

NEW YORK NOTEBOOK

WOMEN'S WORK?

After a sold-out gig in 2003, it's round two for a group of six badass women who are part of *This Woman's Work: Black Women Choreographers of the Next Generation*. Choreographers Bridget Moore and Princess Mhoon Cooper, who curated it, said they "do not intend to let history be written without [their] voice." The program showcases works concerning issues like body image, spirituality, relationships, and sexuality. The performance, August 12-14 at the Alvin Ailey/Citigroup Theatre, includes three Ron K. Brown divas—Moore (left), Camille A. Brown, and Shani Collins—plus Ailey powerhouse Hope Boykin, Rennie Harris PureMovement chameleon Mhoon Cooper, and postmodernist Ursula Payne. Contact TWW@princessmhoon.com.

—CHARMAINE PATRICIA WARREN

Photo: Steven Schreiber

TAIL END OF SUMMER

August, when the city quiets down, brings the annual Lincoln Center Out of Doors series. It's free, so there are always throngs of people cheering on every dance and dancer. This year, for its 35th anniversary, the lineup includes the companies of Limón, Taylor, Petronio, Complexions, Andrea Woods, Arthur Aviles, the International Hip Hop Exchange, and KanKouran from West Africa. See www.lincolncenter.org.

FOUNTAIN OF YOUTH

Photo: Nan Melville



Youth America Grand Prix is always cause for celebration, not only because so many young people step up to the plate (this year 132 schools from 13 countries participated), but also because the grown-ups put on a darn good show. At the April gala at City Center, the audience screamed and cheered for every act. Even when the lights went down between numbers, hollers and hoots lingered. The strange thing is, every act deserved it, from the rhythmically astounding *Takademi* by Robert Battle (keep an eye on that Ricardo Zayas of Ailey II) to the robust joy of New York City Ballet's Joaquin De Luz (above) and Ashley Boudier in *Tarantella*. And then Jose Manuel Carreño, partnering Lorna Feijoo in *Don Quixote*, topped the charts with his pirouettes that morphed into exquisitely slow pelvic swirls. We were all squealing like kids at a rock concert. See www.yagp.org. —WENDY PERRON



Photo: Jason Samuels, Courtesy LMCC

SITE FOR SORE EYES

Chris Elam's juicy, elastic tumbling looks simultaneously innocent and darkly symbolic. His mythic and playful dances suggest something that might have happened at the dawn of the world. In *Several Stories*, which his Misnomer Dance Theatre brings to Battery Park this month, six dancers scuttle with the clean, exuberant line of early Nikolais/Louis works, their hesitant legs thrusting forward like the limbs of a praying mantis. They might be acolytes of Pan or creatures from the world of Dr. Seuss. *Stories*, which is part of the Lower Manhattan Cultural Council's second annual SiteLines project, is sure to infect passersby with a sense of wonder. Lunchtimes, August 1-2, 5-7. See www.lmcc.net. —CHRIS DOHSE