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**CAL PERFORMANCES PRESENTS**  
**ALVIN AILEY AMERICAN DANCE THEATER IN**  
**THREE PROGRAMS FEATURING PREMIERES OF**  
***ANNOINTED, CRY AND THREE BLACK KINGS***

**JUDITH JAMISON PREPARES TO STEP DOWN AFTER 21 YEARS OF  
LEADERSHIP AND *REVELATIONS* TURNS 50**

**SchoolTime: One-hour performances for Bay Area Students will be given Thursday &  
Friday, March 31 & April 1 at 11:00 a.m.**

**BERKELEY, February 23, 2011**—The Alvin Ailey American Dance Theater (AAADT), a dance company that is “surely unbeatable in the dance world” (*The Washington Post*), makes its annual sojourn to Cal Performances on **Tuesday–Sunday, March 29–April 3**. The three distinct programs include three premiers. The first of two Bay Area premieres is *Anointed* (2010), choreographed by **Christopher L. Huggins** in tribute to those who have led the Ailey company past, present and future; *Cry* (1971), the second work new to Berkeley, was choreographed by **Alvin Ailey** for **Judith Jamison** and is dedicated to “all black women everywhere – especially our mothers.” The West Coast premiere of *Three Black Kings* (1976) is *the* last major work composed by Duke Ellington for Alvin Ailey. Every program presented will also include **Alvin Ailey**’s timeless *Revelations*, now celebrating its 50th year. This season marks the end of an era: Judith Jamison steps down as Artistic Director after more than two decades of exceptional leadership. Under Jamison’s guidance, the company has thrilled tens of millions of people on six continents, has been recognized by Congress as “a vital American cultural ambassador” and serves as an enduring vehicle for the expression of the African-American experience. Choreographer **Robert Battle** is Artistic Director Designate.

The company will give two *SchoolTime* performances for Bay Area students on Thursday and Friday, March 31 and April 1 at 11:00 a.m. at Zellerbach Hall. Tickets are sold in advance only.

**PROGRAMS**

Program A, Tuesday, March 29 at 8:00 p.m., Friday, April 1 at 8:00 p.m., and Sunday,

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April 3 at 3:00 p.m., opens with the local premiere of former Ailey dancer, Christopher L. Huggins's *Anointed* (2010) in his first work for the Company. This work is a tribute to Alvin Ailey who "laid the foundation for what we see today; Judith Jamison who has taken the Company so far, to heights we could have never imagined and Robert Battle who will continue the legacy while forging ahead." *Cry* (1971), a *tour de force* solo work has never been performed in Berkeley. Originally choreographed for Judith Jamison, the dancer represents all black women, depicting their African origins, the trials and tribulations they have endured and their joyful triumph over those hardships. Currently, *Cry* is performed by three dancers. *The Hunt* (2001) was choreographed by Robert Battle and is his first ballet set since his appointment as Artistic Director Designate. The ballet is for six men and examines the relationship between modern sports and the rituals of the gladiators, showcasing the masculine and powerful sides of the male dancers. The program closes with Alvin Ailey's signature masterpiece, *Revelations* (1960), set to African-American religious music and universally beloved.

Program B, Wednesday, March 30 at 8:00 p.m. and Saturday, April 2 at 2:00 p.m., will open with the West Coast premiere of *Three Black Kings* (1976), the last major work composed by Duke Ellington for Alvin Ailey; they had collaborated on a number of previous pieces. The first movement depicts Balthazar, the black king of the Nativity; the second portrays King Solomon; and the third celebrates the triumphs of Martin Luther King Jr. *In/Side* (2008), choreographed by Robert Battle, is a bold, unrestrained solo that portrays pure physicality. Judith Jamison's quietly uplifting work *Forgotten Time* (1989) is up next, and follows 12 dancers on a journey through ancient rituals of love and tribal rites of passage. Alvin Ailey's *Revelations* (see Program A) completes the program.

Program C, Thursday, March 31 and Saturday, April 2 at 8:00 p.m., opens with *The Prodigal Prince* (1968), with choreography, music and costumes by Geoffrey Holder. The ballet is divided in five sections and deals with the real and imagined life of Hector Hyppolite, the most notable of primitive painters in Haiti's history. *Memoria* (1979) was choreographed by Ailey and, as he explained, a "work dedicated to the joy, the beauty, the creativity, and the wild spirit of my friend Joyce Trisler," a longtime friend from his Lester Horton days. Alvin Ailey's classic *Revelations* (see Program A) rounds out the program.

