



NEW YORK CITY CENTER

ARTISTS

AT



SARA
MEARNS

THE
CENTER

APR 3 - 5, 2025

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Sara Mearns on Find

By Alastair Macaulay



She loves to dance **STRONG** and **BIG**.
And she loves choreography that **CHALLENGES HER** imagination as well as her body.

ding Her Way Home



“How do we get back that simple, unclouded, unburdened joy that we had when we were eight and ten years old walking into the dance studio? Because it’s still there. But how do we access that every day now?”

The ballerina **Sara Mearns**—aged 39, the Artist at the Center for 2025—is talking about the loss of spontaneous delight as one of the perils of a high-exposure dance career. But she





recognizes this as a problem she shares with other experienced dancers and with many professionals in many careers. How do you rediscover—how do you tap—the original joy that impelled you?

Over the almost 22 years since she became a member of New York City Ballet, Mearns has danced her way back from injury, heartbreak, Covid, and depression. “The world sees me as this perfect ballerina who has it all. But I’ve been through periods when I don’t have the confidence to get to the studio in the morning—and periods when home no longer felt like home.”

For Mearns, her **Artists at the Center** program (April 3-5) is a way of showing New York sides of her it hasn’t seen before. *Don’t Go Home* is a layered drama—plenty of talking—that arises indirectly from these dark crises of confidence that Mearns, like other dancers, has weathered. When she was first preparing the season, her Canadian dance partner and colleague, **Guillaume Côté**, suggested that she make these crises the subject of a story or drama based around some part of herself (she had already involved Côté: “he draws on such experience in partnering, I never have to worry about anything with him. Also neither of us take ourselves too seriously: our way of joking around in rehearsal has kept the energy really stress-free. But we’re both very present, dramatically emotional, performers: we click onstage”). Côté reached out to **Jonathon Young**, the writer who has worked with the Canadian choreographer Crystal Pite on such much talked-of creations as *Betroffenheit* (2015), *The Statement* (2016), *Revisor* (2019), and *Assembly Hall* (2023). Young, understanding that Mearns had found recent years “a little rough,” suggested that she send him thoughts. Mearns responded by sending him notes she had made over the last two years, often very dark (“thoughts that otherwise shouldn’t see the light of day”). Young responded by sending her a story he had concocted around those thoughts.

“Basically, I’m playing a character named Sara who’s auditioning for a role named Claire.

Claire is a character in a dance movie that is based around my [Sara’s] personal story. It’s partly creepy, and partly you have to go in and out of the story. Sometimes you get confused—I’m playing both Claire and the role in the movie she’s auditioning for. For Claire in the movie, everything in her personal life has imploded. It’s affecting her at work. She gets to the point where she is so depressed and so burnt-out that she cannot get to the theater.”


For Mearns, Young’s story—titled *Don’t Go Home*—highlighted all the moods through which she’d been going “The burn-out, the depression, the stage not being my safe space anymore, the sense that home wasn’t safe either: he compiled it into this 26-minute dance-theater piece. He really is good!” Mearns and her colleagues have built this work into a performance piece, with choreography by Côté. “I’ll be on point; we haven’t yet decided what clothes I’m wearing—but you’ll see my legs.”

For the program’s other half, Mearns has chosen to collaborate with the dancer-choreographer **Jamar Roberts**, for many years a leading dancer of the Alvin Ailey American Dance Theater. “It had always been my dream to dance with this man. He’s massive but he moves so fast, and covers so much space! Then we were both artists in residence at the Vail Dance Festival last summer.

“I was amazed: I found we have the same energies, the same humor, the same attitude to the creative process. So I asked him to choreograph for me, but thinking he was now retired from the stage. Then he texted me, out of the blue, asking if he could include himself as a dancer in the piece. I screamed, I was so happy—in my text, that was just a row of exclamation marks.

“Watching Jamar re-emerge as a dancer in rehearsals has been fantastic—we’re trying to keep up with him! It’s going to bring the house down. (I won’t be on point, but I also won’t be barefoot. We’re still deciding on the kind of footwear.) He’s motivated and ready to go, like a freight train.”





