

NEW YORK CITY CENTER
EDUCATION



OCTOBER 2020

BEHIND THE CURTAIN:
FALL FOR DANCE

Your personal guide to the Festival.

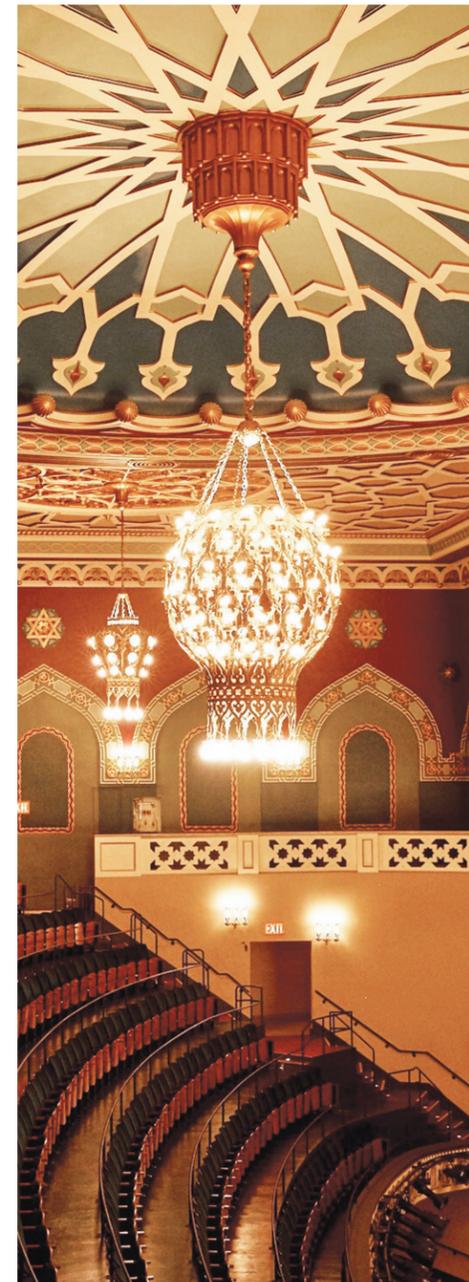
Art by Ben Wiseman



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A NOTE FROM STANFORD MAKISHI, VICE PRESIDENT OF PROGRAMMING



While we cannot gather at City Center this October for our 17th annual Fall for Dance Festival, we remain committed to the tradition of performances live on our stage. And though the theater will not be packed with audience members, we are proud to present the Festival directly from our home to yours. While many things may be different, the Festival will be what it has always been: a celebration of dance and an elevation of some of today's greatest artists.

With this year's Festival, it is City Center's hope to offer some semblance of normalcy within the performing arts landscape. Though digital, the Festival still takes place at the time of year when New Yorkers have come to expect performing arts seasons to begin anew and we typically return to theaters for another year of exciting programming. This year's Festival exclusively features artists from our great city, many of whom had their New York seasons cancelled due to the pandemic. We have deep and longstanding histories with many of the individuals and companies in this year's Festival, and we are especially proud to honor those relationships this year.

Many of the works in the 2020 Festival form a response to the issues present in our nation and around the world, while others punctuate the programs with simple moments of joy. Together, these pieces make the Festival a kind of snapshot of this moment in time.

This year's digital format allows us the unique opportunity to share the Festival with audiences far beyond New York City. Whether Fall for Dance is an old favorite or a new discovery, we welcome you to City Center.

Stanford

—Stanford Makishi,
Vice President of Programming

MEET THE DANCERS



ASHLEY BOUDIER was born in Carlisle, Pennsylvania, and began her ballet training at the age of six at the Central Pennsylvania Youth Ballet with Marcia Dale Weary. After attending the School of American Ballet (SAB) for one summer session and the 1999–2000 school year, Boudier joined New York City Ballet (NYCB). She was promoted to principal dancer in 2005 and has remained with the company ever since. Boudier has danced in ballet galas around the world and guest starred in companies including the Paris Opera Ballet, Rome Opera Ballet, Bayerisches Staatsballett, and the Mariinsky Ballet. She has been awarded the Mae L. Wien Award for Outstanding Promise at SAB as a student. As a professional, her awards include the Janice Levin Honoree from NYCB, the Miss Expressivity for 2011 and the Miss Virtuosity for 2013 from the Dance Open Gala, the 2019 Benois de la Danse, and the Award for Artistic Excellence from the Borough of Manhattan Community College for her work in promoting gender equality in the ballet world. As the founder and artistic director of the arts collaborative Ashley Boudier Project, Boudier works to promote gender equality, and diversity and inclusion in creative leadership roles within the dance world. Her previous choreographic work has been presented at the SAB Choreographic Workshop, NYCB, Peter Norton Symphony Space, Bryant Park Presents, and The Joyce Theater.



