



Presents

RESTLESS CREATURE: WENDY WHELAN



Featuring: Wendy Whelan
Directed by: Linda Saffire & Adam Schlesinger

Official Selection of 2016 New York Film Festival
RT: 90 Minutes

Publicity Contacts:

Falco Ink | U.S. Publicity | Office: 212-445-7100
Michelle DiMartino, MichelleDiMartino@FalcoInk.com
Monica Delamater, MonicaDelamater@FalcoInk.com

For Theatrical Bookings: Tom Hassell, tom@abramorama.com

SYNOPSIS

RESTLESS CREATURE: WENDY WHELAN offers an intimate portrait of prima ballerina Wendy Whelan as she prepares to leave New York City Ballet after a record-setting three decades with the company. One of the modern era's most acclaimed dancers, Whelan was a principal ballerina for NYCB and, over the course of her celebrated career, danced numerous ballets by George Balanchine and Jerome Robbins, as well as new works by more modern standout choreographers like Christopher Wheeldon and Alexei Ratmansky; many roles were made specifically for Whelan. As the film opens, Whelan is 46, battling a painful injury that has kept her from the ballet stage, and facing the prospect of her impending retirement from the company. What we see, as we journey with her, is a woman of tremendous strength, resilience and good humor. We watch Whelan brave the surgery that she hopes will enable her comeback to NYCB and we watch her begin to explore the world of contemporary dance, as she steps outside the traditionally patriarchal world of ballet to create *Restless Creature*, a collection of four contemporary vignettes forged in collaboration with four young choreographers.

Throughout Linda Saffire and Adam Schlesinger's riveting documentary, we watch Whelan grapple with questions of her own identity and worth. Historical footage shows her dancing as a very young girl in her hometown of Louisville, Kentucky, then as a teenager on her own in New York and, finally, as a rising ballerina with the company. "If I don't dance, I'd rather die—I've actually said that," says Whelan at one point in the film, as she talks about leaving the only environment she knows, and facing what comes next. Whelan's unflinching honesty, her tireless determination, and her winsome attitude—along with her breathtaking dancing—make *RESTLESS CREATURE: WENDY WHELAN* not just a fascinating portrait of an artist grappling with change but also a delight to watch.

WENDY WHELAN INTERVIEW: *RESTLESS CREATURE*

Your final time at the New York City Ballet was clearly emotional for you. What inspired you to participate in a documentary about it?

It wasn't an easy time. I really didn't know from day to day how it would unfold. And I had an injury. I was very emotional. I was a little unsure about doing the film at the beginning but I was like, "Well, we'll just try it, and if it doesn't feel right, we won't go on." So that gave the filmmakers a chance to start filming a bit. Then I saw some of the footage and I loved it. The trust built between us. And I started to realize that this isn't a portion of a ballerina's life that is talked about very often. Most ballerinas aren't so transparent about that part of the career and I thought that it was important. I looked at this moment in a ballerina's life as the last of the sacraments. She has to go through all of these different moments in her career, and this final moment is just as profound as all the others but the least clearly understood. I just thought, "It is very special, very beautiful, very sad. It's exciting, it's terrifying." And I thought, "What have I got to lose? It's real. It's life."

How did you build trust with the filmmakers?

Time together, experience together. Lots of texting and phone calls. Talking about some deep issues off camera with them and hearing their responses. You could see it in their eyes how they were taking in the story. I could just feel the compassion they had for the story and also I could see how they were inspired by the story and enamored with the world of dance, particularly ballet. I could feel their feelings when we were filming and I just knew they cared about it.

In the film, you're very open and really quite vulnerable. Was that challenging in front of the cameras?

After a while I didn't notice the cameras, which was kind of amazing because that was the fear: that they were going to be really close by and annoying (laughs). Somehow we got in to this rhythm and they sort of disappeared. There was a moment in the filming when I needed a break and I asked the filmmakers to step away and they did—reluctantly. It was after the surgery and about two weeks before I made my return to the stage. I was having a serious panic with my body and I just needed that space. They were incredibly sensitive to what I was going through and I'm incredibly grateful to them for that. The plan was that they would film the return so I knew when they would be back.

Do you think your sense of intense identification with your art is just the nature of the beast—something that all dancers face—or do you feel that your own connection to it was particularly strong?

I didn't have children; I didn't get married until later in life, I didn't take vacations. Dance is the main thing that I love. I dove into the skin of that career and I lived in that skin in a really deep way. I'm not going to say that I lived deeper in that world than anybody else and I can't speak for other dancers, but for myself I felt stitched in to the career. And I had to cut myself out of it. I don't know if other people lock themselves down like that. I definitely felt like I was pulling a skin off of myself to get out of it and it was painful in that way.