“Watching Jamar re-emerge as a dancer in rehearsals has been fantastic—we’re trying to keep up with him! **IT’S GOING TO BRING THE HOUSE DOWN.** He’s motivated and ready to go, like a freight train.” -**SARA MEARNS**

Though Mearns speaks of the pains and troubles she’s been through, she is in a good place when she speaks about this program. After a period when she was in pain even from waking in bed each morning, and when a torn ankle coincided with a back/pelvis nerve issue, she is happily astonished to relate that she completed her recent series of performances of *Swan Lake* with no back pain whatsoever.

Even though Mearns does not hide from the dark areas of the soul she has encountered, she is one of nature’s enthusiasts. She loves to praise her colleagues (not just Roberts and

Côté, but City Center’s VP and Artistic Director, Dance, **Stanford Makishi**—“he’s been with me every step of the journey for this program”—and the young City Ballet principal **Gilbert Bolden III**). She loves to dance strong and big. And she loves choreography that challenges her imagination as well as her body.

Alastair Macaulay is a critic and historian of the performing arts. He was chief theatre critic of the Financial Times (London) and was chief dance critic of The New York Times. Since 2019, he has curated and presented a number of educational programs for City Center Studio 5.



PAST, PRESENT, FUTURE

STAGE ANIMAL

Go inside

Don't Go Home

with Sara Mearns



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APR 3 – 5, 2025

NEW YORK CITY CENTER
PRESENTS

SARA MEARNS
ARTISTS AT THE CENTER

Curator
SARA MEARNS

GUILLAUME CÔTÉ JAMAR ROBERTS JONATHON YOUNG

Featuring
SARA MEARNS
GILBERT BOLDEN III JEROBOAM BOZEMAN GHRAI DeVORE-STOKES
ANNA GREENBERG JAMAR ROBERTS FRANK WOOD
BERGAMOT QUARTET RAQUEL ACEVEDO KLEIN

Lighting Designer
BRANDON
STIRLING BAKER

Costume Designer
MARK HAPPEL

Production Stage Manager
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PROGRAM NOTE

Dear friends,

I have so many people, artists, close friends, and dogs to thank for getting me to this point of curating a full evening of new work on such a large scale. This was a huge collaboration between all of the artists involved, and I find myself humbled by the care and dedication that they have given.

As many of my close people know, I'm not good at being the center of attention in life (and even sometimes on stage) so I mean it when I say I need these other incredible artists to be out here with me. But there is one person that you won't see out here with me who is truly at the center of all this for me: Stanford Makishi. He is the VP and Artistic Director, Dance, at City Center, but he is also so much more than that. Stanford is truly the reason I am performing these works. He has been by my side every step of the way, for years, guiding me to find what would be the most authentic, honest, and impactful program. I want to thank him from the bottom of my heart for what he has done for me in all aspects of my life, but especially as an artist. I credit him for never doubting me and trusting I would find the center eventually.

"It's harder to come back than to become."* This quote has driven me through this entire process and in finding the center of this program. No matter what happens in life, there's that little voice, or whisper, inside you that will guide you back, to who you truly are — who you are meant to be.

Love,

Sara Mearns

* A version of this quote is most often attributed to Dorothy B. Hughes:
"It is harder to come back than it is to arrive."



THE PROGRAM

Don't Go Home

World Premiere

Concept by GUILLAUME CÔTÉ, SARA MEARNs, and JONATHON YOUNG

Directed by GUILLAUME CÔTÉ and JONATHON YOUNG

Choreography by GUILLAUME CÔTÉ

Written by JONATHON YOUNG

Music & Sound Design by JOHN GZOWSKI

Lighting Design by BRANDON STIRLING BAKER

Costume Design by MARC HAPPEL

Scenography by RYAN HOWELL

Acting Coach: JOAN ROSENFELS

Casting for "The Director" by THE TELSEY OFFICE, WILL CANTLER, CSA

Featuring

SARA MEARNs as Sara/Claire

GILBERT BOLDEN III as Mark/Gilbert/Adam

FRANK WOOD as The Director

ANNA GREENBERG as The Double

Don't Go Home was developed as part of the Guild Hall William P. Rayner
Artist-in-Residence program.

Don't Go Home was commissioned by New York City Center for
Sara Mearns | Artists at the Center.

Support for new dance works at New York City Center is provided by the Arlene Shuler Artistic Innovation
Fund and the Virginia B. Toulmin Foundation.