SHELBY COLONA grew up in Houston, Texas where she graduated from the High School for the Performing and Visual Arts with honors in dance. After graduating, she attended The Ailey School's Certificate Program from 2011 to 2013. In addition to her education, Colona has performed works by Robert Battle, Billy Bell, Graciela Daniele, Annabelle Lopez Ochoa, Benoit-Swan Pouffer, and Gustavo Ramírez Sansano, among others and has performed with companies such as Alvin Ailey American Dance Theater at City Center, Lunge Dance Collective, and BHdos prior to joining Ballet Hispánico. This is Colona's sixth season with Ballet Hispánico.



ADRIAN DANCHIG-WARING is a principal dancer with NYCB where he's collaborated with many of today's renowned choreographers and performed an active repertoire of masterworks by George Balanchine and Jerome Robbins. He has originated featured roles in works by Kim Brandstrup, Eliot Feld, Wayne McGregor, Benjamin Millepied, Annabelle Lopez Ochoa, Justin Peck,

Angelin Preljocaj, Alexei Ratmansky, and Liam Scarlett, among others. Danchig-Waring has received international recognition for performing on major stages throughout the Americas, Europe, and China. He was a founding member of Christopher Wheeldon's company Morphoses, with which he toured from 2005–2008. He is the director of the New York Choreographic Institute: an incubator for the development of new work in the field of classical and contemporary ballet. The Institute, in partnership with New York University Tisch School of the Arts and The Juilliard School, is committed to cultivating the next generation of diverse choreographic voices of the 21st century. Since 2014, Danchig-Waring has worked with NYCB's Education department and The Weinberg Family Cerebral Palsy Center to develop and disseminate a methodology of movement workshops for children and young adults with CP. Danchig-Waring is a director of the Board of the George Balanchine Foundation. He was a 2017–2018 research fellow at the New York Public Library for the Performing Arts, Jerome Robbins Dance Division and is currently a Young Leaders Fellow with the National Committee on United States–China Relations.



NATASHA M. DIAMOND-WALKER is from Los Angeles. She joined the Martha Graham Dance

MEET THE DANCERS (CONTINUED)

Company in 2011 and danced solo roles in Graham classics such as *Diversion of Angels*, *Cave of the Heart*, *Embattled Garden*, and *Appalachian Spring*, among others. She has also originated roles for top choreographers Kyle Abraham, Lil Buck, Nacho Duato, Liz Gerring, Bobbi Jene Smith, and Pam Tanowitz. Ms. Diamond-Walker appears as guest artist with Annie-B Parson's Big Dance Theater and can be seen in myriad TV and film projects. She holds a BFA from Fordham University.



DORMESHIA is a two-time Bessie Award winner (performer and choreographer), and Princess Grace Statue Award and Astaire Award recipient. Her Broadway credits include *After Midnight*, *Black and Blue*, and *Bring in 'da Noise, Bring in 'da Funk!*, including the international tour (dance captain, principal, lead). Her film credits include *TAP* with Gregory Hines, Spike Lee's *Bamboozled* (assistant choreographer/actress), and *The Rise and Fall of Miss Thang*, for which she received a nomination for Best Lead Actress. Some of Dormeshia's choreography credits include Michael Jackson's *Rock My World*, and *The Blues Project* (co-choreographer). Dormeshia continues her artistic journey with the first full-length work *And Still You Must Swing*: a celebration of tap dance, jazz music, the connection between the two, and their African roots.



JOSEPH GORDON was born in Phoenix, Arizona, and began his dance training at the age of five at The Phoenix Dance Academy. Gordon began studying at SAB, the official school of NYCB, during the 2006 summer course and enrolled as a full-time student that fall. In August of 2011, he became an apprentice with NYCB, and in July of 2012, he joined the company as a member of the corps de ballet. He was promoted to soloist in February 2017 and to principal in October 2018. Since joining NYCB, he has performed featured roles in ballets choreographed by George Balanchine, August Bournonville, Justin Peck, Alexei Ratmansky, Jerome Robbins, and Christopher Wheeldon. Additionally, he originated featured roles in Benjamin Millepied's *Neverwhere*, Matthew Neenan's *The Exchange*, Alexei Ratmansky's *Pictures at an Exhibition*, and Troy Schumacher's *Common Ground*, as well as corps roles in Kim Brandstrup's *Jeux* and Justin Peck's *Everywhere We Go* and *Year of the Rabbit*. Gordon is the recipient of a 2017 Lincoln Center Award for Emerging Artists and was the 2015–16 Janice Levin Dancer Honoree. While at SAB, he was the recipient of the Melissa Hayden Dance Scholarship from 2006 through 2011. Gordon has also performed on stages around the world including the Théâtre du Châtelet of Paris, Bunkamura Festival Hall of Tokyo, Copenhagen Royal Opera House, Tivoli Gardens Theater, and has been a guest artist at the Vail International

Dance Festival since 2014. He was recently profiled in The New York Times Arts & Leisure section in February 2020.