Like a snake.

Yeah, I really did feel like I was shedding a skin that was covering my whole being. And I'm out of it now and it feels great. Liberating and freeing. I wouldn't want to compare my experience of leaving the ballet company with anybody else's because it's a sacred moment in a dancer's life and it's a very personal moment and everybody deals with it in their own way. I don't know how people saw mine from the outside. But seeing it as a film may give them a different image of what actually went on.

What was it like to have a camera crew following you through so many meaningful moments and interactions?

A little bit odd. Living it from the inside and knowing that part of it was being documented from the outside was a little strange. Part of me is grateful that it's captured and part of me thinks, "This was so long ago, I was a different person." It's a little time capsule. I'm glad for it, but let's just say that it's not the normal way (laughs).

Do you have a favorite moment from the making of the film?

Yes, I do, and it's a moment that I don't have a recollection of, unlike all the other moments in the film. It's the moment from my surgery. I love watching the surgery. I love it. To see how caring and concerned and thoughtful and thorough—actually, thorough is the word—my surgeon was with me when I wasn't even coherent. I love that guy.

What are you working on next?

I just did a new project this summer with one of my collaborators, the choreographer Brian Brooks. It's called *Some of A Thousand Words* and we'll tour it next year with the string quartet Brooklyn Rider. I've also been at a residency at the Rockefeller Estate, performing a project I did last year, a dance/opera called *Hagoromo*. And I'm doing a third project at Fall for Dance in New York, performing a theatrical dance from a larger project called *Other Stories*. So, three incredibly different kinds of dances.

Have you done any sort of a dance that expresses your experience of leaving the ballet company?

I think each choreographer who worked with me on *Restless Creature* tried to embody a little bit of that idea in the work. Especially Kyle Abraham. He made a piece called “The Serpent and the Smoke” in which he had me transform and slowly unwind into this other creature. I think he was looking at transformation in an abstract way—I don’t think he was thinking about City Ballet—but he was trying to bring that idea into the work and I, knowing what I was going through, could put my real-life experiences into the piece. I like doing that, parlaying what I really feel into certain dance movements. And also the Brian Brooks piece. Both of those guys made pieces that I felt transformed from within. The Brian Brooks piece I’m still performing regularly, “First Fall.”

Now that some time has passed since you left the New York City Ballet, how does it all feel to you?

It feels like it was perfect. Absolutely perfect the way it went, the way it flowed, where it’s come to. I’m really glad because I didn’t know how I would feel going on two years later. But it was exactly the right moment to go and start this new chapter of myself.

I’m so happy for you that it wound up that way.

Thank you, me too (laughs). When you know there’s going to be an ending to the film and you’re in the middle of making the film, you just really pray that it’s a good ending. Going in to the surgery... I was told months afterwards by my physical therapists, “Wendy, we didn’t know if this was going to work or not. We had no idea.” I was positive the whole time: “Of course this is going to work.” But the real people who were knowledgeable about what I was going through were giving me a fifty-fifty chance of a good outcome. I didn’t know that until way late. I am really grateful that I ended up on the positive side of the odds.

ADAM SCHLESINGER AND LINDA SAFFIRE INTERVIEW: *RESTLESS CREATURE*

How did you decide on Wendy as the subject for a documentary?

ADAM: I was introduced to Wendy by our executive producer Diana DiMenna. Diana and I both had daughters at the School of American Ballet and we had been talking about working on a documentary together. Ultimately she introduced me to Wendy, and when Wendy and I talked, I could see that this was really a person in transition and she was starting to explore the world of contemporary dance. I thought that it could be very interesting to follow her at this moment in her life. So I called Linda.

LINDA: Adam called me and said, “I met a ballerina and she’s really amazing and there’s a possible documentary.” And I said, “Oh my God, Wendy Whelan?” And he said, “How did you know?” And I said, “I love her!” I was a fan and had been going to New York City Ballet for years. So I already knew how incredible she was.

ADAM: We thought, “Let’s start following her as she explores going in to this new world of contemporary dance.” We had a feeling that this was an interesting pivotal moment in her life where she was getting to a certain age and having to confront certain realities.

In RESTLESS CREATURE you tell the story of someone who is in many ways at the top of her game—but who is being forced into retirement. Did you know going in to it that that was part of the story you wanted to tell?

LINDA: We didn’t know what was going on with City Ballet. We just knew that there was this incredible artist who was making a change in her career and trying something different. She hadn’t been dancing much with City Ballet at that time. Her hip was already bothering her. Moving in to contemporary dance was allowing her to continue to dance because she couldn’t do ballet with the injury she had.

