary programs—Artistic Director Alicia Alonso’s definitive staging of the romantic classic *Giselle*, with choreography after Jean Coralli and Jules Perrot and its acclaimed version of *Don Quixote*, choreographed by Alicia Alonso after Marius Petipa. Admired for their beautiful footage, strong dancers, and impeccable technique, the Cuban company has embraced a tradition of romantic and classical excellence since Alicia Alonso founded it in 1948.

NATIONAL DANCE DAY, TBD Location
July 28, 2018

National Dance Day, a free all-day event celebrating the art form, takes place at the Kennedy Center for the fifth year in a row. Launched in 2010 by *So You Think You Can Dance* co-creator and Dizzy Feet Foundation co-president Nigel Lythgoe, National Dance Day is an annual celebration that takes place on the last Saturday in July. This grassroots campaign encourages Americans to embrace dance as a fun and positive way to maintain good health and combat obesity. It was officially recognized in 2010 when Congresswoman Eleanor Holmes Norton introduced a resolution declaring the last Saturday in July to be the country’s official National Dance Day. Programming to be announced at a later date.

ABOUT BALLET AT THE KENNEDY CENTER

Since opening its doors in 1971, the Kennedy Center has presented the world’s leading ballet companies and ballet dancers each season. No other venue in the United States presents as many major international ballet companies annually. In addition to performances, patrons can attend Ballet 360° lectures, and Explore the Arts open rehearsals. The Kennedy Center offers a number of educational and training opportunities for ballet. The *Kennedy Center Ballet Class Series* offers advanced high school ballet students the unique chance to participate in master classes with teachers from the nationally and internationally renowned ballet companies performing at the Kennedy Center. Since 1993, ballet students from around the country have traveled to the nation’s capital for *Exploring Ballet with Suzanne Farrell*, a three-week residency for dancers ages 14–18 with at least five years of ballet training. The summer intensive is held annually and accepts both international students and students from across the United States. During the three-week period, students take two ballet technique classes a day with Ms. Farrell, six days a week. *Exploring Ballet for Adults*, held twice yearly, is a two-hour workshop for adults with little or no previous ballet training. The Suzanne Farrell Ballet, the Center’s own company, has performed annually at the Kennedy Center in Washington, D.C. since 2001, and has toured both nationally and internationally. Celebrating its 16th and final season in 2017–2018, the company has
more than 40 ballets in its repertoire, including works by Ms. Farrell’s mentors George Balanchine, Maurice Béjart, and Jerome Robbins.

**ABOUT CONTEMPORARY DANCE AT THE KENNEDY CENTER**

Contemporary dance has been an integral part of the Kennedy Center since Alvin Ailey American Dance Theater performed at its grand opening in 1971. Each season, the Center presents world-class contemporary dance companies from across the United States and around the globe. Dozens of free contemporary dance performances are offered to the public throughout the year on the Millennium Stage, the Kennedy Center’s free daily performance series and archived on the Center’s website. The Kennedy Center’s Local Dance Commissioning Project, celebrating its 16th year, supports the local dance community by nurturing the creation of new dance work and presenting that new work to a wide audience via the Millennium Stage. The Center’s Education division offers student performances, workshops for teachers, and pre-professional workshops for students centered around dance. Throughout the season, audiences can take advantage of free post-performance discussions, lectures, open rehearsals and demonstrations through the Kennedy Center’s Explore the Arts program.

**About JFKC: A Centennial Celebration of John F. Kennedy**

In the year leading up to the centenary of John F. Kennedy’s birth on May 29, 2017, the Kennedy Center, the living memorial to President John F. Kennedy, is re-imagining the very mission of the institution created in his name. Inspired by some of the key ideals he championed—Courage, Freedom, Justice, Service, and Gratitude—the Center is featuring special programming through the year that explores, challenges, and reflects the contemporary spirit of America. Guided by JFK’s legacy of idealism, hope, and empowerment, the Kennedy Center will serve as a creative catalyst and meeting place, inviting members of the public to engage directly with artists and ideas, and actively participate in the civic and cultural life of their country.