INTERMISSION



Dance Is A Mother

World Premiere

Choreography by JAMAR ROBERTS
Music by CAROLINE SHAW
Lighting Design by BRANDON STIRLING BAKER
Costume Design by MARC HAPPEL

Featuring

SARA MEARNS JAMAR ROBERTS
JEROBOAM BOZEMAN GHRAI DeVORE STOKES ANNA GREENBERG

Musicians

BERGAMOT QUARTET
LEDAH FINCK and SARAH THOMAS, *Violin*
AMY HUIMEI TAN, *Viola*
IRÈNE HAN, *Cello*

RAQUEL ACEVEDO KLEIN, *Vocalist*

Music Credit: “*The Evergreen: IV Root*,” “*Three Essays: First Essay (Nimrod)*,” “*And So*,” and “*Other Song*.”
Music by Caroline Shaw.

Dance Is A Mother was commissioned by New York City Center. Support for new dance works at New York City Center is provided by the Arlene Shuler Artistic Innovation Fund and the Virginia B. Toulmin Foundation.



And So

Music & Lyrics by CAROLINE SHAW

after ROBERT BURNS, GERTRUDE STEIN, BILLY JOEL, and SHAKESPEARE

would a song by another name
sound as sweet and true
would all the reds be just the same
or violets as blue
if you were gone would words still flow
and would they rhyme with you
if you were gone would I still know
how to love and how to grow
and how the vowel threads through.
and so they say the saying goes
a rose is a rose is a rose is a rose is a tired rhyme
but in the verse there's always time.
would scansion cease to mark the beats
if I went away
would a syllable interrupt the feet
of tetrametric iambs
when I am gone
listen
and i will sing a tune of love and life and of the ocean's prose and the poetry of a
red,
red,
rose,
that's newly sprung in June.
and so you say the saying goes
a rose is a rose is a rose is a rose
is a rose
is a rose
is how I'm
keeping track of time.
when a' the seas rise high, my dear
and the rocks melt with the sun
will the memory of us
still rhyme with anyone
will we still tune our violins
will we still sing of roses
will we exist at all, my love,
or will we fade to stanzas of
the dust that i suppose is
all we were and all we'll be.
and so the saying "so it goes"
depends a lot on if a rose is a rose is a rose is rose is a rose
is a rose is a rose is a thing sublime
and so we stay, on borrowed time.



Other Song

Music & Lyrics by CAROLINE SHAW

Find where you go
Behind the glare is what I know
The melody climbs higher

The song is in the fold
The harmony is cold
What's old is new is ever ever told

I go where you are
I know there is no
Assigned melody

The song is in the fold
The harmony is cold
What's old is new [is old] [is new] is ever ever told

Find the line
Find the line
Find the line

I go where you go



MEET THE ARTISTS

SARA MEARNS (*Curator, Dancer*) is from Columbia, SC, and has been a principal dancer at New York City Ballet since 2008. She has originated roles in works by Justin Peck, Kyle Abraham, Alexei Ratmansky, Pam Tanowitz, Bobbi Jene Smith, Christopher Wheeldon, Guillaume Côté, and Beth Gill, among others. Guest performer: Paul Taylor Dance Company, The Cunningham Centennial Celebration, Jodi Melnick Dance, Bill T. Jones/Lee Ming Wei, and Wang Ramirez, as well as *Dances of Isadora Duncan* at Lincoln Center. At City Center, she starred in Matthew Bourne's *The Red Shoes*, *I Married An Angel* (Encores!) and *TWYLA NOW*, as well as multiple Fall for Dance Festivals. Mearns performed *A Piece of Work*, a full evening of five world premieres at The Joyce Theater (2022), was awarded a Bessie Award for Outstanding Performer (2018), the *Dance Magazine* Award (2019), and an honorary doctorate from University of South Carolina (2019). @saramearns

