



Editor Approved: 7 Dance Shows to Catch This October

Compagnie Hervé KOUBI will perform *Barbarian Nights* at Fall for Dance. Photo by Pierangela Flisi, Courtesy New York City Center

As the fall performance season kicks into high gear, we've been cramming as much excellent dance on our calendars as possible. But if you're feeling overwhelmed by all the options, we've got you covered: From rare U.S. appearances by one of our 2018 "25 to Watch" to an autumn mainstay for New Yorkers, *Romeo and Juliet* to *The Handmaid's Tale*, here's what caught our eye.

Intimacy and Insight



A.J.M. will perform Kyle Abraham's *Dearest Home* at The Joyce Theater during NY Quadrille. Photo by Carrie Schneider, Courtesy Richard Kornberg & Associates

NEW YORK CITY The good sight lines at The Joyce Theater are ideal for dance, but in 2016 [Lar Lubovitch](#) decided the theater needed a change. He created NY Quadrille, a series in which the Joyce space was transformed from a traditional proscenium into a four-sided stage that allowed us to see—literally—more sides to each participating choreographer. Taking part this year: John Jasperse, [Kyle Abraham](#), Beth Gill, Donna Uchizono and [Rashaun Mitchell](#) + [Silas Riener](#). All have tested the boundaries of intimacy in their work, so it will be fascinating to see how each handles this more exposed performance setup. Sept. 24–Oct. 13. [joyce.org](#). —Wendy Perron

Flamenco's New Flame



Eduardo Guerrero. Photo by Marjon Broeks, Courtesy Columbia Artists Management

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U.S. TOUR Eduardo Guerrero blazed his way onto our "25 to Watch" list earlier this year with his breathtaking flamenco technique and edgy contemporary sensibility. Now, the boundary-pushing dancer-choreographer is touring the U.S. with his Compañía Flamenca Eduardo Guerrero, presenting *Flamenco Pasion*, an evening-length program of shorter group and solo works. The tour will hit 17 stops beginning Sept. 30 in South Carolina and concluding Nov. 2 in Arizona. eduardo-guerrero.com. — Courtney Escoyne

Take Me Out to the Fall Game



NEW YORK CITY For only \$15 a throw, Fall for Dance is a populist's dream. Dance lovers from every neighborhood come to New York City Center and show their appreciation with hoots and hollers. For its 15th year, the festival sprinkles commissions from six choreographers over the two-week, 20-company festival: American Ballet Theatre's [Gemma Bond](#), international favorite Annabelle Lopez Ochoa, New York City Ballet's resident choreographer [Justin Peck](#), commercial powerhouse Sonya Tayeh, tap diva Caleb Teicher, and Jennifer Weber, who is creating a work for Tiler Peck and Lil Buck set to Stravinsky's *Petrushka*. For extra celebratory fizz, come early on Oct. 1, when audience members are invited for a champagne toast, archive exhibit and pop-up performances. Oct. 1–13. nycitycenter.org. — *WP*

Out at Sea



Oregon Ballet Theatre performed the third act of *Napoli* in 2015. Photo by James McGrew, Courtesy OBT

PORTLAND, OR Boy meets girl, girl insists on marrying boy despite parental disapproval, girl is lost at sea, loses her memory and becomes a sea nymph, but is ultimately reunited with boy for a third-act wedding. The plot of August Bournonville's *Napoli* traces familiar (if zany) contours, but the 1842 ballet, long a classic in Denmark, is largely absent from American stages. Oregon Ballet Theatre becomes the first U.S. company to stage a complete production this month. With former Royal Danish Ballet artistic director Frank Andersen at the helm, *Napoli* will offer a rare glimpse at the nuanced Bournonville style so rarely seen in the U.S. Oct. 6–13. obt.org. — *CE*

Nasty Women

Works inspired by radical, revered writings from female authors

extreme lyric I



Hope Mohr's *extreme lyric I*. Photo by Margo Moritz, Courtesy John Hill PR

SAN FRANCISCO The poet Sappho's unparalleled, incomplete musings on female desire feature in Hope