ADAM: As the story emerged, it became really important to us to tell it. Yes, Wendy is one of the great dancers of our time. But her’s is also a universal story about maybe not being able to do something that you’ve done your entire life. Most people, when they’re 46 years old, they’re just hitting their stride in life. She had to figure out, “What am I going to do next?” It’s a coming of age story.

LINDA: We all face that. No matter how hard you work, no matter how talented or dedicated you are, there’s always someone behind you, and there comes a point that you just have to let go-

Wendy is very frank in the film about her fear of losing her identity once she leaves City Ballet. Did you expect her to be so open with you?

ADAM: No. We hoped she would and our process is to get to know the subject and have them trust us. We did an interview with her the very first day we filmed her. But it takes time to develop the relationship. We didn’t know her at all and we didn’t know what to expect.

Wendy is also incredibly winsome—the antithesis of the icy and aloof ballerina. Did that surprise you?

LINDA: It was really extraordinary. Here’s the greatest ballerina of our time and it’s all about the art that she does. She doesn’t think of herself as being any better as a person than anybody else.

ADAM: She was completely contrary to what I imagined a prima ballerina to be. In the film, Peter Boal says it. He says, "You changed the way people behaved at City Ballet. You knew everybody on the stage crew, all the folks who worked backstage." She's salt of the earth. You had to think that there was going to be a bit of what we imagine from a prima ballerina, but there really wasn't. But when she's in the studio rehearsing or at physical therapy or in class, it's all about her craft.

LINDA: Her focus is amazing.

How did you go about winning her trust?

ADAM: We definitely had a pattern for the way we filmed. We'd film some activity—for example, rehearsal, a class, a physical therapy session—and then we'd say, "Let's talk awhile." Ninety-five percent of the time she would say, "Absolutely." And over time, we talked about more and more.

LINDA: Also, we didn't rush the film. We wanted her to get to know us. We filmed for almost a year and a half.

ADAM: We were with her in the hospital when she was having her surgery, we were with her after the surgery. You forge relationships with people.

The surgery we see in the film was a gamble to enable Wendy to continue at City Ballet for another season or two. What was it like to film that process, not knowing the outcome?

LINDA: We didn't know how severe the injury was. That's the thing about a ballerina and especially Wendy. She would never let you know that she was in pain. She would never let you know that she was injured. She was so stoic. She said, "I have to do a little surgery."

ADAM: Ballerinas are trained to make everything look so easy. They don't show their pain. They're incredibly strong. And that was sometimes a challenge for us. Because you want that part of the story but she's so freaking strong that she's not showing it. So the surgery was interesting because we knew it was a vulnerable time. We filmed the entire surgery and we knew that it would be a good time to talk with her.

How was it to work together as directors on this project?

ADAM: This is our third project together. We codirected a film together with Leon Gast (*Sporting Dreams*) and produced a film together before that (*Smash His Camera*) and we've known each other for a really long time. We have a great partnership. One of the things that's important to us is we're very comfortable with each other. We communicate incredibly well. When we work together, we never step on each other.

LINDA: It's almost like a dance.

ADAM: And we bring different perspectives.

LINDA: And we respect each other. And it's not one person who makes a film. It's a team.

ADAM: I definitely want to mention our team because we had extraordinary people working on this project. We had an amazing executive producer Diana DiMenna. Both Don Lenzer, our cinematographer, and our editor Bob Eisenhardt are masters and are also really nice, which is important to us.

What do you think each one of your brings?

ADAM: When it comes to directing we are completely equal on the creative side.

LINDA: We feed off of each other really well and love sharing ideas with one another and that's part of our process.

ADAM: On the producing side we divide and conquer.

What was the most interesting thing you each discovered over the course of making RESTLESS CREATURE?

LINDA: Wendy the person. She really is loved by everybody. She truly is a kid from Louisville, Kentucky who just happens to be one of the greatest dancers of our time. It was also fascinating to witness and document how a ballerina at her level works and contributes to new works. Oh, and her body... to be so close to her and to watch her work you do see what amazing athletes ballerinas are.

ADAM: I think of Dr. Philippon's line, "Ballerinas are God's greatest athletes." I'm a big sports fan and I was amazed by the intensity and commitment and the sacrifices that these dancers make, both on the contemporary and ballet side equally. I was also amazed by how dedicated and regimented they are. It's seven days a week, 365 days a year. They go to class in the morning, rehearse in the afternoon and perform at night. And they repeat it day in and day out. Their toughness is really incredible.

Do you each have a favorite moment from the film?

LINDA: Being in the room with Wendy and the choreographers and watching them create new works was amazing.