BETSY AYER (*Stage Manager*) is thrilled to be back at City Center after numerous projects as part of Fall for Dance. Selected dance credits: *Anima Animal* (with Herman Cornejo) at The Joyce Theater and in Miami; *Turn It Out With Tiler Peck and Friends* CA tour. Pam Tanowitz Dance: *Day For Night*, *I was waiting for the echo of a better day*, *Song of Songs*, *Four Quartets*, and *New Work for Goldberg Variations*. Vail Dance Festival 2016-2024, Trisha Brown Dance Company, *FLEXN* at the Park Avenue Armory and international tour. Formerly Stage Manager at New York City Ballet. Recent opera/oratorio: *In A Grove* (Prototype Festival); *Erwartung*, *Adriana Mater* (San Francisco Symphony); *Number Our Days* (PAC NYC); *Emigré* (NY Philharmonic); *Perle Noire* (Dutch National Opera); *Shall We Gather At The River* and *Monochromatic Light (Afterlife)* (Park Avenue Armory); *Omar* (Spoleto USA); *Requiem* (The Shed); *Idomeneo* (Salzburg Festival); *Glass Handel* (Opera Philadelphia). Concerts: Interim Production Manager, Carnegie Hall. She is a graduate of Smith College.

BRANDON STIRLING BAKER (*Lighting Designer*) is a Tony Award-nominated lighting designer working internationally. His work can be seen on stages throughout the United States and abroad including Broadway, Lincoln Center, The Kennedy Center, Hollywood Bowl, Walt Disney Concert Hall, New York City Ballet, Paris Opera Ballet, San Francisco Ballet, The Australian Ballet, Hong Kong Ballet, American Ballet Theatre, Alvin Ailey American Dance Theater, Miami City Ballet, Boston Ballet, Joffrey Ballet, Houston Ballet, Pacific Northwest Ballet, Dutch National Ballet, and many others. Baker received a Tony Award nomination for his lighting of *Illinoise* on Broadway and is a recipient of the Knight of Illumination Award for his work in dance. Baker has designed over 30 premieres worldwide for choreographer Justin Peck, and works frequently with William Forsythe, Jamar Roberts, and Pam Tanowitz, among others. Stirlingbaker.com

BERGAMOT QUARTET is a NYC-based string quartet dedicated to the evolution of chamber music. They are sought-after interpreters of contemporary music who are expanding the definition of the string quartet genre by leveraging their skills as a classically trained ensemble with their enthusiasm for learning from and adapting to creative artists across a variety of genres. Bergamot maintains a full schedule of collaborations, residencies with educational institutions, appearances on series, recording sessions, and self-produced shows. They regularly commission new music, and prioritize music by women, striving to exhibit the equal gender representation they want to see throughout the music industry. bergamotquartet.com

GILBERT BOLDEN III (*Dancer*) is a Principal Dancer with New York City Ballet (NYCB). He was born in San Diego, California and began dancing at the age of nine in Las Vegas, Nevada. His ballet training began in 2011 at Idyllwild Arts Academy in Idyllwild, CA, and he continued his studies at The Rock School for Dance Education in Philadelphia, PA in 2013. In 2014, Mr. Bolden



enrolled at the School of American Ballet, NYCB's official school. He became an apprentice with NYCB in August 2017, joined the company as a member of the Corps de Ballet in August 2018, and was promoted to Soloist in October 2023, and Principal in 2025. Since joining NYCB, Mr. Bolden has originated featured roles in ballets by Justin Peck, Silas Farley, and Gianna Reisen. He has also been featured in works by George Balanchine, Jerome Robbins, Alexei Ratmansky, Tiler Peck, Lauren Lovette, Alysya Pires, and Claudia Schreier.
@gilbertboldeniii

JEROBOAM BOZEMAN (*Dancer*), a Brooklyn native, bid farewell to the Alvin Ailey American Dance Theater in June 2024, marking a graceful transition from stage to screen. A distinguished presence since joining Ailey in 2013, Bozeman was lauded by *The New York Times* for his "singular, rugged grace," during his breakthrough 2015 season. His artistry earned him a place on Dance Magazine's "25 to Watch" list, and a featured role in Ailey's 2018-2019 season campaign. Renowned for his commanding yet ethereal presence, Bozeman's career spans performances with The Royal Ballet, Ailey II, PHILADANCO!, and Donald Byrd's Spectrum Dance Theater. Critics have described his movement as "velvety fluid," (*The New York Times*) and "gentle and dignified," (*The Wall Street Journal*). His versatility extends beyond dance, he appeared in *Vanity Fair's* Maison Valentino On Love campaign and *The New York Times* #SpeakingInDance series. Now, Bozeman captivates on screen as the lead in Boaz Yakin's *ONCE AGAIN (for the very first time)*, earning praise for his seamless transition into acting. Holding a degree in Psychology and proficient in ASL, he remains an inspiring force, an artist of depth, resilience, and boundless expression. His journey is a testament to the power of movement, both in dance and in life.
@jroboamb

