



**Fernando Bujones** started dancing at American Ballet Theatre in 1972 and quickly made a name for himself when, two years later, he became the youngest principal dancer in the company. Since then, he has performed with companies all over the world. In 2000, he became artistic director at Orlando Ballet, where he expanded the repertoire to include favorite full-length classics such as *Don Quixote*, *Giselle* and *Spartacus*. He takes Fifth Position on page 160.

Let **Chan Hon Goh**, a principal at National Ballet of Canada, guide your quest to ballet stardom in Ask the Stars on page 34. The Beijing-born dancer's expertise comes from performing numerous ballerina roles, such as Odette/Odile in James Kudelka's *Swan Lake*, Juliet in *Romeo and Juliet* and Princess Aurora in Rudolf Nureyev's version of *The Sleeping Beauty*. In 1996, with her husband, Chun Che, Goh founded her own dance supply company, Principal by Chan Hon Goh.



New York City Ballet principal **Maria Kowroski** has been on the rise since entering the School of American Ballet in 1992. Two years later she became an NYCB apprentice, ascending the ranks to principal status in 1999. Her repertoire has grown to include such ballets as Balanchine's *Serenade*, Peter Martins' *Thou Swell* and Susan Stroman's *Double Feature*, among many others. Kowroski is one of 15 dancers featured in the new book *Round About the Ballet*. Turn to page 80 for an excerpt from her chapter.

Joffrey Ballet dancer **Suzanne Lopez** graces the cover in her Sugar Plum Fairy costume and, on page 42, she talks about what it's like to dance the famous *Nutcracker* role. Prior to joining the company in 1991, she trained in New Jersey, at the Garden State Ballet and New Jersey Ballet. She was also a scholarship student at The Joffrey Ballet School summer program and appeared with The Joffrey II for a season.



**Pascale van Kipnis**, a soloist with New York City Ballet, joined the company as a corps de ballet member in 1992. Since then, she has danced featured roles in several ballets, including George Balanchine's *Apollo*, *Serenade* and *Coppélia*. She is also a recipient of the National Foundation for the Advancement in the Arts Award. Learn The Truth about what's in van Kipnis' dance bag on page 38.

Take a Step in Time and learn about the stellar career of American ballerina **Maria Tallchief** on page 74. Noted for her technical brilliance, Tallchief studied under Bronislava Nijinska, Ernest Belcher and George Balanchine, whom she later married. She performed with Ballet Russe de Monte Carlo, as well as the New York City Ballet, where several ballets were created on her, including Balanchine's *The Firebird*. Later, she founded and served as artistic director of Chicago City Ballet.