ADAM: Wendy let us film her in her dressing room in the moments just before and just after her return performance at City Ballet. This was the performance of "Bitter Earth" that she gave following the surgery. The fact that she let us—and by extension the viewers—share those moments with her really adds something wonderful and powerful to the film for me.

WENDY WHELAN BIOGRAPHY

Wendy Whelan was born and raised in Louisville, Kentucky. She began taking ballet lessons at the age of three. At age 9, she began intensive training at the Louisville Ballet Academy. In 1981, she auditioned for the School of American Ballet and was accepted to the summer program. A year later, she moved to New York to continue her studies there as a full-time student. In 1984, she was named an apprentice with New York City Ballet and in 1986, she joined the corps de ballet.

Wendy went on to spend 30 years at New York City Ballet, 23 of those years as principal dancer. She has danced virtually every major Balanchine role, and worked closely with Jerome Robbins on many of his ballets. She originated leading roles in works by such notable choreographers as William Forsythe, Twyla Tharp, Alexei Ratmansky, Christopher Wheeldon, Jorma Elo, and Wayne McGregor. In 2007, Wendy was nominated for both an Olivier Award and a Critics Circle Award for her performances in London, of Christopher Wheeldon's work.

Wendy has been a guest artist with The Royal Ballet and the Kirov Ballet and has performed on nearly every major stage across the globe. She received the Dance Magazine Award in 2007, and in 2009 was given a Doctorate of Arts, honoris causa, from Bellarmine University. In 2011, she received both The Jerome Robbins Award and a Bessie Award for her Sustained Achievement in Performance.

On October 18, 2014, Wendy took the stage for her final performance with New York City Ballet. Immediately following her retirement as a dancer from City Ballet, she joined the faculty of New York City's Ballet Academy East and was appointed Artistic Associate at New York City Center.

In 2013, Wendy premiered her inaugural independent project, "Restless Creature", co-produced by The Joyce Theater, at Jacob's Pillow Dance Festival. The project went on to tour London and the U.S through May of 2015. Following Restless Creature, she premiered two more independent projects, Whelan/Watson Other Stories, at London's Royal Opera House and Hagoromo at BAM's Next Wave Festival. After the success and momentum of these projects, she is currently developing "Some of a Thousand Words", with choreographer Brian Brooks and the string quartet Brooklyn Rider. Wendy is excited to premiere this with The Joyce Theater at Arts & Ideas Festival and looks forward to touring the work in Spring 2017.

CREW BIOGRAPHIES

LINDA SAFFIRE, Producer/Director

Linda Saffire has worked on numerous award-winning film and television productions. Among her feature documentary and film credits are *A Conversation with Gregory Peck*, a collaboration with Barbara Kopple & Cecilia Peck; *Wild Man Blues*, a feature length film on Woody Allen and his New Orleans Jazz Band; *My Generation*, a non-fiction feature film that examines the Woodstock legacy; *Married In America*, a multi-year, multi program documentary by British director Michael Apter following the lives of nine couples across the country, all married in the year 2001; and *Smash His Camera*, a collaboration with Adam Schlesinger and Academy Award-winning director, Leon Gast (*When We Were Kings*). *Smash His Camera* won Best Director at the 2010 Sundance Film Festival and was nominated for Best Documentary by the 2011 Producers Guild Awards and the 2011 News & Television Emmys. Recently she produced and co-directed with Leon Gast and Adam Schlesinger *Sporting Dreams*, a documentary film for Al Jazeera America examining youth sports in America. Saffire has also produced several specials for television, which include for the Disney Channel: *Confident for Life*, a special for kids about body image and self-esteem; *Learning for Life*, a special about kids who learn differently; and *Friends for Life*, a special which inspires compassion for children living with the AIDS virus. Her feature length and series specials include: *Once Upon A Time in the Hamptons*, a documentary series for ABC primetime; *Muhammad Ali: The Whole Story*, a six hour series on the life of Muhammad Ali; *Fallen Champ: The Untold Story of Mike Tyson*, which was awarded the Best Special Award by the Television Critics Association, the Alfred I. DuPont-Columbia University Award; and for Lifetime Television, *Defending Our Daughters*, a non-fiction film about women's human rights which was honored with the Voices of Courage Award by the Women's Refugee Committee; LinkTV's *Chat the Planet*, a provocative series that bridges geographical, political and cultural barriers by digitally linking young people from around the world to share their perspectives on critical issues, and experience the pulse of global youth culture; *Artstar*, a six-part documentary series that follows recent MFA graduates as they make the transition from students at The School of The Art Institute of Chicago to artists living in New York City; and WGBH's *From The Top: From Carnegie Hall*, which received the 2009 Emmy Award for Outstanding Children's Series.