GUILLAUME CÔTÉ (*Director & Choreographer*) is a native of Lac-Saint-Jean, Québec. He joined The National Ballet of Canada in 1999 and was promoted to Principal Dancer in 2004. Since

then, Mr. Côté has danced most of the major roles and has been the leading male figure of the company. As a guest artist, Mr. Côté has danced with The Royal Ballet, Bolshoi Theatre, American Ballet Theatre, New York City Ballet, Teatro alla Scala, the Mikhailovsky Theater of St-Petersburg, Teatro Colón de Buenos Aires, and the Berlin Staatsoper. In 2013, in addition to his position as a Principal Dancer, Mr. Côté assumed the role of Choreographic Associate with The National Ballet of Canada and today eight of his works are part of the company's repertoire. In 2021, he founded his own company, Côté Danse which has since then attracted significant attention with over 150 performances in 25 cities in its first four years of existence. Mr. Côté was awarded "La médaille de l'Assemblée Nationale du Québec" for his work in the arts and was appointed a Chevalier de l'Ordre national du Québec, the highest distinction given by the government of Quebec. He has been the Artistic Director of the Festival des Arts de Saint Sauveur since 2014. @guillaumecote | @cote_danse

GHRAI DeVORE-STOKES (*Dancer*) (Washington, D.C.) began her professional career with Chicago-based dance company Hubbard Street 2. Ms. DeVore-Stokes trained at the Kirov Academy, Ballet Chicago, Deeply Rooted Dance Theater, American Ballet Theatre, and Alonzo King's LINES Ballet. She was a member of Alvin Ailey American Dance Theater, Deeply Rooted Dance Theater, DanceWorks Chicago, Deeply Rooted Dance Theater 2, and Ailey II. Ms. DeVore-Stokes was the 2011 recipient of the Danish Queen Ingrid Scholarship of Honor and a 2009 recipient of the Dizzy Feet Foundation Scholarship. She was also a 2010 nominee for the first annual Clive Barnes Award. Her film credits include Disney's *The Little Mermaid*, *Swamp Lake*, and *Codeswitch*. She has modeled for Lululemon and Vogue. @ghrai_

ANNA GREENBERG (*Dancer*), a native New Yorker, began her training at the School of American Ballet. She continued at the Joffrey Ballet School under the mentorship of Era Jouravlev and graduated from the JKO School at



American Ballet Theater. Her first professional experience began at 17 years old at the Bayerisches Junior Ballet in Munich, Germany, under the leadership of Ivan Liska, where she worked as an apprentice with the Bayerisches Staatsballett. During her two seasons, she toured Europe dancing works by George Balanchine, Jiří Kylián, Hans van Manen, Richard Siegal, and more. She then spent two seasons in Innsbruck, Austria dancing with the Tiroler Landestheater's Tanzcompany. In 2023, Greenberg joined Miami City Ballet and had the opportunity to dance mixed repertoire from George Balanchine, Alonzo King, Twyla Tharp, and Alexei Ratmansky as well as being a part of world premiere creations choreographed by Jamar Roberts and Margarita Armas. Now, Anna has moved back to her hometown of NYC to film the TV series, *Étoile*, and can be seen in various print campaigns. Special thanks and gratitude to Jamar Roberts for the invitation to be a part of this project at City Center! @annagreenbergg

JOHN GZOWSKI (*Music & Sound Design*) is a Canadian composer, musician, and sound designer. Based in Toronto, he has worked on over 300 shows across Canada and toured nationally and internationally as a musician. He has worked at the Stratford Festival, Shaw Festival, and National Arts Centre as well as with Ex Machina and Soulpepper. He has won multiple awards for his theater work in Canada. This summer he will be at Lincoln Center with *Mahabharata*. Johngzowski.com

