

**The Anatomy of an Artist Series with Lynne Bernfield  
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**5-20-19 Part 1** Dancer, Choreographer, Ballet Master, Scenic and Costume Designer, Producer, Director, educator, author and Artistic Director of the most prestigious Ballet Companies in the world **Robert de Warren**, is one of the legendary, illustrious, celebrated and influential members of the international ballet community. In Part 1 of my interview this erudite, entertaining, gifted man describes his early life; his birth in Uruguay, his childhood in Montevideo, meeting his beloved Jacqueline, his career in banking and the serendipitous way he discovered, at age 16, that he was meant to be a ballet dancer.

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**5-27-19 In the 2<sup>nd</sup> part** of my interview **Robert de Warren** talks about his studies with The Royal Ballet School, his early work with the Royal Opera Company, his first choreography with the Royal Ballet Choreographic workshop, his time with the Stuttgart, Frankfurt and Berlin Companies where he was finally able to dance principle roles. He talks about his first meeting with Rudolph Nureyev who would become his dear friend and sponsor, the injury to the sesamoid bones in his feet which threatened to end his career and his life, and how, at the Shahs' request, he took over the National Ballet of Iran, later becoming Founder of Iran's National Folklore Organization, where he documented and recorded previously unseen tribal ceremonies. It ends with his description of the both glorious and disastrous tour of America that he made with the troupe and his painful discovery of what would soon happen in Iran.

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**6-3-19 Part 3** of my interview with Ballet Master **Robert de Warren** begins with a description of the frightening climax to his tour with Iran's National Folklore Organization to celebrate America's Bicentennial and his departure from Iran as that country descended into chaos. It goes on to describe his seven year tenure with La Scala in Milan which Rudolph Nureyev chose him to lead: a star studded period during which Robert choreographed and designed ballets for the world's most prestigious dancers and for which Princess Margaret was the Ballet's patron. It concludes with a description of the ironic way Robert began his 13 years leading the Sarasota Ballet Company.