DAVID HALLBERG was born in South Dakota. He trained at The School of Ballet Arizona and the Paris Opera Ballet School, before joining American Ballet Theatre (ABT) in 2001. He became a principal dancer in 2005 and his repertoire includes leading roles in all the major classical ballets. He has performed works by George Balanchine, Kurt Jooss, Lar Lubovitch, Mark Morris, Jerome Robbins, Twyla Tharp, Antony Tudor, and more, as well as roles he created in seven of Alexei Ratmansky's world premieres. He made history in 2011 as the first American to join the Bolshoi Ballet under the title premier dancer. Hallberg has been a guest artist with the Mariinsky Ballet, Paris Opera Ballet, La Scala, The Royal Ballet, and more. His recognitions include the Benois de la Danse prize, the Princess Grace Fellowship, The Bell Family Foundation Emerging Artist Award, and the Chris Hellman Dance Award and its Statue Award. Hallberg is the incoming artistic director for The Australian Ballet, and he serves as a board member with City Center and Performa in New York City.

MEET THE DANCERS (CONTINUED)



SARA MEARNS of Columbia, South Carolina, has been a principal dancer with NYCB since 2008. She has been a guest artist with the Paul Taylor Dance Company, Jodi Melnick Dance, and Wang Ramirez. She has also starred in the US premiere of *Matthew Bourne's The Red Shoes* at City Center and performed the *Dances of Isadora Duncan* at both Lincoln Center and City Center's Fall for Dance Festival. Mearns was also featured in the Fall for Dance Festival in 2013, 2017, 2018, and 2019. She has worked with world-renowned choreographers including Justin Peck and Alexei Ratmansky. In 2019, she made her City Center Encores! debut in *I Married an Angel*. Mearns is the winner of the 2018 Bessie Award for Outstanding Performer and a nominee for both the Benois de la Danse and Princess Grace Awards. She has partnerships with Cole Haan, Tiger Balm, and SoDanca.



TILER PECK has been a principal dancer with NYCB since 2009. She most recently starred as Marie in The Kennedy Center's production of *Little*

Dancer and is attached to star in the show's upcoming Broadway production now called *Marie*. Peck made her Broadway debut at age 11 in *The Music Man* and was seen on Broadway as Ivy Smith in the Tony-nominated *On The Town*. She has appeared on television in *Ray Donovan*, *Dancing with the Stars*, the 2012 and 2014 Kennedy Center Honors and Live from Lincoln Center's *George Balanchine's The Nutcracker and Carousel*. On film she has starred in *Ballet Now*, a Hulu documentary that follows her as she became the first woman to curate and star in the Los Angeles Music Center's presentation of *Ballet-NOW*, *Ballet 422*, *A Time for Dancing*, and *Donnie Darko*. She is a recipient of the Princess Grace Statue Award, the Dance Magazine Award and was named one of *Forbes* "30 under 30." This year, Peck added "author" to her already impressive list of titles by writing her first children's book, *Katarina Ballerina*. She choreographed the blockbuster hit film *John Wick 3* and developed a daily ballet class, #TurnItOutWithTiler, that airs on her Instagram, @tilerpeck. Tiler is the designer of Tiler Peck Designs, a studio to streetwear clothing line.



BRITTANY POLLACK is a soloist with NYCB. She has performed principal roles in ballets choreographed by George Balanchine, Mauro Bigonzetti, August Bournonville, Justin Peck, Angelin Preljocaj, Alexei Ratmansky, Jerome Robbins, Lynne Taylor-Corbett,

Christopher Wheeldon, and more. Her standout roles include *West Side Story* (Anita), *George Balanchine's The Nutcracker* (Sugarplum Fairy, Dewdrop, Marzipan), *Symphony in C, Opus 19: The Dreamer*, *Western Symphony*, *Who Cares?*, *The Sleeping Beauty*, *Swan Lake*, *Rodeo: Four Dance Episodes*, *Concerto DSCH*, *Dances at a Gathering*, and *Interplay*. Her Broadway credits include *Rodger and Hammerstein's Carousel* (Louise) in the 2018 revival at the Imperial Theatre. Pollack has also appeared on TV and in films like *Steven Spielberg's West Side Story* (Mack—release date December 2020), *Camp*, *NY Export: Opus Jazz*, *The David Letterman Show*, Live from Lincoln Center's *George Balanchine's The Nutcracker*, *Great Performances: NYCB in Paris*. Pollack has also appeared in New York City's *Radio City Christmas Spectacular* (Clara), the cover of *Dance Magazine's* "25 to Watch" issue and cover of *Ballet* (Henry Leutwyler), an Opening Ceremony model, and PUMA model/ambassador. She holds a BS from Fordham University and an MBA from Colorado State University. Pollack performed Christopher Wheeldon's *Polyphonia* with NYCB at City Center's 2011 Fall for Dance Festival.



JAMAR ROBERTS is the first resident choreographer of the Alvin Ailey American Dance Theater. A dancer with the company since 2002, Roberts's first full-length work for the company, *Members Don't Get Weary*, premiered at City

MEET THE DANCERS (CONTINUED)

Center in 2016. In 2019, he premiered his next work, *Ode*, also at City Center. Roberts set his work *Gemeos* on Ailey II. A graduate of the New World School of the Arts and The Ailey School, he has danced for Alvin Ailey American Dance Theater, Ailey II, and Complexions Contemporary Ballet. Roberts won the 2016 Bessie Award for Outstanding Performer and has performed as a guest artist with The Royal Ballet in London and made multiple television performance appearances. He has been commissioned by The Juilliard School Dance Division for both live and virtual works, the March on Washington Film Festival to create a dance tribute to the honorable John Lewis, and as a Works & Process Virtual Commissioned Artist where he created the acclaimed short work on film, *Cooped*.