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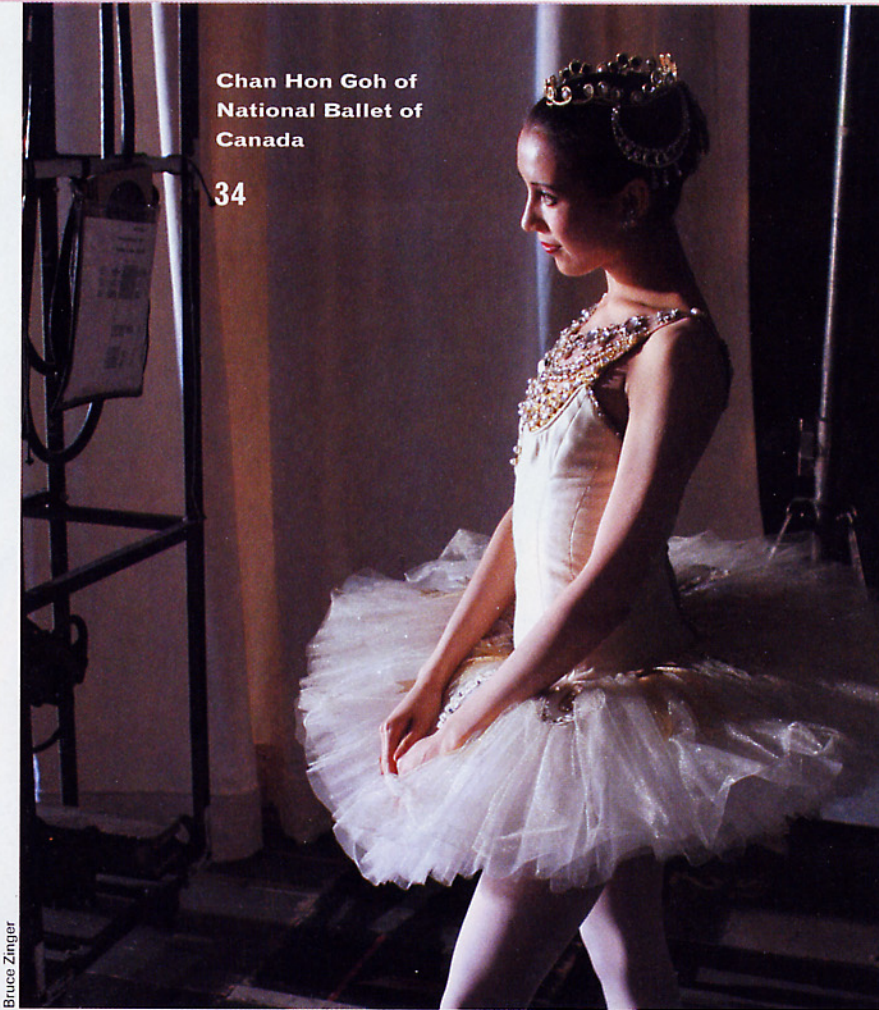
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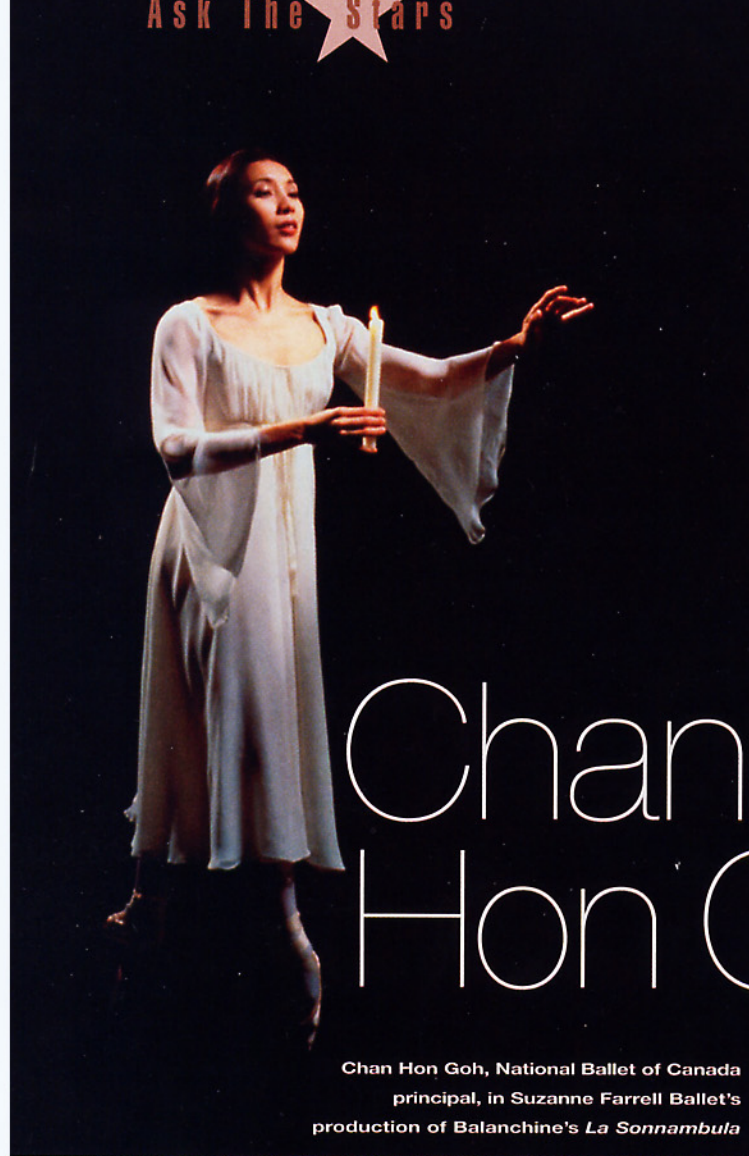
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Ask The Stars



Chan Hon Goh, National Ballet of Canada principal, in Suzanne Farrell Ballet's production of Balanchine's *La Sonnambula*

How do you keep your energy level up through long rehearsals?

I make sure to replenish my liquids and have healthy snacks during breaks. Fruits, energy bars, nuts, yogurt or juice are some of my choices.

This past year I have gone through three pairs of pointe shoes! How many do you go through in a season?

It is hard to give an exact number, as this changes depending on what repertoire is in the season. For example, I usually go through three pairs of pointe shoes per performance of a full-length ballet (I like to have shoes that I have broken in to use for performance) and three to four pairs of shoes during a rehearsal week.

I love to dance and am 15 years old. I feel like there are certain steps I am still not strong in, such as fouettés. Is it too late for me to improve on these more difficult steps?

It is never too late! The fact that one should always be improving at any level is what keeps ballet so interesting.

Once I make a mistake in class, I find that it is very difficult to get back on track. Does this ever happen to you, and if so, how do you deal with it?

It is very natural to make mistakes in class. You have to not be self-conscious and [you must] focus on what your teacher is getting at.

How should you decide what company or school to go to? Are there certain things to look for or to watch out for?

Deciding on a company and a school are different. To help choose a company, decide whether you like that company's repertoire, director and present dancers. As for a school, look at the track record of the school, but more importantly, find the school that will help nurture you and help you achieve your goals, big or small.

Answers Your Questions

As an aspiring dancer, what did you do to calm yourself whenever you got frustrated?

Being frustrated is sometimes the prerequisite to great achievement. I'd tell myself that as a dancer, at any level, I have to keep learning and practicing all the time. Trust that the right efforts will be rewarded and use the energy of being frustrated in a positive way.

What do you believe is the major reason for your great success, especially in dancing classical ballets?

I don't know. I can tell you that I put my heart and soul into each and every minute that I am out onstage.

**Next Star On The Horizon**  
**Desmond Richardson**, co-artistic director of Complexions, international guest artist and most recently Tony in *Movin' Out* on Broadway. His answers will appear in the next issue.

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