Mohr's latest work, *extreme lyric I*. Anne Carson's translations are interwoven with an original text exploring questions of gender identity and narrative, delivered by transgender writer Maxe Crandall. Oct. 4-6. hopemohr.org. —CE

The Handmaid's Tale



Lila York's *The Handmaid's Tale*. Photo by David Cooper, Courtesy Royal Winnipeg Ballet

WINNIPEG Royal Winnipeg Ballet wades into the #MeToo movement with a revival of *The Handmaid's Tale*, Lila York's 2013 adaptation of Margaret Atwood's dystopian novel. Through a series of vignettes, audiences follow Offred's struggle to survive in a brutally patriarchal society. Oct. 10-14. rwb.org. —CE

Two Households, Both Alike in Dignity



L.A. Dance Project. Photo by Laurent Philippe, Courtesy Los Angeles Philharmonic

LOS ANGELES The Los Angeles Philharmonic continues its recent streak of intriguing collaborations with dance artists this month with performances of Prokofiev's *Romeo & Juliet*. L.A. Dance Project will animate the cinematic score with choreography by artistic director Benjamin Millepied, including the iconic balcony scene. Oct. 18-21. laphil.com. —CE

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What Eduardo Guerrero Learned From Choreographing For Other Flamenco Dancers

Eduardo Guerrero is currently touring the U.S. with *Gaditanía*, his first work utilizing multiple dancers. Photo by Paco Lobato, Courtesy Guerrero

With a contemporary air that exalts—rather than obscures—flamenco tradition, and a technique and stamina that boggle the mind, Eduardo Guerrero's professional trajectory has done nothing but skyrocket since being named one of *Dance Magazine's* "25 to Watch" earlier this year. His 2017 solo *Guerrero* has toured widely, and he has created premieres for the Jerez Festival (*Faro*) and the 2018 Seville Flamenco Biennial (*Sombra Efímera*). In the midst of his seemingly unstoppable ascension, he's created *Gaditanía*, his first work utilizing a corps de ballet. Guerrero is currently [touring the U.S.](#) with this homage to Cadiz, the city of his birth.

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 **Jennifer Stahl**
Oct. 17, 2018 10:09AM EST

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Exclusive Playlist: Listen to the Songs that Give Bobbi Jene Smith the "Power to Express" Herself

Bobbi Jene Smith, photographed by Jayme Thornton

At our cover shoot for the November issue, [Bobbi Jene Smith](#) curated one of the best lineups of YouTube music videos that I've heard in a long time. From Bob Dylan to Tom Waits, they felt like such perfect choices for her earthy, visceral movement and soulful approach to dance.

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Rachel Rizzuto
Oct. 17, 2018 09:36AM EST

Dance Training →

Should You Be Taking Online Dance Classes?

STEEZY's web player has options for tempo and viewpoint. Photo by Sam Caudle, courtesy STEEZY

Dance technology has come a long way from ballet variations painstakingly learned by watching fuzzy VHS tapes. Over the last few years, a dizzying number of online training programs have cropped up, offering the chance to take class in contemporary, jazz, ballet, tap, hip hop and even ballroom from the comfort of your own living room or studio.

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Marina Harss
Oct. 16, 2018 03:34PM EST

Dancers Trending →

Paul Taylor Created a Solo on This Dancer Just Months After Hiring Him

Paul Taylor choreographed a solo for Alex Clayton in his March 2018 world premiere, *Concertiana*. Photo by Paul B. Goode, Courtesy Paul Taylor American Modern Dance.

Usually, it takes new recruits a few seasons to make their mark at the Paul Taylor Dance Company. But Taylor wasted no time in honing in on the talents of Alex Clayton. Only a few months after Clayton joined in June 2017, Taylor created an exciting solo for him in his new *Concertiana*, filled with explosive leaps and quick footwork. Clayton was also featured in new works by Doug Varone and Bryan Arias. At 5' 6" he may be compact, but onstage he fills the space with a thrilling sense of attack.