CALVIN ROYAL III began his formal dance training at the Pinellas County Center for the Arts in St. Petersburg, Florida. He was a finalist at the Youth America Grand Prix Competition and was awarded the Ethan Stiefel Scholarship to train at ABT's Jacqueline Kennedy Onassis School in 2006. Royal joined ABT II in 2008 and the main company in April 2011. He was promoted to soloist in September 2017 and to principal dancer in September 2020. Royal has been featured in the company's classical repertoire such as *Swan Lake*, *Romeo & Juliet*, and *Apollo*, and new works by Kyle Abraham, Wayne McGregor, Alexei Ratmansky, Twyla Tharp, and Christopher

Wheeldon. Royal was nominated for numerous awards including the Clive Barnes Award, and he was the winner of the Leonore Annenberg Fellowship grant, and the July 2020 cover star of *Dance Magazine*. Royal has been featured in global campaigns for Canali, GAP, Tommy Hilfiger, Calvin Klein, Ralph Lauren, Target, and starred in the 2019 Pirelli Calendar alongside Misty Copeland. He was named the 2020–2021 artist-in-residence at the Vail Dance Festival in Vail, Colorado.



DANDARA VEIGA is originally from Brazil where she began her dance training at Projeto Social Primeiros Passos, before training as a scholarship student at Escola de dança Ballerina. She also studied at Studio Margarita Fernandez in Argentina, Opus Ballet in Italy, and Annarella Academia de Ballet e Dança in Portugal. Veiga continued her training as a scholarship student at The Ailey School from 2016–2017. She has participated in dance festivals around the world and received scholarships from San Francisco Ballet and Ballet West. She has performed for the Vibe Competition, Assemblée Internationale, Harlem Arts Festival, and the Ailey Spirit Gala. Veiga has had the opportunity to work with artists like Robert Battle, Raul Candal, Jean Emille, Melanie Futorian, Charla Gen, Caridad Martinez, Ray Mercer, and Claudia Zaccari. This is her fourth season with Ballet Hispánico.



LENAI ALEXIS WILKERSON is from Washington, DC where she attended the Baltimore School for the Arts. Wilkerson graduated from the University of Southern California (USC) as a Gloria Kaufman scholar with a BFA in Dance and a minor in Political Science in 2019. She is one of the seven 2016–2017 dance scholars to be awarded a scholarship from Nigel Lythgoe's Dizzy Feet Foundation. At USC Kaufman, Wilkerson performed the works of George Balanchine, Aszure Barton, William Forsythe, Martha Graham, Jared Grimes, Jiří Kylián, Yanis Marshall, and Dwight Rhoden, among others. Additionally, she has trained seasonally with Hubbard Street Dance Chicago, Bolshoi Ballet, Miami City Ballet, and with legendary ballerina Suzanne Farrell. This is Wilkerson's second season with Ballet Hispánico.

THE ESSENCE OF GRIEF: An Exploration of *Lamentation*



Lamentation premiered on January 8, 1930 in New York City, at Maxine Elliott's Theater. Set to the music of Hungarian composer Zoltán Kodály, the piece features a seated dancer enveloped in a tube of purple jersey. Graham said of the costume, "I wear a long tube of material to indicate the tragedy that obsesses the body, the ability

to stretch inside your own skin, to witness and test the perimeters and boundaries of grief, which is honorable and universal." Bound by the fabric, the dancer's contortions create a kind of living sculpture that speaks to the "essence of grief."

Natasha M. Diamond Walker; photo by Christopher Duggan Photography

Janet Eilber, artistic director of the Martha Graham Dance Company, says of the work: "In 1930, [Graham] struggled to isolate one basic universal thing and to represent it in movement. She succeeded with *Lamentation* [which] is stripped down to the essence of human feeling, so much so that we do not even see the dancer's arms and legs. Martha has invented and chosen a collection of shapes and movements that are reliant on self-containment and isolation, and that speak to self-containment and isolation."

In this year's Fall for Dance Festival, *Lamentation* will be performed by Martha Graham Dance Company member Natasha M. Diamond-Walker. Diamond-Walker shared some thoughts about what it means to perform the piece in this moment and why it continues to resonate with audiences 90 years after its premiere:

"*Lamentation* remains so relevant, so poignant. I remember reading something very simple about Martha Graham in *Lamentation* where she said that when she was performing the piece, she wasn't thinking of herself as being a sorrowful person performing a movement. She really wanted to embody grief itself as a feeling, a concept, an energy. That is so powerful, especially right now, when we're in a time of such global sorrow, heaviness, pain, and confusion. I really think this ballet embodies all those things. My goal in performing the piece for Fall for Dance, and always, is to remove myself as much as possible and take on the collective feeling of sorrow. It transcends my own personal experiences with sadness and becomes a global, interconnected feeling and energy to me.

