
LINCOLN CENTER'S
SUMMER FOR THE CITY

**BAAND
TOGETHER
DANCE FESTIVAL**

BALLET
HISPÁNICO

ALVIN AILEY AMERICAN
DANCE THEATER

AMERICAN
BALLET THEATRE

NEW YORK
CITY BALLET

DANCE THEATRE
OF HARLEM

Thursday, August 1, 2024 at 7:30 PM

PROGRAM

New York City Ballet

Duo Concertant by George Balanchine

Alvin Ailey American Dance Theater

Solo by Hans van Manen

Ballet Hispánico

Sombrerísimo by Annabelle Lopez Ochoa

American Ballet Theatre

Night Falls by Brady Farrar

Dance Theatre of Harlem

Blake Works IV (The Barre Project) by William Forsythe

A NOTE FROM THE BAAND ARTISTIC DIRECTORS:

The BAAND Together Festival has become a summer must-see event, thanks to Lincoln Center's dedication to our community. This year we are thrilled to be at the David H. Koch Theater with an exciting program highlighting the vibrancy of New York City's dance landscape and cementing our commitment to making great dance accessible to all New Yorkers.

BAAND Together Dance Festival is made possible by

CHANEL

New York City Ballet ***Duo Concertant* by George Balanchine**

Igor Stravinsky dedicated *Duo Concertant* to Samuel Dushkin, a well-known violinist he met in 1931. The composer premiered the work with Dushkin in Berlin in 1932, and the pair gave recitals together across Europe for the next several years. Balanchine first heard the piece performed by Stravinsky and Dushkin soon after it was composed, but not until years later, when he was planning the 1972 Stravinsky Festival, did he decide to choreograph it.

Duo Concertant

Premiere June 22, 1972, New York State Theater

PERFORMED BY

MEGAN FAIRCHILD, ANTHONY HUXLEY

Music by
IGOR STRAVINSKY

Choreography by
GEORGE BALANCHINE*

Original Lighting by
RONALD BATES

Lighting by
MARK STANLEY

Guest Violinist
SEAN LEE

Pianist
ELAINE CHELTON

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Alvin Ailey American Dance Theater

***Solo* by Hans van Manen**

Hans van Manen divides his dynamic *Solo* among three dancers in a tour de force that challenges the Ailey men's daring agility and grace. This explosive display of virtuosity and wit launches the performers into an exhilarating whirlwind of movement and musicality.

Solo

(1997, New Production 2023)

"Partita for Solo Violin No. 1 in B minor, BWV 1002 – Double: Presto" and "Partita for Solo Violin No. 1 in B minor, BWV 1002 – Double: Corrente" performed by Sigiswald Kuijken and composed Johann Sebastian Bach.

PERFORMED BY

CHALVAR MONTEIRO, YANNICK LEBRUN, PATRICK COKER

Choreography by
HANS VAN MANEN

Staging by
CLIFTON BROWN &
RACHEL BEAUJEAN

Music by
JOHANN SEBASTIAN BACH

Costumes by
KESO DEKKER

Lighting by
JOOP CABOORT

This new production of *Solo* is made possible by the Red Moose Charitable Fund.

Ballet Hispánico ***Sombrerísimo* by Annabelle Lopez Ochoa**

Inspired by the surrealist world of Belgian painter René Magritte, famous for his paintings of men in bowler hats, *Sombrerísimo* references the iconic sombreros (hats) found throughout the world that help to represent culture. Originally choreographed for an all-male cast, *Sombrerísimo* has evolved into a work that can also be performed by an all-female or mixed-gender cast.