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Lauren Wingenroth
Oct. 16, 2018 02:45PM EST

Dancers Trending →

For Its 50th Anniversary, Scottish Ballet Will Dance At Your Birthday Party—Or Wherever You Want

Scottish Ballet in *Cinderella*. Photo by Andy Ross via Scottish Ballet

Scottish Ballet is turning 50 next year, but they'll be the one giving out the gifts.

In 2019, the company will make five wishes from fans come true, as a way of thanking them for their loyalty and support over the years. "It can be anything from the dancers performing at a birthday party or on the banks of Loch Ness, or even the chance to get on stage and be part of a Scottish Ballet show," according to the company.

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Theresa Ruth Howard

Oct. 16, 2018 12:56PM EST

[Rant & Rave](#) →

Is Classical Ballet Ready to Embrace Flesh-Tone Tights?

Precious Adams performing *Harlequinade* pas de deux for English National Ballet's Emerging Dancer competition 2018. Photo by Laurent Liotardo via [ballet.org.uk](#)

Recently, English National Ballet first artist Precious Adams announced that she will [no longer be wearing pink tights](#). With the support of her artistic director Tamara Rojo, she will instead wear chocolate brown tights (and shoes) that match her flesh tone.

It may seem like a simple change, but this could be a watershed moment—one where the aesthetics of ballet begin to expand to include the presence of people of color.

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Justine Bayod Espoz

Oct. 15, 2018 04:42PM EST

[Dancers Trending](#) →

Why Rocío Molina Will Only Perform Her Latest Work While She's Pregnant

"This type of creative work is not just about waiting for the duende to arrive, but rather a lot of work with fantastic people," says Rocío Molina of her process for *Caída de Cielo*, which is documented in the new film *IMPULSO*. Photo by Javier Fergo, Courtesy Jerez Festival

Flamenco dancer and choreographer Rocío Molina created her first full-length production, *Entre paredes* ("Between Walls"), at the age of 22. At 26, the prodigy received Spain's National Dance Prize, the most coveted dance award in Spain. Now 34, her rupture with tradition makes her no stranger to controversy. But it, and her fiercely personal and contemporary style, means that each new project is a fascinating voyage.

Molina is the subject of French filmmaker Emilio Belmonte's first feature length documentary, *IMPULSO*. The film, which makes its U.S. theatrical premiere at New York City's [Film Forum](#) on October 17, follows Molina for two years as she tours Europe presenting a series of improvised works. These improvisations ultimately inspired the creation of one of Molina's masterworks, *Caída de Cielo* ("Fallen from Heaven"), which premiered in 2016.

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NYCB Promotes Seven Dancers, Six of Them Men

Joseph Gordon, here in "Diamonds," is New York City Ballet's newest principal dancer. Photo by Paul Kolnik, Courtesy NYCB

In a move that was both surprising and seemingly inevitable, New York City Ballet closed its fall season by promoting seven dancers. [Joseph Gordon](#), who was promoted to soloist in February 2017, is now a principal dancer. Daniel Applebaum, Harrison Coll, Claire Kretzschmar, Aaron Sanz, Sebastian Villarini-Velez and Peter Walker have been promoted to soloist.



Newly promoted soloist Peter Walker has been showing his abilities as a leading man in ballets like Jerome Robbins' *West Side Story* Suite. Photo by Paul Kolnik, Courtesy NYCB

The announcement was made on Saturday by Jonathan Stafford, the head of NYCB's [interim leadership team](#). These seven promotions mark the first since longtime ballet master in chief Peter Martins [retired](#) in the midst of [harassment allegations](#) at the beginning of this year. While Stafford and fellow interim leaders Rebecca Krohn, Craig Hall and Justin Peck have made some bold choices in terms of programming—such as [commissioning Kyle Abraham](#) and [Emma Portner](#) to create new works for the 2018–19 season—their primary focus has appeared to be [keeping the company running](#) on an even keel while the search for a new artistic leader is ongoing. Some of us theorized that we would not be seeing any promotions until a [new artistic director](#) was in place.