In addition to her non-fiction work Saffire has also worked in dramatic series television: for HBO, the pilot and the first season of *Sex and The City*; Disney Channel's *The Speed of Life*, CBS Television's *Central Park West*; Nickelodeon's *The Adventures of Pete and Pete*; and Jim Henson Productions' *CityKids*. In addition, Saffire produced BBC America's *V Graham Norton*; ABC's *Fiftieth Anniversary Special*; the FUSE Television series *The Ultimate Fuse Gig*; The Sundance Channel's *Al Franken Show*; Comedy Central's *Stand-Up Nation With Greg Giraldo* and Fox's *25th Anniversary Special*. Saffire also creates films for *The Emmys*, *The Oscars' Red Carpet Pre-show*, *The Comedy Awards*, *Eddie Murphy: One Night Only* and most recently ITVS's *Independent Lens* and for the Science Channel, and the *2014 Breakthrough Prizes*. She is an adjunct professor at Columbia University's Film Division of the School of the Arts.

ADAM SCHLESINGER, Producer/Director

Based in New York City, Adam Schlesinger is an Emmy-nominated independent film producer of award-winning films. Schlesinger produced *Ai Weiwei: Never Sorry*, a documentary on the Chinese artist and social activist Ai Weiwei. The film had its premiere in the documentary competition at the 2012 Sundance Film Festival where it won a special Jury Prize. Released theatrically by IFC/ Sundance Selects in 2012 it made the Academy Award short list for best documentary, it was nominated for a Golden Eye Award and was the winner of the prestigious DuPont- Columbia Award. Schlesinger produced the documentary *Smash His Camera*, which premiered at the Sundance Film Festival in 2010 winning the Best Director Award. For his work on *Smash His Camera* Schlesinger was nominated for a 2011 Emmy Award for Outstanding Arts and Cultural Programming as well as by the Producers Guild of America for outstanding producer. Schlesinger was a producer of *Page One- Inside The New York Times*, which was nominated for a 2012 Emmy Award for Best Informational Programming, Long Form. He was an executive producer of *God Grew Tired of Us*, a documentary film that won both the Audience Award and Grand Jury Prize at the 2006 Sundance Film Festival. It was released theatrically in 2007 by Newmarket Films and National Geographic. Prior to being an independent producer, Schlesinger was an executive at Jean Doumanian Productions, where he worked on a variety of films and theater projects including several Woody Allen films. Most recently, he was an executive producer of the documentary *Mateo*, and he co-directed and produced with Leon Gast and Linda Saffire *Sporting Dreams*, a documentary film for Al Jazeera America examining youth sports in America.

DIANA DIMENNA, Executive Producer

Diana DiMenna is a New York-based producer of theater and film, and a co-director of the DiMenna Foundation, a philanthropic fund that supports the arts, education and the needs of children. *Restless Creature: Wendy Whelan* is her first documentary film with Adam Schlesinger and Linda Saffire's Got the Shot Films production company; the partnership has two additional projects in development. As a Broadway producer, Ms. DiMenna's credits include *Waitress*, *Bright Star*, *Tuck Everlasting* and the upcoming *Natasha, Pierre and the Great Comet of 1812*, starring Josh Groban. DiMenna, along with her husband, Joe, is a long-time supporter of New York City cultural institutions, including the Baryshnikov Arts Center, Central Park Conservancy, Harlem Children's Zone, Robin Hood Foundation, Ronald McDonald House and Jazz at Lincoln Center. They are the founders of the DiMenna Children's History Museum at the New York Historical Society and the DiMenna Center for Classical Music, home of Orchestra of St. Luke's.

DON LENZER, Cinematographer

Don Lenzer is a documentary director/cinematographer whose camera or director of photography credits can be found on five Academy Award-winning feature documentaries including *Woodstock* (1971), *He Makes Me Feel Like Dancing* (1983), *Maya Lin: A Strong Clear Vision* (1995) and *Into The Arms Of Strangers* (2000). His camera work has been featured on numerous documentaries for public television, most notably *Georgia O'Keeffe: A Portrait* (1975), *Vladimir Horowitz: The Last Romantic* (1987), *James Baldwin: The Price of The Ticket* (1989), *Dancing for Mr. B: Six American Ballerinas* (1989), the National Geographic Special, *Lost Kingdoms of the Maya* (1993), *Suzanne Farrell: Elusive Muse*, and the PBS Series, *Craft In America* (2007). Among the documentaries he worked on as DP or cameraman are Leon Gast and Jerry Garcia's *The Grateful Dead Movie* (1975), George Nierenberg's *Say Amen, Somebody* (1981), Mark Harris' Academy Award-winning *The Long Way Home* (1997), Leon Gast's *Smash His Camera* (2009), Susan Froemke's *The Audition* (2009) and Susan Froemke's *Wagner's Dream* (2012). His directing credits include the 1969 Public Broadcast Lab feature length documentary, *Fathers and Sons*, the 1970 short film, *A Wonderful Construction*, that featured images of the then soon to be completed World Trade Center. He co-directed and shot the Emmy Award winning Great Performances documentary, *Itzhak Perlman: In The Fiddler's House* (1995).