Sombrerísimo

Premiere: 2013, New York City Center

PERFORMED BY

FATIMA ANDERE, AMIR J. BALDWIN, ANTONIO CANGIANO, PAULO HERNANDEZ-FARELLA,
DYLAN DIAS MCINTYRE, OMAR RIVÉRA

Choreography by
ANNABELLE LOPEZ OCHOA

Music by
BANDA IONICA FEATURING MACACO EL MONO LOCO, TITI ROBIN
AND SOUNDSCAPE BY VARIOUS ARTISTS

Costume Design by
DIANA RUETTIGER

Lighting Design by
JOSHUA PRESTON

Sombrerísimo was commissioned by New York City Center for the 2013 Fall for Dance Festival.

American Ballet Theatre ***Night Falls* by Brady Farrar**

Night Falls is a pas de deux that reflects an atmosphere of intimacy, inspired by the tranquil light at dusk.

Night Falls

Premiere May 1, 2024, ABT Studio Company, The Joyce Theater

PERFORMED BY

CHLOE MISSELDINE, THOMAS FORSTER

Choreography and
Costume Design
BRADY FARRAR

Music
FRÉDÉRIC CHOPIN
NOCTURNE NO. 19 IN E MINOR NO. 1

Solo Piano
JACEK MYSINSKI

Dance Theatre of Harlem

Blake Works IV (The Barre Project) by William Forsythe

Blake Works IV (The Barre Project) (2023), a commission for the Dance Theatre of Harlem, is the latest installment in William Forsythe's continuously evolving work *The Barre Project*. The work derives its inspiration from the propulsive and rigorously structured songs of composer James Blake, whose work appears primarily in the popular music idiom.

The *Barre* series began in 2021 at the height of the pandemic as a filmed dance that was streamed to a global audience facing restrictions on live performance at the time. The live stage version for Dance Theatre of Harlem features newly choreographed sections that highlight the diverse and formidable talents of the ensemble and is a version of the ballet that is unique to this company alone.

Blake Works IV (The Barre Project)

World Premiere January 20, 2023, Dance Theatre of Harlem, Penn Live Arts/Annenberg Center, Philadelphia, PA

PERFORMED BY

DEREK BROCKINGTON, MICAH BULLARD, KOUADIO DAVIS, ARIANA DICKERSON, LINDSEY DONNELL, ALEXANDRA HUTCHINSON, ELIAS RE, INGRID SILVA, DELANEY WASHINGTON, STEPHANIE RAE WILLIAMS, DAVID WRIGHT

Choreography
WILLIAM FORSYTHE

Music
JAMES BLAKE*

Lighting Design
BRANDON STIRLING BAKER

Costume Design:
WILLIAM FORSYTHE
KATY A. FREEMAN

Original sound by
BENJAMIN YOUNG

*All songs written by James Blake Litherland (PRS) and performed by James Blake

"Buzzard & Kestrel," published by Universal Music Publishing Group (GMR) and Buzzard and Kestrel LTD (ASCAP). Courtesy of Hessele Audio.

"Lindisfarne I," published by Universal Music Publishing Group (GMR). Courtesy of Universal Music Operations Ltd.

"Lullaby for My Insomniac," published by Sony Smash Hits Music Publishing (GMR).

Courtesy of Universal Music Operations Ltd.

"200 Press", published by Sony/ATV Music Publishing (UK) Limited (GMR). Courtesy of I-800-Dinosaur.

Originating from The Barre Project (Blake Works II), created and filmed in 2020 for its first broadcast on March 25, 2021, on the CLI Studio Digital Platform www.clistudios.com

ABOUT THE COMPANIES

Ballet Hispánico

ARTISTIC DIRECTOR & CEO **EDUARDO VILARO**

Ballet Hispánico was founded on the principle that everyone deserves dance, quality dance training and innovative performances. In creating the company in 1970, Tina Ramirez shattered a glass ceiling—challenging iconic representations and exposing the joy and celebration to be found in *Latinidad*. Today, as the largest Latino cultural organization in the United States and one of America's Cultural Treasures, Ballet Hispánico's three main programs, the Company, School of Dance, and Community Arts Partnerships bring together communities to celebrate the ever growing and multifaceted Hispanic diasporas. Ballet Hispánico's New York City headquarters provide the space and cultural heart for Latinx dance in the United States. It is a space that expands on Ramirez's original vision by providing our community the ability to train through dedicated scholarship opportunities, exceptional dance training, inclusive cultural dialogues, and exemplary performances. No matter their background or identity, Ballet Hispánico welcomes and serves all, breaking stereotypes and celebrating the beauty and diversity of Hispanic cultures through dance.