It's a minimalistic ballet to its core. You have fabric, a bench, the piano, and a singular person. It's so powerful because you're able to tap into yourself as this entity, this one thing. It's an incredible piece and every time I rehearse or perform it, I feel different depths and layers. Maybe I'll move a second later and it'll be a different part of the music and my body will be in a different space than it was the last time. In my rehearsals, I have been finding shapes with the fabric that are very abstract. The shapes ring true to being strange or confused, abstracted so one can place their own interpretation on what each movement is. There's no coded right or wrong, in both

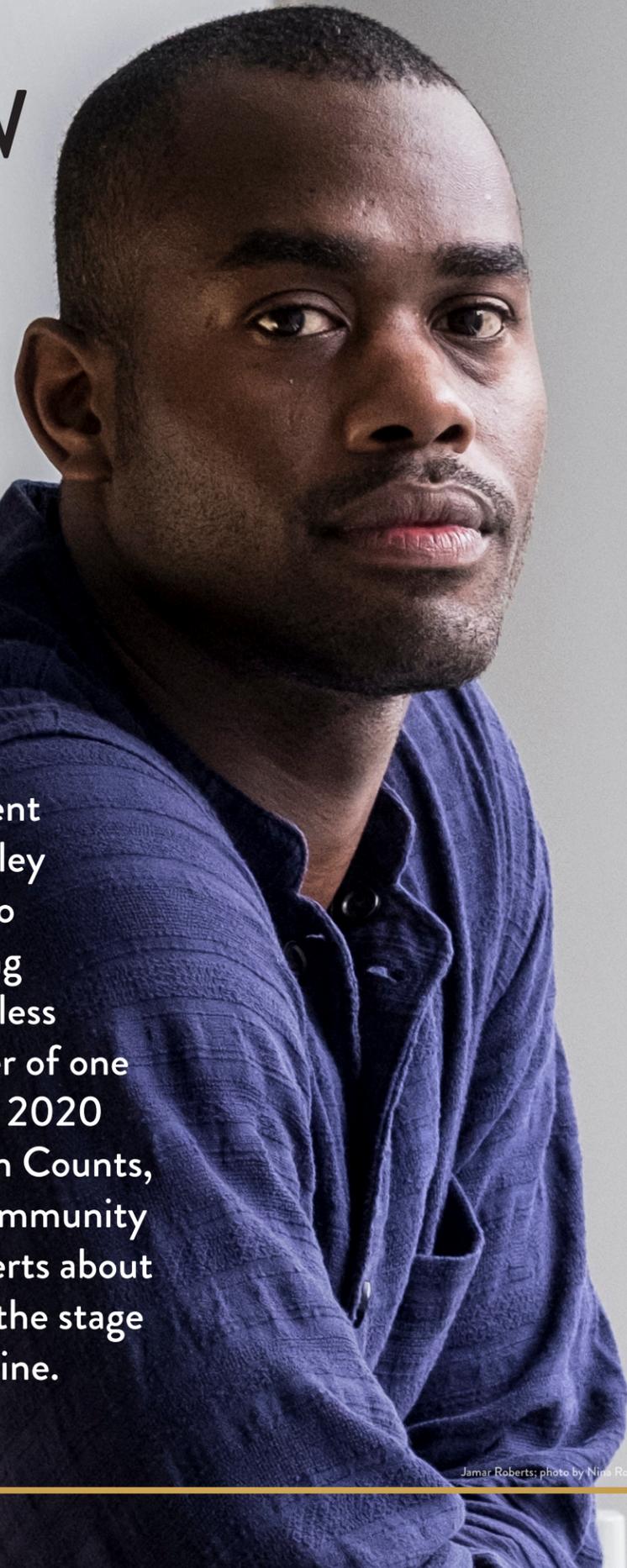
the ballet and how the audience receives it. It's not pointing to one particular thing, which gives the audience the opportunity to get lost in what's happening. I think in its abstraction it remains relevant.

As the oldest dance company in the US, Martha Graham Dance Company has almost 100 years of archival material on its premises. It's such a rich resource and as dancers in the company, it's our responsibility to go into the archives, watch past performances, and be sensitive to how the pieces have changed. I've watched *Lamentation* performed by Christine Dakin, Janet Eilber, Martha Graham, Peggy Lyman—so many wonderful, powerful women have performed the work. *Lamentation* is a living story. It has been told many times before via different artists that have performed it, and the fact that I fit into that lineage of people is incredible. Furthermore, I am the first woman of African American descent to perform this solo here in America as a member of the Martha Graham Dance Company. This opportunity could not have come at a better moment in time. I'm so grateful to be able to carry on the legacy of performing *Lamentation*—such a classic and powerful piece.