BOB EISENHARDT, Editor

Bob Eisenhardt is a three-time Emmy Award winner and Oscar nominee with over sixty films to his credit. Recent films he's edited include HBO's *Everything Is Copy: Nora Ephron, Scripted And Unscripted*, shown at the 2015 New York Film Festival and nominated for a Primetime Emmy for Outstanding Documentary. *Meru* won the Audience Award at the 2015 Sundance Film Festival, the Cinema Eye Audience award and was the opening night selection at the Full Frame Film Festival. Other recent films include *Wagner's Dream*, which received an Emmy nomination for editing, *Valentino: The Last Emperor*, *Dixie Chicks: Shut Up & Sing*, and *Living Emergency: Stories Of Doctors Without Borders*.

ABOUT THE DISTRIBUTION PARTNER

Abramorama is the preeminent theatrical distributor of music films in the US today and recognized for the consistent high quality of its work on award winning feature films. An innovator in the focused, personalized form of film distribution and event cinema, Abramorama provides invaluable alternatives to filmmakers and content owners. An industry leader in marketing and promotion, Abramorama continues to trail-blaze exciting new pathways for filmmakers to find their audience.

Over the course of more than a decade, Abramorama has successfully distributed and marketed hundreds of films, including Ron Howard's GRAMMY Award-winning *The Beatles: Eight Days A Week-The Touring Years*; Tomer Heymann's *Mr. Gaga*; Dawn Porter's *Trapped*; Kim A. Snyder's *Newtown*; Charles Ferguson's *Time To Choose*; Asif Kapadia's *Senna*; Neil Young's *Greendale*; Cameron Crowe's *Pearl Jam Twenty*; Sacha

Gervasi's *Anvil! The Story Of Anvil*; Banksy's Academy Award®-nominated, *Exit Through The Gift Shop*, the surprise indie hit *Awake: The Life of Yogananda*, Laurie Anderson's astonishing New York Times critics' pick, *Heart of a Dog*, Showtime's *Listen To Me Marlon* (National Board of Review Winner) and Draft House Releasing's *The Look of Silence* (2016 Documentary Academy Award®-Nominee and 2015 IDA Best Documentary Winner). For more information visit www.abramorama.com

CREDITS

Abramorama presents a

Got The Shot Films Production

"Restless Creature: Wendy Whalen"

directed by

ADAM SCHLESINGER
LINDA SAFFIRE

produced by

ADAM SCHLESINGER
LINDA SAFFIRE

executive producer

DIANA DIMENNA

edited by

BOB EISENHARDT, A.C.E.

director of photography

DON LENZER

original music composed by

PHILIP SHEPPARD

sound recordists

MARK MALOOF
MIKE LARINI
TAMMY DOUGLAS
MARK ROY

additional cinematographers

RONAN KILLEEN
SAM HENRIQUES
KYLE KIBBE
JOHN INWOOD
ANTONIO ROSSI
GRAHAM DAY

additional sound recordists

PHIL SHIPMAN
ABE DOLINGER
PASQUALE LEONARDO
MIKE RUDNICK
ANNE POPE
ANDY BOAG

assistant editor

JACLYN LEE

additional assistant editors

Rob Hatch-Miller
Lindsay Ellis

colorist

JANE TOLMACHYOV
DuArt Media Services

**re-recording mixer &
sound supervisor**

KEN HAHN
Sync Sound

title design & effects

ADA WHITNEY
Beehive

dialogue & sound effects editor

DEDRICK SARZABA
Sync Sound

dialogue editor & ADR mixer

JAY FISHER
Sync Sound

post-production facility

DENNIS DEJESUS
DuArt Media Services

production assistants

TARA BASSETT
MADELINE CARVER
MICHAEL DRESSLER
KAREEM KABLOUTI
SARA LAMPERT
GAL LITVAK
TULI LITVAK
MATEO MORENO de ALBORAN
NORA PATWELL
THOMAS NASH TETTERTON
AVA WEINER

legal services

STEVEN C. SCHECHTER, ESQ.