Alvin Ailey American Dance Theater

INTERIM ARTISTIC DIRECTOR **MATTHEW RUSHING**

Founded by Alvin Ailey in 1958 to enrich and preserve American modern dance and to share the African American cultural experience, Alvin Ailey American Dance Theater has performed in over 70 countries on six continents, becoming one of the most beloved dance companies in the world. Led by Judith Jamison from 1989–2011, and Robert Battle from 2012–2023, the Company has built the largest center dedicated to dance in NYC and has won countless awards, including a U.S. Congressional resolution naming it “a vital American cultural ambassador to the world.” Today, the Company continues to shatter cultural boundaries with its excellence and universal humanity, keeping Mr. Ailey's legacy alive for future generations and bringing joy to audiences everywhere.

American Ballet Theatre

ARTISTIC DIRECTOR **SUSAN JAFFE**

American Ballet Theatre is one of the greatest dance companies in the world. Revered as a national treasure since 1940, its mission is to create, present, preserve, and extend the great legacy of classical dancing to the widest possible audience. ABT's repertoire includes full-length classics from the nineteenth century, the finest works from the early twentieth century, and acclaimed contemporary masterpieces. In 2006, by an act of Congress, ABT was designated America's National Ballet Company®.

New York City Ballet

ARTISTIC DIRECTOR **JONATHAN STAFFORD**

ASSOCIATE ARTISTIC DIRECTOR **WENDY WHELAN**

New York City Ballet, one of the foremost ballet companies in the world, was founded in 1948 by the legendary choreographer George Balanchine and arts patron Lincoln Kirstein, and quickly became world-renowned for its athletic and contemporary style. Jerome Robbins joined NYCB the following year and, with Balanchine, helped to build its extraordinary repertory. Today, in its 75th anniversary year, NYCB continues to be inspired by its founders who envisioned an authentically American expression of ballet with a company that reflects the rich cultural diversity of our city and nation. Under the leadership of Artistic Director Jonathan Stafford, Associate Artistic Director Wendy Whelan, and Executive Director Katherine Brown, NYCB remains dedicated to its primary objectives: to preserve the ballets, dance aesthetic, and standards of excellence created and established by its founders; to develop new work that draws on the talents of contemporary choreographers and composers and speaks to the time in which it is made; and to make ballet accessible to the widest possible public through touring, education programs, the creative use of media, and other outreach efforts.

Dance Theatre of Harlem

ARTISTIC DIRECTOR **ROBERT GARLAND**

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim, encompassing a professional touring company, a leading studio school, and a national and international education and community outreach program. Each component of Dance Theatre of Harlem carries a solid commitment towards enriching the lives of young people and adults around the world through the arts. Founded in 1969 by Arthur Mitchell and Karel Shook, Dance Theatre of Harlem is considered “one of ballet’s most exciting undertakings” (The New York Times). Shortly after the assassination of The Reverend Dr. Martin Luther King, Jr., Mitchell was inspired to start a school that would offer children — especially those in Harlem, the community in which he was born — the opportunity to learn about dance and the allied arts. Now in its sixth decade, Dance Theatre of Harlem has grown into a multi-cultural dance institution with an extraordinary legacy of providing opportunities for creative expression and artistic excellence that continues to set standards in the performing arts. Dance Theatre of Harlem has achieved unprecedented success, bringing innovative and bold new forms of artistic expression to audiences in New York City, across the country and around the world.