MARC HAPPEL (*Costume Designer*) is the Director of Costumes at New York City Ballet (NYCB). Since 2006 Happel has overseen the costumes for NYCB's entire repertory, including all 12 Fall Fashion Galas. His costume designs for NYCB include George Balanchine's *Symphony in C* and *Tschaikovsky Piano Concerto No. 2*, as well as ballets by Nicolas Blanc, Mauro Bigonzetti, Kim Brandstrup, Jean-Pierre Frohlich, JR, Benjamin Millepied, Peter Martins, Justin Peck, Alexei Ratmansky, Gianna Reisen, and Peter Walker. Prior to working at NYCB, Happel worked with

the Metropolitan Opera Costume Department and with Barbara Matera Ltd. Other design credits from his career include *Kitty Killer*, *Charlie* (Theatre Couture), *Tell-Tale* (PS122/Cherry Lane Theatre), *Seeing Things* (29th Street Theatre), *Rufus Wainwright* (Tour), and for Kiki & Herb, *Coup de Theatre* (Cherry Lane Theatre), *Kiki & Herb Alive on Broadway* (Helen Hayes Theatre); *Stop, Drop, and Roll*; *Do You Hear What We Hear*; and *Kiki and Herb Will Die for You* (Carnegie Hall). Happel also worked closely with actor Daniel Day-Lewis as an advisor for the 2017 Paul Thomas Anderson film *The Phantom Thread*. Along with his husband, Harvey Weiss and the Visual AIDS Artist Caucus, he was instrumental in conceiving the iconic design of the red AIDS ribbon. @marchappelny

RYAN HOWELL (*Scenographer*) New York: *Love Life* (Encores!), New York: *Pretty Hunger*; *Teenage Dick* (The Public Theater); *Atalanta* (Julliard); *Adoration of the Old Woman* (INTAR). Regional: *Lights Out: Nat King Cole* (Geffen Playhouse); *A Few Good Men, School Girls: Or The African Mean Girls Play* (Pittsburgh Public Theater); *The Magic Flute* (Opera Theatre St. Louis); *Ariadante* (Curtis Opera Institute); *Ariadne Aux Naxos* (Cincinnati Opera); *Thérèse* (Sarasota Opera); *Idomeneo* (WolfTrap Opera); *Loving vs. Virginia* (Williamstown); *Evita, Newsies, Annie, The Little Mermaid* (Westport Country Playhouse); *Beautiful, Ain't Misbehavin', Grease, Altar Boyz* (The Cape Playhouse); *Little Shop of Horrors* (ACT of CT); *Fiddler on the Roof* (North Shore Music Theater); *Sunday in the Park with George* (Axelrod Performing Arts); *A Gentleman's Guide...* (Drayton Entertainment). Film/TV: HBO: *Succession* – Seasons 3 and 4; Netflix: *Zero Day* – Season 1; Showtime: *Three Women* – Season 2; FX: *American Sports Story* – Season 1. ryanmhowell.com @ryanmhowell

RAQUEL ACEVEDO KLEIN (*Vocalist*) *The Washington Post* describes composer, vocalist, instrumentalist, and conductor Raquel Acevedo Klein as a “force to be reckoned with.” Klein served as Music Director for Justin Peck's Tony



Award-winning Broadway musical, *Illinois*. Klein sings in the Grammy Award-winning vocal band Roomful of Teeth. Conducting credits include the New York Philharmonic, New Jersey Symphony Orchestra, Attacca Quartet, Sō Percussion, and Beth Morrison Projects. Klein has premiered vocal works by John Adams, Nico Muhly, and Bryce Dessner. She has premiered her original music at Lincoln Center, WQXR, and Opera Philadelphia. Her frequent collaborators include Caroline Shaw, Angélica Negrón, and Arcade Fire's Richard Reed Parry. Vocal performance and recording highlights include working with Alicia Keys, Bon Iver, Sufjan Stevens, John Legend, The National, and the Boston Symphony Orchestra. Klein has performed at Carnegie Hall, Radio City Music Hall, Town Hall, Park Avenue Armory, *The Tonight Show with Jimmy Fallon*, Rockefeller Center, and elsewhere. @raquel.a.klein