The recurring theme of all this is singularity, but also interconnectedness of individuals. The struggle that is going on in different parts of the country and the world is essentially the same. We're all connected through it. And that's so powerful. Even if it's just to acknowledge that this is a sad and hard time, the collective embracing of that can be just as powerful as something associated with joy, happiness, and success. In the end, we all need each other. Even just thinking about the way it will be performed at City Center with no one in the audience. It's multi-layered—what the piece means and what this piece means for this moment in time. It seems so perfect, so poignant. At this year's Fall for Dance, I feel like I'm representing the whole company, but also humanity at the same time. And it'll probably never happen again. It's a testament to the resiliency of the dance community as well, and I'm so proud to be a part of it."

AN INTERVIEW WITH JAMAR ROBERTS

Jamar Roberts, the first resident choreographer of the Alvin Ailey American Dance Theater, is no stranger to City Center, having performed on the stage countless times. He is the choreographer of one of four world premieres in the 2020 Fall for Dance Festival. Sharon Counts, Director of Education and Community Engagement, spoke with Roberts about returning to City Center and the stage after many months in quarantine.



Jamar Roberts; photo by Nina Robinson

SHARON COUNTS: How did you come to be a dancer and choreographer?

JAMAR ROBERTS: I started dancing when I was 10 years old. As a young kid, I was quiet and shy, with a huge imagination. A natural mover with a love for music. In short, I guess you can say that I became both a dancer and a choreographer simply by following my bliss! I was fortunate enough to have had wonderful guidance from teachers and mentors along the way, that not only taught me dance technique, but they also taught me that dance was a form of communication and self-expression. Eventually, I was able to turn the ideas of my imagination and the feelings that I felt about those ideas into dance for myself and others.

SC: Once you have been commissioned to create a piece, where do you begin?

JR: Typically, once commissioned to make a piece, I usually begin with thinking of the person or company that asked me to make the work. Then I begin to ask myself lots of questions. One of the earliest questions being, “How can I be of service to them (“them” being the company that asked me to make the piece), while being of service to myself and my community as well?” From this point, the process becomes more rigorous and involves more investigation, writing, research, and collecting information on the topic that I have finally chosen to make a piece about. All other theatrical elements come much later.

SC: What was your inspiration for this particular commission?

JR: My inspiration for this particular work comes from observing the moment that we’re in right now in our country, as a Black man. And thinking about how in this moment and every moment of Black life there’s always a type of duality at play, in terms of how Black people have to move through the world depending on the politics of the moment, time, or space. Having to be hard yet vulnerable, angry yet loving, a warrior and a God or Goddess.

SC: What has your relationship to dance been like during such a tumultuous year?

JR: My relationship to dance this year has been quite frustrating. Though I have been fortunate enough to be supported and invited to make work during this time, my entire process and the ways in which I have made work (specifically my more “successful” work) has been completely disrupted. And this is scary because even though we are in this moment where there is barely a stage to

perform on, I feel that the expectation for my work to have the effect that it had pre-pandemic is the same. Though this feeling may not be true, as I can’t really know what anyone is expecting of dance at this time, for me it creates a type of anxiety around dance and dance making. An anxiety that reminds me of the reality TV show *Project Runway*. “Who can create the most beautiful garment using a shoestring and a cardboard box?”

SC: What keeps you inspired as an artist?

JR: I am inspired by the work of other non-dance artists, both past and present. Mainly writers, musicians, and visual artists.

SC: What advice do you have for aspiring dancers and choreographers?

JR: The best advice I can give to aspiring dancers and choreographers is to do it for the love. It’s your love for the art form that will keep you in the game when everything else fails and everyone else tells you that you’re not good enough or doesn’t like what you’re making. I would also say to them, stay curious, and never stop working on your craft. There is always more to learn.



Jamar Roberts; photo by Christopher Duggan Photography

THIS YEAR'S FALL FOR DANCE FESTIVAL IS UNLIKE ANY OTHER.

For many of the dancers featured in the Festival, it will be their first time performing on stage in many months. We reached out to this year's performers to share their thoughts on returning to the stage and why dance is especially important in this moment.

WHAT DOES IT MEAN TO YOU TO BE A PART OF THIS YEAR'S FALL FOR DANCE FESTIVAL?

Fall for Dance always feels like a true celebration of dance in New York. I love sharing the stage with so many talented and diverse artists, and although we cannot be in the wings cheering each other on like we usually are, I am honored to be dancing alongside them digitally this year.

—TILER PECK, NEW YORK CITY BALLET

Returning to the stage for this year's Fall for Dance Festival is an opportunity to contribute meaningfully—for the first time in months—to our city's dance culture. To be back at City Center, the original home of New York City Ballet and one of my most beloved dance theaters, is to feel connected to all those that came before and to, hopefully, open this space up for all those yet to grace this stage.

—ADRIAN DANCHIG-WARING, NEW YORK CITY BALLET

This year's festival feels both precious and precarious. Working with Lar, dancing with my partner, Adrian, and just being back in the studio is so incredibly healing. It's like I have finally found land after spending months lost at sea. This pandemic has forced us all to reconsider our most basic human instincts, all of which are embedded within dance. By dancing we give hope that one day we can still touch, feel joy, and attain grace and beauty.

