



**Ballet Austin Presents *Cinderella*
Mother's Day Weekend at the Long Center
A Timeless, Rags-to-Romance Ballet for Every Generation**

- WHO:** Ballet Austin
Choreography by Stephen Mills
Music by Alexander Glazunov
Performed live by the Austin Symphony Orchestra
- WHAT:** *Cinderella*
- WHEN:** Mother's Day Weekend
May 8 at 8 pm, May 9 at 2 pm and 8 pm, May 10 (*Mother's Day*) at 3 pm
- WHERE:** Dell Hall at The Long Center for the Performing Arts
W. Riverside Drive and S. 1st Street
- TICKETS:** \$24 - \$74 at 512.476.2163, balletaustin.org,
or at Ballet Austin's Butler Dance Education Center
at W. Third and San Antonio Streets, 10 am - 6 pm weekdays

AUSTIN, TX – This Mother's Day weekend, Ballet Austin brings to the Long Center a timeless, rags-to-romance ballet for every generation: *Cinderella*. This classical masterpiece embodies the traditional story of a forsaken young woman's rise to redemption and royalty. There are evil stepsisters, the fairy godmother and the pumpkin that transforms into a chariot, but Artistic Director Stephen Mills puts a fresh contemporary twist on this classical ballet to make it a lush and lyrical production.

Last performed in Austin five years ago, *Cinderella* completes Ballet Austin's 2008/09 Season with something for everyone—humor, escape, romance and adventure. The elaborate production boasts exquisite dancing, elaborate costumes and lavish set designs creating an enchanting experience for audiences of every age.

The grandeur of the story, choreography, and aesthetics will be further enhanced by the vistas and superior acoustics of Dell Hall at the Long Center for the Performing Arts where the Austin Symphony Orchestra will bring Alexander Glazunov's luscious score to life. Russian master Glazunov is known for the epic grandeur and orchestral virtuosity of this music. His best-known student was none other than Dmitri Shostakovich.

Retiring Company dancer Allisyn Paino will perform the role of Cinderella. Ms. Paino has been featured in prominent Ballet Austin productions including Stephen Mills' *Kai*

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and *One, The Body's Grace*. She has danced the notable roles of The Chosen One in *The Rite of Spring*; Kate in *Taming of the Shrew*, Helena in *Midsummer Night's Dream*, and Painter in *Cult of Color: Call to Color*. Ms. Paino also had the honor of dancing the role of The Survivor in the award winning *Light / the Holocaust and Humanity Project*. Paino has been hired as the Ballet Mistress at Ballet Austin, an administrative job working closely with the company.

The Story

Cinderella lives with her evil stepmother and two beautiful, but evil stepsisters. She has become a slave to her family's whims since the death of her noble father. Cinderella's stepsisters are invited to a Royal Ball, as is her stepmother, yet Cinderella does not receive an invitation. Suddenly, a Fairy Godmother appears before Cinderella to grant her a wish. Cinderella can think of nothing greater than to attend the ball in beautiful gown. At once, the Fairy Godmother and her twelve fairies grant her wishes. Cinderella is warned that she must return by midnight because the spell will be broken.

At the ball, four beautiful ladies have been selected for His Royal Highness as possible brides—including the two stepsisters. Cinderella's carriage enters and, as she descends—disguised—into the ballroom, the Prince falls in love with her at first sight. They dance all night long, every moment falling deeper and deeper in love. Swept away by her happiness, Cinderella forgets her Fairy Godmother's warning. As midnight passes, the spell is broken. Cinderella is nowhere to be found and all that is left of the mystery guest is a single slipper.

The Prince vows to find the woman who fits the slipper; the woman who will be his bride. When he arrives at Cinderella's house, it causes an uproar. Though the stepsisters know that the slipper won't fit either of them, they still forcefully try. While her family scoffs and laughs, Cinderella presents her foot and, to everyone's amazement, the shoe fits perfectly. The Prince falls at her feet to declare his love for her and asks that she become his bride. She immediately accepts.

Allisyn Paino as Cinderella

Retiring Company Dancer Allisyn Paino studied in New York with Ali Pourfarrokh and Kaleria Fedicheva. She has performed principal roles with the Fedicheva Ballet Company, The Indianapolis Opera and Butler Ballet. She graduated Magna Cum Laude with a B.F.A. from Butler University. Since joining Ballet Austin, Ms. Paino has performed works by many choreographers including Stephen Mills, George Balanchine, Dwight Rhoden, Thaddeus Davis, Twyla Tharp, and David Parsons. She has been featured in Mills' *Kai* and *One, The Body's Grace*. She has danced the roles of The Chosen

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One in *The Rite of Spring*; Kate in *Taming of the Shrew*, Helena in *Midsummer Night's Dream*, and Painter in *Cult of Color: Call to Color*. Ms. Paino had the honor of dancing the role of The Survivor in the award winning *Light / The Holocaust and Humanity Project*. She has performed many of these roles in New York, Washington D.C., Russia, Montreal, Slovenia and Italy.

Stephen Mills, Artistic Director

Mr. Mills has created more than 40 works for companies in the United States and abroad. His ballets are in the repertoires of such companies as The Atlanta Ballet, Washington Ballet, Cuballet in Havana, Cuba, BalletMet Columbus, The DaytonBallet, The Sarasota Ballet of Florida, Ballet Pacifica, Dallas Black Dance Theater, The Louisville Ballet, The Nashville Ballet, Fort Worth/Dallas Ballet and Kaleidoscope. He has worked in collaboration with such luminaries as the eight-time Grammy Award-winning band, Asleep at the Wheel, and Shawn Colvin. In addition to his work as a choreographer, Mr. Mills is committed as a master teacher to developing dancers. He has been a teacher at many pre-professional academies including Goucher College; Booker T. Washington High School for the Performing Arts in Dallas; The Virginia School of the Arts; The New Orleans Center for the Creative Arts; Stephens College and Point Park College in Pittsburgh. Mr. Mills also serves on the Board of Trustees of the national dance service organization, Dance USA.

About Ballet Austin

As distinctive and dynamic as the city it calls home, Ballet Austin welcomes audiences near and far to participate in its "classically innovative" vision for the democratization of dance. With a rich history spanning five decades, acclaimed productions, and one of the nation's largest classical ballet academies, the organization is poised for an even greater future. From their new home at the Butler Dance Education Center and Community School in downtown Austin, Ballet Austin and artistic director Stephen Mills actively engage the community, dancers, and audiences alike. *The New York Times* proclaims Ballet Austin "a company with big ambitions" originating work that is "absorbing."

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