transcriber

MICHELLE RICKERT

additional research

HANNAH ROTHFIELD

insurance

D.R. REIFF AND ASSOCIATES

best girls

CLAIRE DIMENNA
TESS DIMENNA
CHLOË SAFFIRE-KLEIN
ANNABELLE SCHLESINGER
SOPHIA SCHLESINGER

best boy

JULIAN SCHLESINGER

photographs courtesy of

PAUL KOLNIK
KYLE FROMAN
STEVEN CARAS
TIMOTHY SACCENTI

archival material courtesy of

NEW YORK CITY BALLET
VAIL INTERNATIONAL DANCE FESTIVAL
JACOB'S PILLOW DANCE FESTIVAL
CHARLIE ROSE
NEW REGENCY PRODUCTIONS
THIRTEEN PRODUCTIONS, LLC
WNET
ON POINT WITH TOM ASHBROOK
VIRGINIA BROOKS
GWENDOLEN CATES
THE WHELAN FAMILY

appearing

(in alphabetical order)

KIM ABEL
KYLE ABRAHAM
ILTER IBRAHIMOF
JARED ANGLE
TYLER ANGLE
LISA ASHE
ADAM BARRETT
JOSH BEAMISH
PETER BOAL
BRIAN BROOKS
LIKOLANI BROWN
SIOBHAN BURNS
ZACHARY CATAZARRO
ALEJANDRO CERRUDO
EMILY COATES
ADRIAN DANCHIG-WARING
ALBERT EVANS
ROBBIE FAIRCHILD
JAMES GALLEGRO
GONZALO GARCIA
EMILIE GERRITY
JOSEPH GORDON
CRAIG HALL

SHARON HERSHFIELD HOCKSTEIN

STERLING HYLTIEN

GIA KOURLAS

MARIA KOWROSKI

ASHLEY LARACEY

JOE LEVASSEUR

MEAGAN MANN

JANELLE MANZI

PETER MARTINS

SARA MEARNES

DAVID MICHALEK

MARIKA MOLNAR

GWYNETH MULLER

PHILIP NEAL

COURTNEY OZAKI MOCH

TILER PECK

WENDY PERRON

AMAR RAMAZAR

ALEXEI RATMANSKY

TESS REICHLIN

MICHELLE RODRIGUEZ

DAVISON SCANDRETT

MARIA SCHERER

GRETCHEN SMITH

JOCK SOTO

ABI STAFFORD

RISA STEINBERG

SEAN SUOZZI

DARREN WALKER

DAMIEN WOETZEL

CHRISTOPHER WHEELDON

KAY WHELAN

KAREN YOUNG

DR. MARC PHILIPPON

DR. SRINO BHARAM

LYNN GOLDBERG

EDWARD WATSON

special thanks

SHANI ANKORI

ANNA BARNES

VIRGINIA BROOKS

GWENDOLEN CATES

LINDA CHASE

SAMANTHA COVEN

JOE DIMENNA
JULIA DUBNO
LYNN GOLDBERG
ZVI GOTHEINER
BONNIE EISENHARDT
EMIL J. KANG
BOB KLEIN
BROOKS PARSONS
GEORGIANE PICKETT
KATHARINA PLUMB
KINA POON
NATASHA SCHLESINGER
NEL SHELBY
EMILIE SPIEGEL
SCOTT TOWNSEND
SIÂN A. TRAVIS
BETTINA VOLZ
DARREN WALKER
HEATHER WATTS
RYAN WERNER
DAMIEN WOETZEL
THE JUILLIARD SCHOOL
GIBNEY DANCE CENTER
BALLET ACADEMY EAST
BARYSHNIKOV ARTS CENTER
SARATOGA PERFORMING ARTS CENTER
THE STEADMAN CLINIC
MANHATTAN PHYSIO GROUP
WESTSIDE DANCE PHYSICAL THERAPY
BALLET ACADEMY EAST
THE JUILLIARD SCHOOL
NEW YORK CITY BALLET
BARYSHNIKOV ARTS CENTER
MANHATTAN MOVEMENT & ARTS CENTER (MMAC)
GIBNEY DANCE CENTER
JACOB'S PILLOW
VAIL INTERNATIONAL DANCE FESTIVAL
YALE UNIVERSITY
CAROLINA PERFORMING ARTS
GELSEY KIRKLAND BALLET
FORD FOUNDATION
INDIE FOOD AND WINE
MAREA RESTAURANT
BAR BOULUD

choreography

Glass Pieces

Choreography by Jerome Robbins

© The Robbins Rights Trust

Footage provided courtesy of

"The Robbins Rights Trust"