—JOSEPH GORDON, NEW YORK CITY BALLET

This Fall for Dance Festival is bittersweet, as I've been a part of so many in the past and will be my last as a dancer. As well, this is my one and only opportunity to dance with an artist that I've wanted to dance with my entire career, Sara Mearns. Sara and I love and respect each other's work and are dear friends, and to have Chris create on us makes the triangle of collaboration complete. I've danced a couple of Chris's works in the past, but this creation comes at a moment in my career where it will be one of the last times I am created on as a dancer. I'm so grateful for his creative mind, Sara's aura as a dancer, and City Center for giving us the platform.

—DAVID HALLBERG, AMERICAN BALLET THEATRE

The fact that the Fall for Dance is happening, and I get to be a part of it makes me feel whole. It makes me feel like I have a purpose. It makes me hopeful that live dance and live theater are around the corner. Just the thought of stepping out onto a stage with my co-workers and reconnecting after six months fills me with so much peace. Dance is what I know best. Performing is what I do best. Without it, I feel a bit lost. I'm so grateful that with Ballet Hispánico, Fall for Dance will be able to give me that guidance back from where I left off.

—SHELBY COLONA, BALLET HISPÁNICO

WHY DO YOU THINK DANCE IS ESPECIALLY IMPORTANT IN THIS MOMENT?

Dance in this moment in New York and the world is so important because it keeps dreams alive, it keeps the promise of a better future alive. It brings hope and beauty to what has been such a dark time. It allows people to take a breath and forget for a moment the darkness we've all endured. It has always been the safe space for me. It's always been what's healed my heart and my soul so I hope it can do the same for others right now.

—SARA MEARN, NEW YORK CITY BALLET

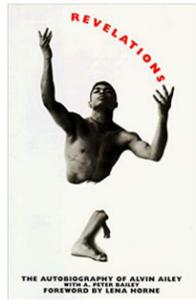
Right now, dance couldn't be more important. Dance is unifying, dance is transformative, and dance is necessary. Even though we are apart right now, we can join in our love of movement to music together. We may only be able to watch it through a screen right now, but it still feels good to connect to our favorite dancers. We need to keep our love alive and this is the best way for me.

—ASHLEY BOUDER, NEW YORK CITY BALLET

One of the reasons I love theater is because it's an escape. When I'm performing as a dancer or actor, my mind is only focused on that moment in time on stage. Nothing else exists in the world. When I'm watching a performance as an audience member, my mind is only focused on interpreting and connecting with what I'm seeing. Nothing else exists in the world. I think people need theater right now as a way to escape, for a few hours, from the struggles and pressures our nation is currently facing.

—BRITTANY POLLACK, NEW YORK CITY BALLET

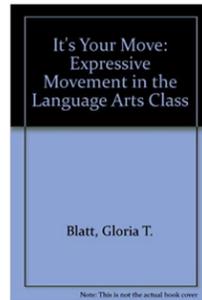
RECOMMENDED DANCE BOOKS



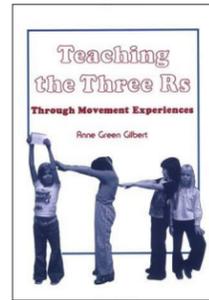
Revelations: The Autobiography of Alvin Ailey by Alvin Ailey



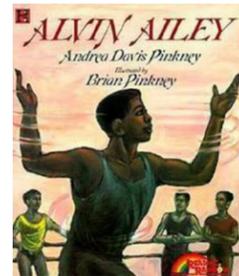
Ballet and Modern Dance by Susan Au



It's Your Move: Creative Movement Activities for the Language Arts Curriculum by Gloria Blatt and Jean Cunningham



Teaching the Three R's Through Movement Experiences by Anne Green Gilbert



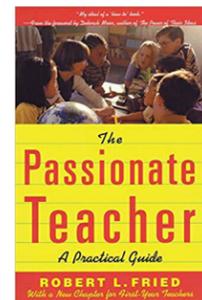
Alvin Ailey by Andrea Davis Pinkney and Brian Pinkney



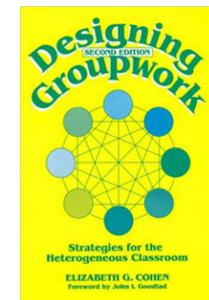
No Fixed Points: Dance in the Twentieth Century by Nancy Reynolds and Malcolm McCormick



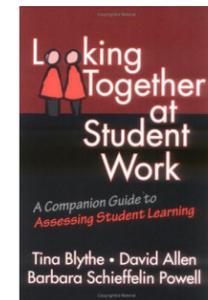
Private Domain by Paul Taylor



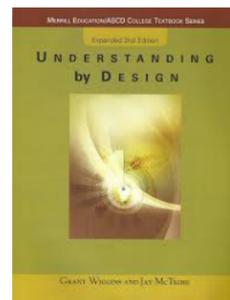
The Passionate Teacher: A Practical Guide by Robert L. Fried



Designing Group Work Second Edition by Elizabeth G. Cohen



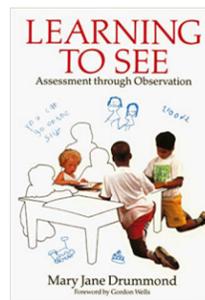
Looking Together at Student Work by Tina Blythe, David Allen, and Barbara Schieffelin Powell