## **ALVIN AILEY AMERICAN DANCE THEATER**

**Alvin Ailey American Dance Theater** began in March 1958 at the 92nd Street Y in New York. **Alvin Ailey**, then a 27-year-old from Rogers, Texas, led a group of young African-American modern dancers in a performance that forever changed American dance. Since that auspicious first performance, the Ailey Company has gone on to perform for some 21 million people in 48 states and 71 countries on six continents, including two historic residencies in South Africa.

As a youth Ailey saw the Ballet Russe de Monte Carlo on a school trip, and the experience changed his life. Ailey studied dance with Lester Horton, founder of the first racially integrated dance company in the United States. After Horton's death, Ailey ran Horton's company for a time before starting his own company and beginning an intense period of prolific creativity. Ailey created 79 ballets in his lifetime, often drawing upon his "blood memories" of Texas, the blues, spirituals and gospel music. But in spite of his groundbreaking oeuvre, Ailey insisted that his Company was not simply a repository for his own work. Today, AAADT includes important dance works from the past and newly commissioned pieces in its repertoire; more than 200 works by more than 70 choreographers have been performed in 52 years. The AAADT umbrella now includes two dance companies, a school, a BFA in Dance program with Fordham University, extension and community education classes, and 10 AileyCamps—six-week summer day camps for underserved youth—including one in Berkeley produced by Cal Performances. Ailey died in 1989, bequeathing his artistic legacy to AAADT's present Artistic Director, Judith Jamison.

In July 2011, Robert Battle will succeed Judith Jamison as Artistic Director of Alvin Ailey American Dance Theater, becoming the third person to head the Company since its founding in 1958. In announcing her selection, Jamison said that "choosing Robert Battle is the giant leap I want to take to ensure that this company stays vibrant in the future." Battle has already had a long association with the Ailey organization, as a choreographer and an artist-in-residence.

## JUDITH JAMISON

This season marks **Judith Jamison's** 21st year as Artistic Director of AAADT. A Philadelphia native, Jamison studied dance with Marion Cujet, was discovered by Agnes de Mille, and made her New York debut with American Ballet Theatre in 1964. A year later she joined the Alvin Ailey American Dance Theater, which became her artistic home for the next 15 years. Recognizing her extraordinary talent—the *Wall Street Journal* has called her “the most stellar of modern dance’s female performers”—Ailey created many enduring roles for Jamison, including the *tour de force* solo *Cry*. She left the company in 1980, danced as a guest artist around the world for several years, and in 1988 formed her own dance company, The Jamison Project. In that same year, her creative process was documented in a nationally televised PBS special, *Judith Jamison: The Dancemaker*.

Three weeks after Alvin Ailey’s death on December 1, 1989, Jamison became Artistic Director of AAADT. Jamison had been selected by Ailey to lead the company. In the 21 years since, she has led the Company through spectacular artistic and physical growth, while choreographing many memorable dances including *HERE...NOW* (2002), commissioned for the Cultural Olympiad in Salt Lake City; *Double Exposure* (2000), created for the Lincoln Center Festival; *Echo: Far From Home* (1998); and *Hymn* (1993), her stirring tribute to Alvin Ailey that was made into an Emmy Award–winning PBS special.

Jamison’s autobiography, *Dancing Spirit*, was edited by Jacqueline Kennedy Onassis and published by Doubleday in 1993. She has received countless awards and accolades, including a Kennedy Center Honor for lifetime contributions to American culture in 1999, a National Medal of Arts in 2001, the Paul Robeson award from the Actors’ Equity Association in 2004, a Bessie Award in 2007, a BET Honor in 2009 and a spot on the 2009 *TIME* 100: The World’s Most Influential People list. Most recently, Jamison was honored by First Lady Michelle Obama at the first *White House Dance Series: A Tribute to Judith Jamison*. She was also named the 2010 recipient of the Congressional Black Caucus Foundation’s prestigious Phoenix Award. Mayor Bloomberg also presented Jamison with the Handel Medallion, the highest honor awarded by the City of New York.