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Why Broadway Dancer Ryan Steele Eats Whatever His Body Craves—including Domino's

Steele relies on carbs for Broadway-worthy energy. Photo by Lee Gumbs, courtesy Steele

Ryan Steele has a simple rule for demanding days on Broadway: "I listen to my body," he says. "I have whatever I'm craving: If I need more protein, I go straight for that. If I'm tired, I know I need carbs."

This wasn't always Steele's approach. Growing up, shuttling between the studio and school meant relying on McDonald's and Burger King.

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Jen Peters

Oct. 13, 2018 09:18AM EST

News →

Home at Last: RIOULT Dance NY Opens a New Center in Queens

Members of RIOULT check out the construction site. Photo by Penelope Gonzalez, Courtesy RIOULT

For over a decade, husband-and-wife team Pascal Rioult and Joyce Herring, artistic and associate artistic directors of RIOULT Dance NY, dreamed of building a space for their company and fellow artists in the community, and a school for future dancers. This month, their 11,000-square-foot dream opens its doors in the Kaufman Arts District in Astoria, Queens, a New York City neighborhood across the East River from Manhattan.

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Oct. 01, 2018 03:29PM EST

Popular →

University of Arizona Faculty On What It's Like to Go From Professional to Professor

Photo by Ed Flores/MFA candidate Kara Madden rehearses undergraduate dance majors Gregory Taylor and Joe Ogren

In the final years of her decade-long career with the Lewitzky Dance Company, University of Arizona Associate Professor [Amy Ernst](#) began to develop an interest in dance injury prevention. She remembers feeling an urge to widen her understanding of dance and the body. Soon after retirement from the Company, she was hired by the Kerlan-Jobe Orthopaedic Clinic in Inglewood, California as a physical therapy assistant, where she worked for the next three and a half years. This work eventually led her to pursue an M.F.A. in dance at the University of Washington-Seattle. She remembers growing into the role of a professor during her time pursuing her degree. That incubation phase was critical. Ernst joined the faculty at the [University of Arizona](#) in 1995, and now as director of the [M.F.A. program](#), mentors the new generation of dance faculty, company directors and innovators.

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Marissa DeSantis

Oct. 12, 2018 03:29PM EST

Editors' List: The Goods →

5 Booties to Add to Your Winter Warm-Up Wear

San Francisco Ballet soloist Koto Ishihara stretches in her warm-up boots. Photo by Quinn Wharton for Dance Magazine.

With cooler weather *finally* here, it's time to talk warm-ups. And while your dancewear drawer is probably overflowing with oversized sweaters, leggings and enough leg warmers to outfit the whole class, warm-up boots are often forgotten. To keep your feet and ankles cozy in between rehearsals, we rounded up dance warm-up boots that suit every style.

Bloch Inc. Printed Warm-up Bootie



via Bloch Inc.

Created by Irina Dvorovenko and Max Beloserkovsky, this collection comes in a variety of tie dye, floral and even butterfly prints.

blochworld.com, \$48



Lauren Wingenroth
Oct. 12, 2018 02:30PM EST

[Rant & Rave](#) →

We Need to Talk About Non-Consensual Audience Participation

Many of the dancers of *10000 Gestures* weren't wearing much clothing when they started climbing on audience members. Photo by Ursula Kaufmann via nyuskirball.org

Some of my favorite experiences as both an audience member and a dancer have involved audience participation. Artists who cleverly use participatory moments can make bold statements about the boundaries between performer and spectator, onstage and off. And the challenge to be more than a passive viewer can redefine an audience's relationship to what they're watching. But all the experiences I've loved have had something in common: They've given audiences a choice.

A few weeks back, I had a starkly different experience—one that has caused me to think deeply about how consent should play into audience-performer relationships.