JAMAR ROBERTS (*Choreographer & Dancer*), a celebrated choreographer from Miami, FL, returns to New York City Center this season in an exciting new capacity. A former Resident Choreographer of Alvin Ailey American Dance Theater (2019–2022), Roberts has had numerous works grace this stage, showcasing his distinct artistic voice. His choreography has been commissioned by leading companies, including New York City Ballet, Miami City Ballet, the Martha Graham Dance Company, BalletX, Ailey II, and The Juilliard School, where he served as a Creative Associate. A graduate of New World School of the Arts and The Ailey School, Roberts has danced for Alvin Ailey American Dance Theater, Ailey II, and Complexions Contemporary Ballet. His performance career includes a Bessie Award for Outstanding Performer (2016) and guest appearances with The Royal Ballet in London. His expansive creative work extends to film, including *Cooped* and *A Chronicle of a Pivot at a Point in Time* (Works & Process at the Guggenheim) and *The First Bluebird* in the Morning (LA Opera). This season, City Center audiences will have the pleasure to see him return to the stage as a dancer within his own choreography on this new collaboration with

artist Sara Mearns. jamarroberts.com | @7jlr27
FRANK WOOD (*Actor*) Tony Award, Drama League Award for Sideman. Broadway: *Great Society*; *Network*; *Clybourne Park*; and *August: Osage County*. Off-Broadway: *Hold On to Me Darling* at The Lortel; *Toros* (Lucille Lortel nomination); *The Best We Could* at MTC; *Signature*; *Vineyard*; *Lincoln Center*; *Atlantic*; and *Playwrights Horizons*. (partial lists) Film: *She Said*, *Joker*, *St. Vincent*, *Changeling*, and *Dan in Real Life*. TV: *FBI*, *The Blacklist*, *The Night Of*, *Newsroom*, *Law & Order: SVU* (recurring). Education: BA, Wesleyan; MFA, NYU Graduate Acting.

JONATHON YOUNG (*Director & Writer*) is a Canadian theater artist based in Toronto. He is Playwright-in-Residence with Kidd Pivot, co-founder of Electric Company Theatre, and an award-winning actor working across Canada in theatre, film, and television. With Kidd Pivot, Young creates alongside choreographer Crystal Pite. Their productions (*Assembly Hall*, *Revisor*, *Betroffenheit*) have toured internationally, winning two Olivier Awards for Best New Dance Production. *Revisor* and *Betroffenheit* were filmed by the BBC and *Betroffenheit* received The Golden Prague, and the Rose d'Or Award in Berlin. In 2016 they created *The Statement* for Nederlands Dans Theater which was performed at New York City Center, The Kennedy Center, and is now included in the repertoire of London's Royal Ballet. With his collaborators at Electric Company, Young has written and devised over twenty original productions since the company's inception in 1996. Young is the recipient of the UK National Dance Award.

GUILD HALL is the cultural heart of the East End of Long Island: a museum, performing arts, and education center, founded in 1931. We invite everyone to experience the endless possibilities of the arts: to open minds to what art can be, inspire creativity and conversation, and have fun. Guild Hall, located in the heart of East Hampton, has served four generations and introduced audiences to the most storied artists



and performers of our time. As we approach our centennial, we have completed a state-of-the-art renovation to match the caliber of our artistry for twenty-first century audiences. The facility-wide Capital Improvements Project & Campaign includes top-of-the-line physical and technological enhancements to better deliver on our mission as an artist-driven, interdisciplinary institution. Our 2025 season will be announced in April. guildhall.org | [@guild_hall](https://twitter.com/guild_hall).

THE TELSEY OFFICE With offices in both New York and Los Angeles, The Telsey Office casts for theater, film, television, and commercials. The Telsey Office is dedicated to creating safe, equitable, and anti-racist spaces through collaboration, artistry, heart, accountability, and advocacy. thetelseyoffice.com

STANFORD MAKISHI (*Vice President & Artistic Director, Dance, New York City Center*) was appointed to his current position of Artistic Director, Dance, at New York City Center in 2021 after serving as vice president for programming since 2015. He began at the organization in 2011 as associate producer of its Fall for Dance Festival. Makishi danced with Trisha Brown from 1992 to 2006, was assistant director of her production of *Winterreise*, and has taught and restaged her work internationally. He also served as artistic advisor for the Ringling International Arts Festival in Sarasota, executive director of the Baryshnikov Arts Center, director of programs at the Asian Cultural Council, and director of creative services at Carnegie Hall.