## TICKET INFORMATION

Tickets for **Alvin Ailey American Dance Theater** in **Zellerbach Hall** from **Tuesday, March 29 – Sunday, April 3** are priced at **\$34.00, \$44.00, \$52.00, \$58.00, and \$62.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperformances.org](http://www.calperformances.org); and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens, other students and UC Alumni Association members receive a \$5 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988 or visit the Cal Performances web site at [www.calperformances.org](http://www.calperformances.org).

For select performances, Cal Performances offers UCB student, faculty and staff, senior and community rush tickets. Rush tickets are announced three hours prior to a performance and are available in person only at the Ticket Office beginning one hour before the performance; quantities may be limited. Rush ticket sales are limited to one ticket per person; all sales are cash only. Rush ticket prices are \$10.00 for UCB students; \$15.00 for UCB faculty and staff (UCB ID required) and seniors age 65 or older; and \$20 for all other community members. Information is available three hours prior to a performance at (510) 642-9988, press 2 for the rush hotline, or check Cal Performances' Facebook page.

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Cal Performances 2010/11 season is sponsored by Wells Fargo.

KDFC is our 2010/11 season media sponsor.

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## CALENDAR EDITORS PLEASE NOTE:

### CAL PERFORMANCES PRESENTS

**Tuesday–Friday, March 29–April 1 at 8:00 p.m.**  
**Saturday, April 2 at 2:00 p.m. & 8:00 p.m.**  
**Sunday, April 3 at 3:00 p.m.**

**Zellerbach Hall, UC Berkeley Campus**  
Bancroft Way at Telegraph Ave., Berkeley

*Dance*

**Alvin Ailey American Dance Theater**  
**Judith Jamison**, Artistic Director

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**Program:**

**Program A:** Tue. Mar. 29 at 8:00 p.m.; Fri. April 1 at 8:00 p.m.; Sun. April 3 at 3:00 p.m.

*Anointed* (2010): music by Moby and Sean Clements; choreographed by Christopher L. Huggins with Sean Carmon, Levi Marsman and Makeda Crayton (Bay Area premiere)

*Cry* (1971): music by Alice Coltrane, Laura Nyro and Chuck Griffin; choreographed by Alvin Ailey (Bay Area premiere)

*The Hunt* (2001): music by Les Tambours du Bronx; choreographed by Robert Battle with Erika Pujikic

*Revelations* (1960): traditional spirituals; choreography by Alvin Ailey

**Program B:** Wed. March 30 at 8:00 p.m. & Sat. April 2 at 2:00 p.m.

*Three Black Kings* (1976): music by Duke and Mercer Ellington; choreographed by Alvin Ailey (West Coast premiere)

*In/Side* (2008): music by Nina Simone; choreographed by Robert Battle

*Forgotten Time* (1989): music by Le Mystere des Voix Bulgares; choreographed by Judith Jamison

*Revelations* (1960): traditional spirituals; choreography by Alvin Ailey

**Program C:** Thu. & Sat. Mar. 31 & April 2 at 8:00 p.m.

*The Prodigal Prince* (1968): music by Geoffrey Holder; choreographed by Geoffrey Holder with Masazumi Chaya and Matthew Rushing

*Memoria* (1979): music by Keith Jarrett; choreographed by Alvin Ailey

*Revelations* (1960): traditional spirituals; choreography by Alvin Ailey

**Tickets:** \$34.00, \$44.00, \$52.00, \$58.00, and \$62.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperformances.org](http://www.calperformances.org); and at the door.

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**Thursday & Friday, March 31 & April 1 at 11:00 a.m.**  
**SCHOOLTIME PERFORMANCE**

**Zellerbach Hall, UC Berkeley campus**  
Bancroft Way at Telegraph Ave., Berkeley

*Dance*

**Alvin Ailey American Dance Theater**

**Judith Jamison, Artistic Director**

**Program:** Alvin Ailey American Dance Theater performs excerpts from the beloved masterpiece, *Revelations*, and one other piece to be announced.

**Tickets:** \$4.00 per student or adult chaperone, available in advance only through Cal Performances at (510) 642-1082. *SchoolTime* performances are open to students in kindergarten through grade 12 in Bay Area public and private schools. Supplemental study guides for the classroom are provided. For more information about the *SchoolTime* program, contact the *SchoolTime* coordinator at Cal Performances by email at [eduprograms@calperfs.berkeley.edu](mailto:eduprograms@calperfs.berkeley.edu) or by phone at (510) 642-0212.

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