ABOUT THE ARTISTS

Ballet Hispánico

Amir J. Baldwin

Born Trenton, New Jersey
Joined Ballet Hispánico 2023

Antonio Cangiano

Born Naples, Italy
Joined Ballet Hispánico 2018

Paulo Hernandez-Farella

Born Los Angeles, California
Joined Ballet Hispánico 2018

Dylan Dias McIntyre

Born Key West, Florida
Joined Ballet Hispánico 2023

Adam Dario Morales

Born Englewood, New Jersey
Joined Ballet Hispánico 2023

Omar Rivéra

Born Los Angeles, California
Joined Ballet Hispánico 2018

Alvin Ailey American Dance Theater

Chalvar Monteiro

Born Montclair, New Jersey
Joined Ailey 2015

Christopher Taylor

Born Newark, New Jersey
Joined Ailey 2022

Christopher R. Wilson

Born Augusta, Georgia
Joined Ailey 2018

James Gilmer

Born Pittsburgh, Pennsylvania
Joined Ailey 2019

Patrick Coker

Born Chester, Virginia
Joined Ailey 2019

Renaldo Maurice

Born Gary, Indiana
Joined Ailey 2011

Shawn Cusseau

Born St. Petersburg, Florida
Joined Ailey 2023

Xavier Mack

Born Washington, D.C.
Joined Ailey 2022

Yannick Lebrun

Born Cayenne, French Guiana
Joined Ailey 2008

American Ballet Theatre

Thomas Forster

Born London, England
Joined ABT 2007
Principal since 2020

Chloe Misseldine

Born Orlando, Florida
Joined ABT 2019
Principal since 2024

SunMi Park

Born South Korea
Joined ABT 2019
Soloist since 2022

Joseph Markey

Born Jacksonville, Florida
Joined ABT 2019

New York City Ballet

Megan Fairchild

Born Salt Lake City, Utah
 Joined NYCB 2002
Principal Dancer 2005

Anthony Huxley

Born Walnut Creek, CA
 Joined NYCB 2007
Principal Dancer 2015

Taylor Stanley

Born Philadelphia, Pennsylvania
 Joined NYCB 2010
Principal Dancer 2016

Indiana Woodward

Born Paris, France
 Joined NYCB 2012
Principal Dancer 2021

Elaine Chelton, Piano

Born Brooklyn, New York
NYCB Solo Pianist since 1995

Sean Lee, Violin

Born Los Angeles, California
NYCB Guest Violinist since 2022

Dance Theatre of Harlem

Alexandra Hutchinson

Born Wilmington, Delaware
 Joined DTH 2018

Alexandra Rene Jones

Born Indianapolis, IN
 Joined DTH 2023

Ariana Dickerson

Born Pensacola, Florida
 Joined DTH 2024

Carly Greene

Born: Flower Mound, Texas
 Joined DTH 2024

David Wright

Born Ft. Polk, Louisiana
 Joined DTH 2021

Delaney Washington

Born San Francisco, California
 Joined DTH 2023

Derek Brockington

Born Chicago, Illinois
 Joined DTH 2019

Elias Re

Born Milan, Italy
 Joined DTH 2023

Kamala Saara

Born Los Angeles, California
 Joined DTH 2023

Keenan English

Born Randallstown, Maryland
 Joined DTH 2020

Ingrid Silva

Born Rio de Janeiro, Brazil.
 Joined DTH 2013

Kouadio Davis

Born Oneonta, New York
 Joined DTH 2020

Lindsey Donnell

Born Midland, Texas
 Joined DTH 2013

Luis Fernando Rego

Born Rio de Janeiro, Brazil.
 Joined DTH 2024

Micah Bullard

Born Houston, Texas
 Joined DTH 2021

Stephanie Rae Williams

Born Salt Lake City, Utah
 Joined DTH 2011

THANK YOU TO OUR SUPPORTERS

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The BAAND Together Dance Festival is proud to be part of Summer for the City

A Project of Arnhold Dance Innovation Fund

Major support provided by Arnhold Dance Innovation Fund

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LINCOLN CENTER'S SUMMER FOR THE CITY

Lincoln Center's Summer for the City presents hundreds of free and choose-what-you-pay events each summer across multiple outdoor and indoor stages on its campus. From social dance on the plaza to outdoor concerts in Damrosch Park to comedy nights under the plaza to orchestra concerts in David Geffen Hall, summer at Lincoln Center offers something for everyone.