MICHAEL S. ROSENBERG (*President & CEO, New York City Center*) has a long and distinguished career of leading performing arts institutions to nurture artists, expand audiences, and engage communities. Beginning with Drama Dept. (the Greenwich Village artist collective he co-founded in the 90s) and carrying through to the present, he has helped develop works by playwrights, songwriters, choreographers, directors, authors, designers, visual artists, and students. As Managing Director of La Jolla

Playhouse, Rosenberg worked with Artistic Director Christopher Ashley and the staff to oversee the development and production of a host of acclaimed productions, many of which transferred to Broadway, Off-Broadway, and the West End—including the international smash hit *Come from Away*. More recently, as Managing Director of McCarter Theatre Center, Rosenberg was part of the evolution of the historic theater, expanding programming to include family-friendly performances and multidisciplinary events. His work in building diversity, equity, and inclusion encompasses artists, audiences, and administrators alike.

NEW YORK CITY CENTER has played a defining role in the cultural life of the city since 1943. The distinctive Neo-Moorish building was founded by Mayor Fiorello La Guardia as Manhattan's first performing arts center with the mission of making the best in theater, dance, and music accessible to all audiences. This commitment continues today through celebrated dance and musical theater series like the Fall for Dance Festival and the Tony-honored Encores! series; the annual season by Principal Dance Company Alvin Ailey American Dance Theater; and the artist-curated Artists at the Center series. City Center welcomes audiences to experience internationally acclaimed artists on the same stage where legends made their mark. Dedicated to a culture built on the values of curiosity, collaboration, accessibility, and inclusivity, City Center's dynamic programming, art exhibitions, and studio events are complemented by education and community engagement programs that bring the performing arts to thousands of New York City students, teachers, and families every year.

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See the House Manager for assistance.

Resuscitation masks and latex gloves are available at the House
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Listing updated as of March 14, 2025

NEW YORK CITY CENTER
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WONDERFUL TOWN



ANIKA NONI ROSE
RUTH



AISHA JACKSON
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“**[Bernstein’s] music captures the brassy energy and excitement of urban living in melody and rhythm**” *VARIETY*

**APR 30 –
MAY 11**

**TICKETS
FROM \$45**
(FEES INCLUDED)

Be reminded about what makes New York City so wonderful in **Encores! *Wonderful Town***, the delightful musical comedy featuring music by the legendary **Leonard Bernstein** and lyrics by the iconic duo **Betty Comden** and **Adolph Green**. Join two sisters, Ruth and Eileen, as they move from Ohio to Greenwich Village to pursue their artistic dreams and maybe find love along the way.

BOOK BY **JOSEPH FIELDS** AND **JEROME CHODOROV** (BASED UPON THE PLAY *MY SISTER EILEEN* BY **JOSEPH FIELDS** AND **JEROME CHODOROV** AND THE STORIES BY **RUTH MCKENNEY**)
MUSIC BY **LEONARD BERNSTEIN** - LYRICS BY **BETTY COMDEN** AND **ADOLPH GREEN**
SKETCHES FOR “WHAT A WASTE” BY **BETTY COMDEN** AND **ADOLPH GREEN**
CHOREOGRAPHER **LORIN LATARRO** - TAP CHOREOGRAPHER **AYODELE CASEL**
FEATURING **THE ENCORES! ORCHESTRA** - MUSIC DIRECTOR **MARY-MITCHELL CAMPBELL**
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UPCOMING EVENTS



DANCE THEATRE OF HARLEM
APR 10 – 13
TICKETS FROM \$45

Artistic Director **Robert Garland** ushers in a new season with an exciting mix of world premieres and fan favorites, from choreographers Garland, **Jodie Gates**, **William Forsythe**, and **George Balanchine**.



BALLET HISPÁNICO
MAY 29 – JUN 1
TICKETS FROM \$45

Ballet Hispánico celebrates the 150th anniversary of the beloved ballet classic *Carmen* with **Gustavo Ramirez Sansano's** *CARMEN.maquia*, an electrifying take on **Bizet's** passionately tragic masterpiece. Plus, the wildly popular **En Familia/Family Matinee** returns on May 31, where all seats are \$25 (fees included).

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Sutton Foster in Encores! *Once Upon a Mattress*, Tiffany Mann in Encores! *Jelly's Last Jam*; photos by Joan Marcus