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Jennifer Stahl
Aug. 01, 2018 09:00AM EST

Rant & Rave →

Please Stop Asking Dance Artists to Perform "in Exchange for Exposure"

Instagram tags don't pay the bills. Photo by Andrei Lazarew/Unsplash

Earlier this week, a friend of a friend reached out to me seeking recommendations for a dancer/choreographer to hire. She wanted someone who could perform a solo and talk about their process for an arts-appreciation club. After a few emails back and forth, as I was trying to find out exactly what kind of choreographer she was looking for, it eventually emerged that she was not looking to pay this person.

"We are hoping to find someone who would be willing to participate in exchange for the exposure," she wrote.

Why do people think this is an okay thing to ask for?

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Theresa Ruth Howard
Jul. 16, 2018 09:00AM EST

Rant & Rave →

Is Instagram Changing The Dance World's Value System?

Social media validates extremes over clean, solid technique. Photo by David Hofmann/Unsplash

The entrancing power of Instagram can't be denied. I've lost hours of my life scrolling the platform looking at other people documenting theirs. What starts as a "quick" fill-the-moment check-in can easily lead to a good 10-15 minute session, especially if I enter the nebulous realm of "suggested videos."

My algorithm usually shows me professional ballet dancers in performances, rehearsals, class, backstage and on tour, which I quite enjoy. But there are the other dance feeds that I find myself simultaneously intrigued and horrified by: the hyper-elastic, hyper-extended, gumby-footed girls always at the barre doing developpés to six o'clock. There are the multiple turners, the avid stretchers and we can't forget the endless balancers.

This parade of tricksters always makes me wonder, What else can they do? Can they actually dance?

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Jennifer Stahl
Sep. 17, 2018 11:46AM EST

News →

The Dance Community Responds to NYCB's Firing of Amar Ramasar & Zachary Catanzaro

Ramasar and Catanzaro, photos via Instagram

New York City Ballet fired principal dancers Amar Ramasar and Zachary Catanzaro on Saturday. Both had initially been **suspended until 2019** for engaging in "inappropriate communications," while principal Chase Finlay, who was the instigator of those communications, resigned. (Although, in a statement on Saturday, NYCB made it clear they had decided to terminate Finlay prior to his resignation.)

The New York Times reports that NYCB says the change from suspension to termination resulted from hearing the concerns of dancers, staff members and others in the NYCB community. Yet it's hard to ignore the fact that a **lawsuit** against NYCB had been filed in the meantime. A statement from NYCB executive director Katherine Brown and interim artistic team leader Jonathan Stafford stated:

"We have no higher obligation than to ensure that our dancers and staff have a workplace where they feel respected and valued, and we are committed to providing that environment for all employees of New York City Ballet."

Since the news was announced, both Catanzaro and Ramasar have spoken out publicly about being fired.

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 **Madeline Schrock**
Oct. 12, 2018 12:00PM EST

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You've Got to See This Viral Mash-Up of Harry Potter and Hip Hop

This high school dance team's Harry Potter routine has gone viral. Screenshot via ThePac Walden Grove's YouTube channel.

What happens when you mix two really good things together? Sometimes, it can be magical. It's practically guaranteed when one of those elements is the wizarding world of Harry Potter, and the other is—wait for it—dance-team-style hip hop.

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 **Lisa Traiger**
Oct. 12, 2018 11:04AM EST

[News](#) →

ASU Hosts a Conference Exploring the Impact of the Jewish Experience on Dance

Adam McKinney's *HaMapah/The Map*. Photo by Lafotographeuse, Courtesy McKinney

When the Bible spoke of the "ingathering of the exiles," it didn't have dance in mind. Yet, this month, more than 100 dancers, choreographers and scholars from around the world will gather at Arizona State University to celebrate the impact of Jews and the Jewish experience on dance. From hora to hip hop, social justice to somatics, ballet to Gaga, the three-day event (Oct. 13–15) is "deliberately inclusive," says conference organizer and ASU professor Naomi Jackson.