ABOUT LINCOLN CENTER FOR THE PERFORMING ARTS

Lincoln Center for the Performing Arts (LCPA) is a cultural and civic cornerstone of New York City. The primary advocate for the entire Lincoln Center campus, our strategic priorities include: fostering collaboration and deepening impact across the Lincoln Center resident organizations; championing inclusion and increasing the accessibility and reach of Lincoln Center's work; and nurturing innovation on stage and off to help ensure the arts are at the center of civic life for all. LCPA presents hundreds of programs each year, offered primarily for free and choose-what-you-pay, including many specially designed for young audiences, families, and those with disabilities.

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CHASE

Meet the 2024 Jimmy Winners

Damson Chola Jr. and Gretchen Shope react to winning the 2024 Jimmy Awards for young performers.

By Molly Higgins

The future of theatre is bright! The 2024 Jimmy Awards were held at the Minskoff Theatre June 24, with Tony nominee Josh Groban hosting. The awards, which recognize the best in high school musical theatre performers from across the country, are presented in two acts. The first act is a series of performances with all 102 nominees. For act two, a panel of judges selects eight finalists, who then perform a solo song. Finally, the judges choose two winners, with a \$25,000 scholarship for both performers. This year's winners are Damson Chola Jr. and Gretchen Shope. Playbill caught up with the rising stars the morning after their big night.



Damson Chola Jr.



Gretchen Shope, Josh Groban, and Damson Chola Jr.



Gretchen Shope

Damson Chola Jr.

Hometown: Cleburne, Texas

What were you feeling when they called your name?

Damson Chola Jr.: It felt so surreal. It felt like an accomplishment. I have so much gratitude to hear not only my name, but my father's name. And that's a beautiful thing.

Did you receive any advice that you'll take with you?

Some advice that I received was from Rich + Tone [Talauega] at *MJ*. What they said was something along the lines of, "If you're scared before a performance or an audition, do it afraid." And I was scared when I walked up onto that stage, let me tell you. I've never been that nervous in my life. But I just remembered those words, "Just do it afraid." And I was like, "OK, let's do it."

What was your favorite memory from NYC?

The Tony Awards. Seeing all of my Broadway idols in one space...It made me realize, "Hey, this thing is real. This dream can happen."

What's next for you?

I got accepted into Carnegie Mellon University's musical theatre program.

Gretchen Shope

Hometown: Midland, Michigan

What were you thinking when they called your name?

Gretchen Shope: I've been watching the Jimmys since I was a little girl, and I felt so inspired by all the other female nominees. I was like, "Oh my gosh, there's going to be a little girl that's watching this right now that's going to feel inspired by me." And it's so magical. I get to be someone's inspiration to keep going and pursue their dreams. I'm so grateful for that.

Did you receive any advice that you'll take with you?

What I really love that I got from my voice teacher, Katie Travis, is that sometimes the performance doesn't feel special. Sometimes the performance doesn't feel your personal best. But it doesn't really matter what your opinion is on it, because our job as performers of musical theatre isn't to make ourselves feel special, it's to make someone in the audience feel special because you're representing them and making them feel heard.

What's next for you?

I am, as of now, attending Wright State University in Dayton, Ohio, and double majoring in marketing and musical theatre.

PLAYBILL QUIZ: PERFECTLY MARVELOUS ROOMMATES?

