



The National Service Organization for Professional Dance
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PRESS RELEASE

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FOR IMMEDIATE RELEASE

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Frederic Franklin and Anna Kisselgoff Honored by Dance/USA

Washington, DC, February 22, 2008 – At the culmination of its 25th Anniversary, Dance/USA announces the selection of dancer and ballet master **Frederic Franklin** to receive the ***Dance/USA Honor*** and dance writer and scholar **Anna Kisselgoff** to receive the ***Ernie***, named for the late Ian ~~Ernie~~ Horvath. The awards will be presented at the Dance/USA Honors Celebration Dinner, Wednesday, June 11, 2008 in Denver, Colorado. The Celebration Dinner kicks off the Dance/USA Roundtable and National Performing Arts Convention.

Awarded by the Dance/USA Board of Trustees, following a nomination process open to the membership, the *Dance/USA Honor* and the *Ernie* are given to outstanding members of the national dance community whose admirable work will forever hold a place in our dance heritage. Mr. Franklin will be recognized for his notable career as a dance artist and ballet master and for his many contributions to the growth of ballet as an art form in the United States. Ms. Kisselgoff will receive the *Ernie* for her work as a dance scholar and writer whose words have inspired many artists and patrons to think beyond the stage.

It is important for us to pause and give our talented colleagues their due, said Cookie Ruiz, executive director of Ballet Austin and chair of the Dance/USA Board of Trustees. Freddie has been such an inspiration to countless patrons, dancers and students; the world of ballet would not be the same without his exceptional talent. Through her insight and perspective, Anna has given our field food for thought for over 30 years. Her ability to question and praise, commemorate and observe are invaluable in a time when examination seems to be an afterthought.

Dance luminary Donald Saddler will present the *Dance/USA Honor* to Mr. Franklin and choreographer Lar Lubovitch will present the *Ernie* to Ms. Kisselgoff. The Honors Celebration Dinner will gather the national dance community at the Adam~~s~~ Mark Hotel in Denver at 7:30pm on June 11th. Tickets to the event are included with registration to the Dance/USA Roundtable or may be purchased separately for \$75. In addition to the presentation to Mr. Franklin and Ms. Kisselgoff, Dance/USA will conclude its 25th Anniversary Celebration by recognizing the individuals who, in 1981, saw the need for the professional dance community to unite in one voice and thus created a national service organization for professional dance, eventually becoming known as Dance/USA.

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What a wonderful way to conclude our 25th Anniversary year, said Andrea Snyder, executive director of Dance/USA. Freddie and Anna embody the talent, drive and intelligence that Dance/USA and the field of professional dance values. It is our privilege to recognize them for their hard work and contributions to our community.

The *Dance/USA Honor* is presented to an individual in the eye of the dance-going public who has demonstrated extraordinary leadership in the dance field by reason of artistic excellence and/or force of vision. Mr. Franklin will join an illustrious group of past *Dance/USA Honor* recipients, including his long time dance partner, Alexandra Danilova who was recognized with the *Dance/USA Honor* in 1994. Other recipients include Antony Tudor, Martha Graham, Robert Joffrey, Merce Cunningham, Agnes de Mille, Paul Taylor, Alvin Ailey, Katherine Dunham, Bella Lewitzky, Charles Reinhart, William Christensen, Donald McKayle, Bruce Marks, Judith Jamison, David White, Jeraldine Blunden, Dr. Charles "Chuck" Davis, Arthur Mitchell and Anna Halprin.

The *Ernie* is given to an individual working within the infrastructure of the dance field whose achievements have significantly empowered artists and supported their creativity, individually or as a community. Ms. Kisselgoff joins *Ernie* recipients Ian Horvath, Richard E. LeBlond, Jr., Martha Hill Davies, Bessie Schönberg, Barbara Horgan, Ivan Sygoda, Deborah Jowitt, Norton Owen, John Killacky, Cora Cahan, Sage Cowles and Madeleine Nichols.

For more information about the *Dance/USA Honor* and *Ernie*, or for information on Dance/USA's Roundtable or the National Performing Arts Convention, visit www.danceusa.org.

Anna Kisselgoff Biography



Anna Kisselgoff was Chief Dance Critic of *The New York Times* from 1977 to 2005. Earlier, she had been a dance critic and cultural news reporter for the paper and continued as a staff writer until leaving the Times in 2006. She remains a contributor to the Times.

Over the years, she has reviewed modern dance, ballet, folk dance, ethnic dance, tap dance, Michael Jackson - and at the 1988 Olympics - ice dancing and the rodeo.

Prior to joining *The Times*, she wrote dance reviews and features for *The New York Times International Edition* and worked on the English desk of *Agence France-Presse* in Paris.

A graduate of Bryn Mawr College, she has an M.A. Degree in European History from Columbia University and an M.S. from the Columbia Graduate School of Journalism.

Born in Paris, she grew up in New York where she began studying ballet at the age of four with Valentina Belova, later head of the dance department at Sullins College. She then studied ballet for nine years in New York with Jean Yazvinsky, a former dancer in Diaghilev's Ballets Russes. She taught ballet history at Yale in 1980 and the Contemporary Choreographers course at Barnard College in 1982, 1984 and 1986. In 2006 and 2007, she lectured in the Master of Fine Arts program of Hollins University's dance department.