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 **Siobhan Burke**
Oct. 12, 2018 09:30AM EST

[Cover Story](#) →

Heart & Guts: Bobbi Jene Smith Finds Her Own Voice

Her unexpected post-Batsheva path has led to both solo shows and film work. Photo by Jayme Thornton

Even when marking a move in rehearsal, Bobbi Jene Smith seems to dance with her whole being. "It comes from the pelvis," she says while directing a few of her fellow dancers in an undulating phrase. Her lower body spirals, pulling her torso behind it in one swift, visceral motion. "Always keep a bit of groove somewhere in your body," she says during another, more improvisational section.

Dance audiences might be most familiar with this side of Smith: the heart—and the guts—that she brings to her dancing. But in the four years since she returned to the U.S. from Tel Aviv, where she spent a decade performing with the Batsheva Dance Company, she has achieved a balancing act of creative roles: dancer, choreographer, teacher and budding actor.

The scene she's rehearsing is one of 10 she choreographed for *Aviva*, an independent feature film directed by Boaz Yakin, best known for his 2000 blockbuster *Remember the Titans*. She also plays a main character in the movement-driven story, as part of a cast of more than 30 dancers that she helped to select—including 20 of her students from Philadelphia's University of the Arts.

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Jen Peters

Oct. 11, 2018 04:35PM EST

[News →](#)

Ailey's New Choreography Unlocked Festival Focuses on the Choreographic Process

Jawole Willa Jo Zollar "is an artist who understands how to pull things out to find the essence of a work," says Robert Battle. Here, Zollar in the studio with Ailey dancers. Photo by Erica Hochstedler, Courtesy AAADT

Coming this fall to the ever-expanding Ailey organization is an intriguing new event: the [Choreography Unlocked](#) festival. From Oct. 12–14 and 26–28, the Joan Weill Center for Dance will host workshops, performances and panel discussions. It is an extension of Ailey's New Directions Choreography Lab, an annual residency fellowship for four emerging and mid-career choreographers, founded by artistic director Robert Battle in 2011.



Cameron McKinney working with students at The Ailey School through the New Directions Choreography Lab. Photo by Nicole Tintle, Courtesy AAADT

The festival offers a rare experience for choreographers to work collectively on their craft, and for students and public audiences to interact firsthand with the process of creating dance. "Choreographers tend to section off on their own, so I wanted to offer classes for them to come together and vibe off each other," says Battle. He also hopes to demystify the choreographic process for audiences.

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Celebrate Jerome Robbins' Would-Be 100th Birthday With 10 Rarely-Seen Photos

Jerome Robbins would have been 100 years old on October 11, 2018. Photo by Frederic Ohringer, Courtesy *DM Archives*

2018 has seen an [endless parade](#) of celebrations in anticipation of [Jerome Robbins'](#) centennial—and now the day has finally arrived. In honor of what would have been his 100th birthday, we dove into our photo archives and selected a few favorite shots of the choreographer whose career defined (and redefined) American dance.

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ABT's Gillian Murphy Shares Why Ballet Dancers Are Taking Over Harvard Business School

From left: ABT principals Isabella Boylston, James Whiteside, Gillian Murphy, Stella Abrera and Cory Stearns with Harvard Business School professor Anita Elberse. Photo Courtesy HBS.

Between long rehearsal days, performances and hectic touring schedules, it can be hard for professional dancers to plan for their post-performance careers while they're still onstage. This fall, that changes for five American Ballet Theatre principals. [Stella Abrera](#), [Isabella Boylston](#), [Cory Stearns](#), [James Whiteside](#) and [Gillian Murphy](#) have been chosen as the first dancers to participate in [Crossover Into Business](#) at Harvard Business School, a semester-long program designed for professional athletes.

Last year, Crossover Into Business program director and HBS professor [Anita Elberse](#) was developing a case study on ABT, and reached out to the company executive director [Kara Medoff Barnett](#), an alumna of HBS. "Anita mentioned the Crossover Program as an experience that has been transformative for professional athletes," says Barnett. "We looked at each other and had the same idea: How about inviting the ABT dancers to sit next to the NBA players?"

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