Liturg

Choreography by Christopher Wheeldon

© Christopher Wheeldon

Footage provided courtesy of

Christopher Wheeldon

The Nutcracker

Choreography by George Balanchine

© The George Balanchine Trust

Footage provided courtesy of

"The George Balanchine Trust"

La Sonnambula

Choreography by George Balanchine

© The George Balanchine Trust

Footage provided courtesy of

"The George Balanchine Trust"

Symphony in Three Movements

Choreography by George Balanchine

© The George Balanchine Trust

Footage provided courtesy of

"The George Balanchine Trust"

Agon

Choreography by George Balanchine

© The George Balanchine Trust

Footage provided courtesy of

"The George Balanchine Trust"

The Cage

Choreography by Jerome Robbins

© The Robbins Rights Trust

Footage provided courtesy of

"The Robbins Rights Trust"

Les Carillons

Choreography by Christopher Wheeldon
© Christopher Wheeldon
Footage provided courtesy of
Christopher Wheeldon

Herman Schmerman

Choreography by William Forsythe
© William Forsythe
Footage provided courtesy of
William Forsythe

Concerto DSCH

Choreography by Alexei Ratmansky
© Alexei Ratmansky
Footage provided courtesy of
Alexei Ratmansky

Dances at a Gathering

Choreography by Jerome Robbins
© The Robbins Rights Trust
Footage provided courtesy of
"The Robbins Rights Trust"

After the Rain

Choreography by Christopher Wheeldon
© Christopher Wheeldon
Footage provided courtesy of
Christopher Wheeldon

Polyphonia

Choreography by Christopher Wheeldon
© Christopher Wheeldon
Footage provided courtesy of
Christopher Wheeldon

Ego et Tu

Choreography by Alejandro Cerrudo
© Alejandro Cerrudo

The Serpent and the Smoke

Choreography by Kyle Abraham

© Kyle Abraham

Waltz Epoca

Choreography by Josh Beamish

© Josh Beamish

First Fall

Choreography by Brian Brooks

© Brian Brooks

--

This Bitter Earth

Choreography by Christopher Wheeldon

© Christopher Wheeldon

Footage provided courtesy of
Christopher Wheeldon

Pictures at an Exhibition

Choreography by Alexei Ratmansky

© Alexei Ratmansky

By 2 With & From

Choreography by Christopher Wheeldon & Alexei Ratmansky

© Christopher Wheeldon & © Alexei Ratmansky

English Session Orchestra

Orchestral Leader: DAVID JURITZ

Orchestral Contractor: DOM KELLY

Assistant Coordinator: JOJO ARVANITIS

Abbey Road Studios

Orchestra recorded by: ANDREW DUDMAN

Producer: GORDON DAVIDSON

Engineer: STEFANO CIVETTA

Solo Cello: PHILIP SHEPPARD

WITH THANKS TO ABBEY ROAD STUDIOS

music

"This Bitter Earth"

Performed by: Dinah Washington

Writers: Clyde Otis

Publisher: Third Side US Publishing (BMI) o/b/o The Clyde Otis Music Group Inc.

"On the Nature of Daylight"

Composed by: Max Richter
Published by: Music Sales Group (ASCAP)
o/b/o Mute Song Ltd (PRS)

"Spring 0"

Composed by: Max Richter
Published by: Music Sales Group (ASCAP)
o/b/o Mute Song Ltd (PRS)
Performed by: NYC Ballet Orchestra

"Spring 1"

Composed by: Max Richter
Published by: Music Sales Group (ASCAP)
o/b/o Mute Song Ltd (PRS)
Performed by: NYC Ballet Orchestra

"Summer 2"

Composed by: Max Richter
Published by: Music Sales Group (ASCAP)
o/b/o Mute Song Ltd (PRS)
Performed by: NYC Ballet Orchestra

"Autumn 3"

Composed by: Max Richter
Published by: Music Sales Group (ASCAP)
o/b/o Mute Song Ltd (PRS)
Performed by: NYC Ballet Orchestra

"Winter 2"

Composed by: Max Richter
Published by: Music Sales Group (ASCAP)
o/b/o Mute Song Ltd (PRS)
Performed by: NYC Ballet Orchestra

"The Nutcracker Op.71a - Danse Arabe"

Composed by: Pyotr Illych Tchaikovsky
Published by: Bruton APM (ASCAP)

Façades by Philip Glass

© 1981 Dunvagen Music Publishers, Inc.
Used by permission.

**The Dancers and Stage Managers appear in this film
through the courtesy of
The American Guild of Musical Artists, AFL-CIO.**

**distribution advisory services
CINETIC**

**in memory of
ALBERT EVANS**

WW Dance, LLC © 2016

www.restlesscreaturefilm.com