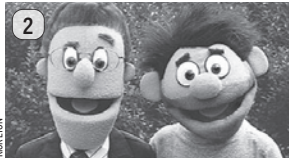
By Andrew Gans

At the end of the month, three-time Tony winner Patti LuPone and Golden Globe winner Mia Farrow will return to Broadway, playing women of vastly different attitudes who find themselves living together in Jen Silverman's comedy, *The Roommate*, at the Booth Theatre. Pictured below are photos of other Broadway productions whose characters have, for better or worse, shared living quarters. Can you identify each show's title?

1. In this Tony-winning Joseph A. Fields-Jerome Chodorov-Leonard Bernstein-Betty Comden-Adolph Green musical, Ruth and Eileen, two very different sisters from Ohio, share a basement apartment in New York's Greenwich Village as one aspires to be a writer and the other an actress.
2. In this puppet-friendly, Tony-winning musical by Robert Lopez, Jeff Marx, and Jeff Whitty, Nicky sings "If You Were Gay" to his closeted roommate Rod, who claims he has a girlfriend "who lives in Canada."
3. Clifford Bradshaw, an American writer living in Berlin, becomes roommates with down-on-her-luck nightclub singer Sally Bowles in this Tony-winning John Kander-Fred Ebb-Joe Masteroff musical currently enjoying a revival at the refurbished August Wilson Theatre.
4. In this Pulitzer Prize-winning Jonathan Larson musical, a struggling documentary filmmaker named Mark Cohen and a struggling songwriter named Roger Davis share an abandoned loft in the East Village at the height of the AIDS crisis.
5. The green-skinned Elphaba and the curly-locked Glinda become unwitting roommates at Shiz University and develop a friendship that changes them both "For Good" in this Tony-nominated Stephen Schwartz-Winnie Holzman musical that continues at the Gershwin.
6. Neatnik Felix Unger and the sloppy, divorced Oscar Madison, perhaps the most famous mismatched roommates, share a Manhattan apartment in this Tony-nominated Neil Simon comedy that spawned a film, hit TV series, and a female stage version.
7. The devout missionary Elder Price and the awkward Elder Cunningham share a mission and a room in Uganda in this Tony-winning musical from Robert Lopez, Trey Parker, and Matt Stone that continues at Broadway's Eugene O'Neill.



PAUL KONINK



RICK LYON



JOAN MARCUS



MARC BRENNER



JOAN MARCUS



CAROL ROSEGIS



JOAN MARCUS

ANSWERS: 1. *Wonderful Town* 2. *Avenue Q* 3. *Cabaret* 4. *Rent* 5. *Wicked*



Making Peace

Broadway star Aaron Lazar opens up about his ALS diagnosis.

By Diep Tran

TOM KORBEE

When Aaron Lazar was diagnosed with ALS in 2022, his first instinct was to keep the news private. “I didn’t even tell my kids for a year and a half,” he says. “I just told them that I had a problem with my nerves, which is not a lie. I didn’t want them worrying about me.” After he told his sons, Lazar began sharing the news in a TED Talk-style speaking platform he wrote called “The Impossible Dream.” He began performing this talk (in which he sings the anthemic number from *Man of La Mancha*) but kept it to small gatherings in homes of friends. The general public was unaware of Lazar’s health status.

ALS is a neurodegenerative disease that causes muscle loss and degeneration of the motor neurons, eventually leading to paralysis and death. But Lazar has not given up hope. He’s been using the diagnosis as an opportunity to evaluate and change his mindset—to let go of the toxic habits of the past and to finally embrace himself, flaws and all. “I really did a deep dive into the healing powers that we all have within us from a mental, emotional, and spiritual standpoint,” says Lazar. “That’s become the transformative work that I’ve done over the last two-and-a-half years.”

When Lazar finally went public with the news this past January, something remarkable happened. Instead of being met with pity, which was his concern, in came an overwhelming showing of love and support.