Ms. Kisselgoff was named a Knight of the Order of the Dannebrog by Queen Margrethe II of Denmark and Chevalier of the Order of Arts and Letters by the French Government. The President of Iceland personally awarded her the Order of the Falcon. Other awards for her writing include the Distinguished Alumni Award from the Columbia Graduate School of Journalism, the Dean's Award for Distinguished Achievement from the Columbia Graduate School of Arts and Sciences and an honorary doctorate from Adelphi University.

Frederic Franklin Biography



Frederic Franklin, CBE, was born in 1914 in Liverpool, England and studied in Liverpool with Shelagh Elliot-Clarke, in London with Nicholas Legat and Lydia Kyasht, and in Paris with Lubov Egorova. He began his career in 1931 with Josephine Baker at the Casino de Paris. In England he appeared with Wendy Toye and Anton Dolin in cabaret, variety, concert ballet, vaudeville and theatre, and danced with the Vic-Well (now the Royal) Ballet. In 1935, Franklin joined the Markova-Dolin Ballet. From 1938-1952, he was premier danseur with the Ballet Russe de Monte Carlo where he performed over 45 principal roles and was appointed Ballet master in 1944. With the Ballet Russe de Monte Carlo his created roles included the Baron in *Gaite Parisienne*, the Baron in *Night Shadow (La Sonnambula)*, and the Champion Roper in *Rodeo*. With the Slavenska-Franklin Ballet he created the role of Stanley in *A Streetcar Named Desire*.

Together, Franklin and Alexandra Danilova created one of the legendary ballet partnerships of the twentieth century. Among the other ballerinas he has partnered have been Alicia Markova, Irina Baronova, Agnes de Mille, Ruthanna Boris, Yvette Chauvire, Moira Shearer, Rosella Hightower, Maria Tallchief, Tamara Toumanova and Alicia Alonso. He has worked with such choreographers as Michel Fokine, Leonide Massine, Bronislava Nijinska, Frederic Ashton, George Balanchine, Agnes de Mille, Ruth Page and Valerie Bettis.

Franklin was co-founder of the Slavenska-Franklin Ballet and founding director of the National Ballet in Washington and has staged ballets for companies around the world. His choreographic credits include *Etalage* (1958) and *Homage Au Ballet* (1963) for the Washington Ballet, and *Tribute* (1962) for the Ballet Russe de Monte Carlo. From 1977 to 1986 he served as Choreographer in Residence and Acting Artistic Director of the Cincinnati Ballet where he is currently Director Emeritus. Recent productions for Cincinnati include Leonide Massine's famous *Seventh Symphony*, not seen since the early 1940s, and excerpts from Frederic Ashton's lost ballet, *Devil's Holiday* which he also staged for the Royal Ballet, Covent Garden, for their Ashton centenary in 2004. A landmark achievement while Artistic Advisor for Dance Theatre of Harlem was *Creole Giselle* which won the Laurence Olivier Award.

For American Ballet Theatre, he has staged Balanchine's Grand Pas Glazunov (pas de dix) (1961), revived *Coppelia* (1996), coached *Gaite Parisienne* (1998), and staged *Polovtsian Dances* (2005). In recent years Mr. Franklin has also worked with the George Balanchine Foundation to recreate and tape otherwise-lost Balanchine works. He has completed a 41 transcript oral history of the Ballet Russe de Monte Carlo with the Foundation and the Dance Division of the New York Public Library.

This year marks Mr. Franklin's 77th year on stage. His credits span Broadway, television and film. He has appeared with American Ballet Theatre as the Charlatan in *Petrouchka*, Friar Laurence in *Romeo and Juliet*, the Tutor in *Swan Lake*, Madge the Witch in *La Sylphide*, and a created role in Robert Hill's *Reverie*. He is currently featured in the acclaimed Geller-Goldfine historical documentary *Ballets Russes*, in Melissa Godoy's award winning Public Television documentary *Do Not Go Gently*, and is the subject of *Frederic Franklin, Biography of the Ballet Star*.

Franklin's awards include the Capezio and Dance Magazine Awards and the Laurence Olivier Award for Dance Theatre of Harlem's *Creole Giselle*. In 2004 Her Majesty Queen Elisabeth, invested him as Commander of The British Empire for service to dance.

About Dance/USA

Dance/USA is the national service organization for the professional dance field. *We believe that dance is essential to a healthy society, demonstrating the infinite possibilities for human expression and potential, and facilitating communication within and across cultures. Dance/USA sustains and advances professional dance by addressing the needs, concerns, and interests of artists, administrators and organizations. By providing services and national leadership, Dance/USA enhances the infrastructure for dance creation, education and dissemination.*

Established in 1982, Dance/USA is a membership organization serving a broad cross-section of professional dance (currently over 400 ballet, modern, ethnic, jazz and tap companies, dance service and presenting organizations, individuals, and related organizations). With an informed understanding of local dance communities and an eagle-eye view of dance nationally, we occupy a unique position in the field. By working primarily in the interests of our membership, Dance/USA strengthens the dance field as a whole and the performing arts field in general. Dance/USA's priorities include **advocating** for dance, providing **information & research** on the field, **convening & networking**, and **building leadership** among dance professionals. Learn more about Dance/USA and our branch offices by visiting our website, www.danceusa.org.