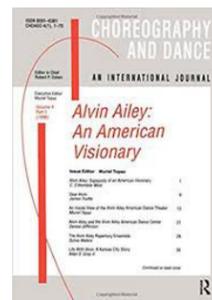
Understanding by Design, Expanded Second Edition by Grant Wiggins and Jay McTighe



No More Secondhand Art: Awakening the Artist Within by Peter London



Learning to See: Assessment through Observation by Mary Jane Drummond



Alvin Ailey: An American Visionary by Muriel Topaz

ADDITIONAL RESOURCES

DANCE WEBSITES

- **New York City Center** | NYCityCenter.org
- **Arts Education Partnership** | aep-arts.org
- **DanceArt.com** | danceart.com
- **Dance/NYC** | dancenyc.org
- **Dance/USA** | danceusa.org
- **Dance Magazine** | dancemagazine.com
- **Dance Teacher Magazine** | dance-teacher.com

DANCE COMPANIES (A Selection)

- **Alvin Ailey American Dance Theater** | alvinailey.org
- **Martha Graham Dance Company** | marthagraham.org
- **Paul Taylor Dance Company** | ptamd.org
- **Flamenco Festival** | flamencofestival.org/en/
- **World Music Institute** | worldmusicinstitute.org
- **New York City Ballet** | nycballet.com/
- **Lar Lubovitch Dance Company** | lubovitch.org/
- **Ballet Hispánico** | ballethispanico.org/
- **American Ballet Theatre** | abt.org/

DANCE VIDEOS

- **Dance Horizons** | dancehorizons.com
- **Facets** | facets.org
- **PBS** | pbs.org/wnet/gperf

DANCE SCHOOLS

- **The Ailey School** | alvinailey.org
- **Ballet Hispánico** | ballethispanico.org
- **Flamenco Vivo Carlota Santana** | flamenco-vivo.org
- **Mark Morris Dance Center** | markmorrisdancegroup.org
- **Peridance** | peridance.com
- **School of American Ballet** | sab.org
- **Steps** | stepsnyc.com
- **The Taylor School** | ptamd.org/#school

DANCE COLLECTION

- **New York Public Library for the Performing Arts** | nypl.org/research
- **Schomburg Center for Research in Black Culture** | nypl.org/locations/schomburg

GENERAL ARTS

- **National Endowment for the Arts** | arts.gov
- **New York Foundation for the Arts** | nyfa.org
- **VSA arts (formerly Very Special Arts)** | kennedy-center.org/education/vsa/

UP NEXT FOR CITY CENTER

ENJOY **ALL-NEW** DIGITAL CONTENT WITH DANCE AND MUSICAL THEATER PROGRAMS YOU'LL LOVE—FOR FREE!

ENCORES! INSIDE THE REVIVAL

STARTING NOV 18 AT 2PM

Go behind the scenes with this new digital five-part mini documentary series that takes you inside the next chapter of the beloved Tony-honored Encores! where the unique creative process of musical theater productions in development is led by Encores! Artistic Director **Lear deBessonnet** and newly announced Producing Creative Director **Clint Ramos**. Enjoy live performances and hear one-on-one conversations with directors and artists like **Billy Porter**, **Kenny Leon**, and **Ashley Park** who are invested in bringing these productions to you as soon as it is safe to do so. [Learn More.](#)

ENCORES!
INSIDE THE REVIVAL

AYODELE CASEL'S DIARY OF A TAP DANCER V.6: US

ON VIEW NOW

Internationally acclaimed tap artist **Ayodele Casel** and frequent collaborator **Torya Beard** conceived and curated this City Center-commissioned video series to bring you a mesmerizing mix of rhythm and movement and share the stories that shape the artistry of a multigenerational and multicultural group of tap trailblazers from around the world. Watch all seven episodes on demand on our website or [YouTube channel](#) now, and [click here to learn more.](#)



NEW YORK CITY CENTER EDUCATION

VISION STATEMENT

The mission of New York City Center Education is to ignite an appreciation of the performing arts, cultivate the creative mind, and create a culture of inquiry and exploration. Committed to drawing inspiration from works on the mainstage, New York City Center Education strives to provide innovative, accessible arts education to schools and communities across New York City.

ABOUT NEW YORK CITY CENTER EDUCATION

Each year City Center reaches over 11,000 students from NYC public and private schools, kindergarten to grade 12, through dance and musical theater performances and in-school workshops. In-depth residencies engage young people in building technical and expressive skills, personal voice, and collaborative spirit. Innovative workshops are crafted for families, seniors, and other special groups that express an interest in collaborating with City Center.

Through the Introduction to Performing Arts program, students have the opportunity to view live performing arts at City Center. At the Workshop level, students receive two in-school workshops in addition to attending a live performance. Residencies provide in-depth multi-week study around one of the productions presented during the season. During the 2019-2020 Season, City Center Education offers students the opportunity to study dance and musical theater productions from City Center's mainstage.