**ABOUT THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS**

The John F. Kennedy Center for the Performing Arts is America’s living memorial to President Kennedy. Under the guidance of Chairman David M. Rubenstein, and President Deborah F. Rutter, the nine theaters and stages of the nation’s busiest performing arts facility attract more than three million visitors to more than 2,000 performances each year, while center-related touring productions, television, and radio broadcasts reach 40 million more around the world.

The Center produces and presents performances of music, dance, comedy, and theater; supports artists in the creation of new work; and serves the nation as a leader in arts education. With its artistic affiliates, the National Symphony Orchestra and Washington National Opera, the Center has produced more than 300 theatrical productions, and dozens of new ballets, operas, and musical works, in addition to hosting numerous international cultural festivals. The Center’s Emmy® and Peabody
Award-winning The Kennedy Center Honors is broadcast annually on CBS and annual The Kennedy Center Mark Twain Prize for American Humor is broadcast on PBS.

The education programs of the Kennedy Center, including those of its affiliate VSA, the international organization on arts and disability, have become models for communities across the country and have unlocked the door to learning for millions of young people. Education at the Kennedy Center produces and presents age appropriate performances and educational events, and fosters innovative programming, curriculum, and professional development for students, teachers, and families.

The Center and its affiliates stage more than 400 free performances by artists from throughout the world each year on the Center’s main stages, and every day of the year at 6 p.m. on its Millennium Stages, which are also streamed live, online. The Center also offers reduced and complimentary tickets to young people, active members of the military, and the underserved through its MyTix program and offers a Specially Priced Tickets program for students, seniors, persons with disabilities, and others with fixed low incomes.

To learn more about the Kennedy Center, please visit www.kennedy-center.org.

**TICKET INFORMATION**
To receive subscription information by mail, call the Subscription Office at (202) 416-8500. New and renewing subscribers may purchase series subscriptions in March 2017. Groups of 20 or more may contact Kennedy Center Group Sales at (202) 416-8400. Dates for sales of individual tickets will be announced at a later date.

**MYTIX**
The Kennedy Center’s MyTix program offers patrons 18–30 years old and active duty members of the armed services to join for special discount offers and chances to win free tickets. For more information, visit www.kennedy-center.org/mytix/.

**FUNDING CREDITS**
Support for Ballet at the Kennedy Center is generously provided by Elizabeth and Michael Kajaian.

Theater at the Kennedy Center is made possible by Adrienne Arsht.

Major support for Musical Theater at the Kennedy Center is provided by the Drutz Family Fund for Musical Theater.

The Kennedy Center Theater Season is sponsored by Altria Group.

New Artistic Initiatives are funded in honor of Linda and Kenneth Pollin.

Generous support for The Suzanne Farrell Ballet is provided by The Ted & Mary Jo Shen Charitable Gift Fund and The Suzanne Farrell Ballet Advisory Board.
American Ballet Theatre’s engagement is made possible through generous endowment support of The Lee and Juliet Folger Fund.

The presentation of Camille A. Brown’s ink was made possible with generous support from LUMBERYARD Contemporary Performing Arts (formerly ADI) through its DC Metro Touring Initiative.

The presentation of Layla and Majnun was made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation.

Support for JFKC: A Centennial Celebration of John F. Kennedy is provided by Ambassador Elizabeth Frawley Bagley, Chevron, The Blanche and Irving Laurie Foundation, and Target.

The Millennium Stage is brought to you by Target and The J. Willard and Alice S. Marriott Foundation.

Explore the Arts is made possible by The Thomas W. Haas Foundation.

International Programming at the Kennedy Center is made possible through the generosity of the Kennedy Center International Committee on the Arts.

Discover the Kennedy Center on social media:

# # # # #

PRESS CONTACT
Brittany Laeger
(202) 416-8445
balaeger@kennedy-center.org

TICKETS & INFORMATION
(202) 467-4600; (800) 444-1324
www.kennedy-center.org