

An American in Paris

A New Musical

THE
CRITICS
HAVE
SPOKEN.

“A BRILLIANT TRIUMPH!

A bold, breathtaking love letter to the great American musical. By the time this show lands on Broadway in April, it should be ready to run and run.

This is emphatically not a stage version of the much-loved 1951 film but a thorough-going rethinking. Writer **Craig Lucas** has added some extra sustenance in the shape of a backstory that explains the relationships of its protagonists and additional songs that fit seamlessly into a reworked plot, greatly helped by the fluency of **Bob Crowley**'s virtuosic designs, which bowl around Paris, creating everything from boats on the Seine to the interior of the Galeries Lafayette.

In routines such as 'I've Got Rhythm' (which starts as a funeral dirge and becomes a life-enhancing whirl of movement) and 'I'll Build a Stairway to Paradise' (as grand and splashy as a Busby Berkeley extravaganza), choreographer **Christopher Wheeldon** writes a love letter to the great American musical itself. But he is true to his roots as well. For all the showbiz pizzazz he brings to the dance numbers, they have a balletic grace and emotion that is entirely his. His decision to turn the famous 17-minute ballet into an abstract piece pays off; in its jazzy rapture, the duet of acknowledged love for Jerry and Lise is heartfelt and moving.

Robert Fairchild is a revelation, commanding the stage with charisma and panache worthy of Kelly himself. Together with **Leanne Cope**, they dance up a dream. And in an excellent company, **Jill Paice** and **Veanne Cox** lend delicious comic support.”

—Sarah Crompton, *The Telegraph*

“★★★★★! I WOULD BEG, BORROW OR STEAL TO SEE IT ALL AGAIN.

This is a complete rewrite of the classic film, with an altogether more satisfactory structure. **Craig Lucas**'s wisecracking book fills out characters, changes names and shifts the story to the Liberation. Director **Christopher Wheeldon**'s inspiration bubbles along in similar vein all evening. **Bob Crowley** deserves a gong for his striking sets and costumes—the Galeries Lafayette scene alone shows how to conjure up atmosphere with the minimum of props—and the fluid scene changes, against fetching video backdrops, keep the action flowing.

The romantic leads, **Robert Fairchild** and **Leanne Cope**, have classical dance backgrounds and have trained hard to magnificently pull off the triple threat of singing, dancing and acting. Seasoned Broadway pros deliver supremely confident performances, notably **Max von Essen**'s touching Henri, the best voice on offer, and **Brandon Uranowitz** as the endearing, self-deprecating Adam. **Jill Paice** is perfect as the poor little rich girl who tames her libido with arts patronage and **Veanne Cox** brings the house down.

A SAVVY COCKTAIL OF FRENCH CHIC AND BROADWAY PIZZAZZ, An American In Paris certainly deserves to become a repertoire standard.”

—Francis Carlin, *The Financial Times*

“A reimagined dance-theatre hybrid of one of Hollywood's most-beloved films! Be it breezy or tender, lush or hard-hitting, in your face or introspective, **Christopher Wheeldon**'s choreography brings the plot, the characters and the passions to exuberant life. **Bob Crowley**'s magnificent designs are beautifully enhanced by **Natasha Katz**'s lighting.

Robert Fairchild has an all-American charm and an easy-going nature. He dances with a dreamy, silken and very exciting energy with **Leanne Cope**, who delivers a heartfelt performance.”

—Debra Craine, *The Times of London*

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“A TRUE MARVEL,
a masterpiece that will move you the way one feels when encountering grace and perfection. Could your night be any more perfect?”

Modern, innovative and original while staying faithful to the genre’s tradition, this production achieves it all at the same time. Surprising projections on screens and mobile panels create a virtual set, which transport us from one scene to another. All this would only be an astonishing approach if it weren’t for the original choreography, which mixes grace and energy, minimalism and colorful exuberance—as precise as fireworks!

The characters have gained a new density under the shadows of the Nazi regime. In addition to their excellent dancing skills, principal dancers **Robert Fairchild** and **Leanne Cope** turn out to be wonderful singers.

Is that all? Not quite, the music is left. Two words, **George Gershwin**. Is it really necessary to say more? The greatest composer of his time, the Mozart of the 20th century. **To summarize: An American in Paris is a complete success.**”

—*Paris Match*

“A TRUE CELEBRATION!
With twirling and sensibility that makes hearts beat and gives fidgety feet, **AN AMERICAN IN PARIS** singularly refreshes the musical genre. It’s meant to conquer Broadway—and the entire world!

Christopher Wheeldon’s inspiration comes from Hollywood films, the times where everything could be turned into dancing, with fluidity and enchanted grace, from encounters to great escapes, from bohemia to cabaret. Living is dancing, and for the viewer, it’s getting to the country of dreams, with eyes wide-opened. Sumptuously led by the delightful hit Gershwin songs, the choreography is jazz all along the way, with a pinch of Charleston and pointes, and the gorgeous **Leanne Cope** and dazzling **Robert Fairchild**.

The sets follow the movement, playing the spiritual card. **Bob Crowley** mischievously cultivates the life of the City of Lights. He captures, slides, suggests with no ambiguities, without ever imposing or partitioning.”

—*Ariane Bavelier, Le Figaro*

“A TRUE MIRACLE!
This spectacular adaptation almost makes us forget the film classic while enticing the desire to watch it again. It’s a hell of a pleasure. Like walking on cloud nine!

A luxurious and exhilarating production. All the artistic genres slide one after the other: realistic, impressionistic, abstract and in between in this parade of extravagant scenes set to the Gershwin music, which warms you up in no time.

Bravo to **Robert Fairchild**, who right away seals the deal with his jumps. With a glamorous passion that carries us away, he is above all else a dancer-singer-actor of a high-flying level; three rather rare gifts that he seems to distribute with no second thought. His performance is in the best American tradition, a vivid enjoyment that virtuosity entails when turned into an intimate language.”

—*Rosita Boisseau, Le Monde*