Lazar’s friend, producer Jonathan Estabrooks, reached out and asked if he wanted to make an album. He did, and Lazar wanted it to be a record of inspirational songs culminating in a “We Are the World”-style large-group rendition of “The Impossible Dream.” The album, *Impossible Dream*, will be released August 23, and features Lazar singing with a who’s who of Broadway stars—including Josh Groban, Kelli O’Hara, Leslie Odum, Jr., Neil Patrick Harris, among others. A portion of the album’s proceeds will benefit the ALS Network, which supports patients.

Lazar has also become an advocate for ALS patients and research, booking speaking gigs around the country. Explains Lazar: “I’m doing it in an effort to try and find a way to be of service, with everything I’ve learned, so the people that are out there that are scared and don’t know what to do and don’t have hope—I think hope is a very powerful thing. And there’s a lot of hope out there.”

Though there is no cure for ALS, there have been 61 documented cases of patients regaining functionality—known as ALS reversals, though more funding is needed to research what triggers reversals. Lazar has been in contact with lead researcher Dr. Richard Bedlack of Duke University. He is honest in his hopes to be one of those reversals, adding, “I imagine myself as having already reversed, healthy and whole.”



Creating 300 Costumes

How Linda Cho designed the opulent costumes of *The Great Gatsby*.

By Diep Tran

Linda Cho loves a big show. Or rather, she's made it something of her specialty. She just won her second Tony Award for *The Great Gatsby*, a project that required close to 300 costumes. "I find giant shows sometimes easier than small shows, because when there's three costumes on stage, that's all people are seeing," says Cho. "Everything

things that are pretty or that are fun," says Cho.

The costumes needed to look grand but also had to be practical for the rigors of an eight-shows-a-week schedule. Cho admitted she had to employ some "cheats."

For one, she had to modify the 1920s flapper silhouette to allow for Dominique Kelley's vigorous, contemporary flavored choreography. Instead of straight flapper dresses, the actors were given dresses with form-fitting waists and a drop skirt. Says Cho: "Normally in the '20s, you'd have just a straight skirt. But you can't do a big kick-you-in-the-face kick, so you've got to cheat. There's all kinds of cheats that you see in the show."

Though Cho made sure her design fit with the demands of the choreography, she did put her foot down in one key moment in the show. In the "New Money" sequence, where the narrator Nick goes to a party at Gatsby's house for the first time, Cho advocated for "a costume parade" to show off Gatsby's ultra-wealthy guests. "I was indulged," Cho says proudly. "I wanted the biggest headpieces and the longest sleeves and the biggest trains for that first, initial entry. And then [the ensemble would] lose them, and then they come back in dance-ful dresses. So that was just trying to fill the space and to really feel the decadence of the period and still be able to make it practical for the show."

The headdresses may be opulent looking, but they're actually quite light, says Cho. They're made with millinery wire and light-weight jewels, so they only weigh a few ounces.

"I have designed shows using a real jeweler [for headdresses], and those can get really heavy," says Cho. "That eight shows a week, for a year-long run, can really start giving people headaches."

Cho may have designed close to 300 costumes, but she's not done yet. "There's new second covers and understudies that need whole new designs to get inserted in. So I just designed five more the other day!"



HEATHER GERSHONWITZ

is this micro, precious thing. Whereas, when you have 25 people on stage and they're all moving, you can do these sort of big, *big* gestures."

The directive for the look of the current Broadway iteration of F. Scott Fitzgerald's novel (currently running at the Broadway Theatre) came from director Marc Bruni, whose direction was, "Let's do the *Gatsby* of people's imagination," Cho recalls. "For me, that imagination is something that is going to be decadent and beautiful."

Cho and her team have created close to 300 costumes for *Gatsby*, which include the individual costumes for swings and understudies. Those costumes span from slinky 1920s flapper party dresses, to opulent head pieces, to sinister trench coats, and dapper suits befitting a millionaire. And aside from some suits, there are no repeat outfits. "Everything is very purposefully picked. It's not just about picking

