

# CAL PERFORMANCES PRESENTS

## Alvin Ailey® American Dance Theater

March 11-20, 2005  
Zellerbach Hall

**Alvin Ailey**, *founder*

**JUDITH JAMISON**, *artistic director*

**Masazumi Chaya**, *associate artistic director*

### Company Members

Clyde Archer, Guillermo Asca, Olivia Bowman, Kirven J. Boyd, Hope Boykin,  
Clifton Brown, Rosalyn Deshauteurs, Samuel Deshauteurs, Antonio Douthit,  
Linda-Denise Fisher-Harrell, Vernard J. Gilmore, Venus Hall, Zach Law Ingram,  
Abdur-Rahim Jackson, Chris Jackson, Gwynenn Taylor Jones, Willy Laury, Roxanne Lyst,  
Amos J. Machanic, Jr., Briana Reed, Renee Robinson, Matthew Rushing, Wendy White Sasser,  
Glenn Allen Sims, Linda Celeste Sims, Dwana Adiaha Smallwood,  
Asha Thomas, Lisa M. Thomas, Tina Monica Williams, Dion Wilson,  
and  
Dudley Williams

**Sharon Gersten Luckman**, *executive director*

*Major funding is provided by the New York State Council on the Arts, a State Agency,  
the New York City Department of Cultural Affairs, the National Endowment for the Arts,  
Altria Group, Inc., MasterCard International, Time Warner Inc., and The Shubert Foundation.*

 **AT&T** is the sponsor of the Alvin Ailey New Choreography Initiative.

*American Airlines is the official airline of the Alvin Ailey American Dance Theater.*

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*This presentation of Alvin Ailey American Dance Theater at Cal Performances is made possible, in part,  
by the generous support of Bank of America.*

*Cal Performances thanks the Zellerbach Family Foundation, Citigroup,  
the City of Berkeley's Civic Arts Program, Macy's West, and the McKesson Foundation  
for supporting Alvin Ailey American Dance Theater's SchoolTime performances.*

# PROGRAM A

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## **Program A**

Friday, March 11, 8 pm  
Saturday, March 12, 2 pm  
Saturday, March 19, 2 pm

*Hidden Rites*

Intermission

*Love Stories*

Intermission

*Revelations*

## ***Hidden Rites***

(1973)

Choreography by Alvin Ailey  
Restaged by Masazumi Chaya  
Music by Patrice Sciortino\*  
Costumes by Bea Feitler  
Scenic Design by Paul Sylbert  
Lighting by Chenault Spence

### **Casting – Friday, March 11**

#### **Incantation**

Linda-Denise Fisher-Harrell, Clifton Brown

#### **Spirit Known and Unknown**

The Company

#### **Spirits Descending**

Matthew Rushing

#### **Of Woman**

Asha Thomas, Venus Hall &  
Briana Reed, Hope Boykin, Olivia Bowman, Gwynenn Taylor Jones

#### **Of Men**

Samuel Deshauteurs &  
Antonio Douthit, Zach Law Ingram, Willy Laury, Chris Jackson

#### **Of Love**

Linda-Denise Fisher-Harrell, Clifton Brown  
Linda Celeste Sims, Glenn Allen Sims

## **Of Celebration and Death**

Matthew Rushing, Linda Celeste Sims, Glenn Allen Sims,  
Samuel Deshauteurs, Asha Thomas, Venus Hall

## **Spirits Ascending**

The Company

**Casting – Saturday, March 12 (matinee)**

## **Incantation**

Dwana Adiaha Smallwood, Amos J. Machanic, Jr.

## **Spirit Known and Unknown**

The Company

## **Spirits Descending**

Clyde Archer

## **Of Woman**

Wendy White Sasser, Rosalyn Deshauteurs &  
Roxanne Lyst, Lisa M. Thomas, Olivia Bowman, Gwynenn Taylor Jones

## **Of Men**

Vernard J. Gilmore &  
Kirven J. Boyd, Zach Law Ingram, Willy Laury, Chris Jackson

## **Of Love**

Dwana Adiaha Smallwood, Amos J. Machanic, Jr.  
Tina Monica Williams, Dion Wilson

## **Of Celebration and Death**

Clyde Archer, Tina Monica Williams, Dion Wilson,  
Vernard J. Gilmore, Wendy White Sasser, Rosalyn Deshauteurs

## **Spirits Ascending**

The Company

**Casting – Saturday, March 19 (matinee)**

## **Incantation**

Briana Reed, Clyde Archer

## **Spirit Known and Unknown**

The Company

## **Spirits Descending**

Abdur-Rahim Jackson

# PROGRAM A

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## **Of Woman**

Wendy White Sasser, Rosalyn Deshauteurs &  
Roxanne Lyst, Lisa M. Thomas, Olivia Bowman, Gwynenn Taylor Jones

## **Of Men**

Antonio Douthit &  
Kirven J. Boyd, Zach Law Ingram, Willy Laury, Chris Jackson

## **Of Love**

Briana Reed, Clyde Archer  
Tina Monica Williams, Dion Wilson

## **Of Celebration and Death**

Abdur-Rahim Jackson, Tina Monica Williams, Dion Wilson,  
Antonio Douthit, Wendy White Sasser, Rosalyn Deshauteurs

## **Spirits Ascending**

The Company

\*Music courtesy of Patrice Sciortino from the recording *Les Cyclopes* – published  
by Editions Musicales Transatlantiques.

## *INTERMISSION*



Photo by Paul Kolnik

*Dwana Adiaha Smallwood, Clifton Brown, and Hope Boykin in Love Stories*

## *Love Stories*

(2004)

Choreography by Judith Jamison with Robert Battle and Rennie Harris

Music by Stevie Wonder\*

Original Composition Composed and Produced by Darrin Ross

Costumes by Susan Hilferty

Costume Assistant, Maiko Matsushima

Lighting and Visual Design by Al Crawford

### **Casting – Friday, March 11 and Saturday, March 12 (matinee)**

Linda-Denise Fisher-Harrell, Dwana Adiaha Smallwood,  
Asha Thomas, Rosalyn Deshauteurs, Hope Boykin,  
Matthew Rushing, Glenn Allen Sims,  
Clifton Brown, Guillermo Asca, Abdur-Rahim Jackson, Kirven J. Boyd

### **Casting – Saturday, March 19 (matinee)**

Renee Robinson, Tina Monica Williams,  
Linda Celeste Sims, Venus Hall, Olivia Bowman,  
Matthew Rushing, Vernard J. Gilmore, Dion Wilson, Samuel Deshauteurs,  
Zach Law Ingram, Willy Laury

*Love Stories was created through the Ailey New Works Fund, supported by Altria Group, Inc.*

*This work is supported by the Ailey New Choreography Initiative, sponsored by AT&T.*

*Major support for Love Stories has been provided by The Ford Foundation.*

*Generous support was also received from The Fred Eychaner New Works Endowment Fund  
and The Kansas City Friends of Alvin Ailey – Sara and Bill Morgan New Works Endowment Fund.*

*Additional funding for Love Stories provided by The Harkness Foundation for Dance;  
NJPAC Alternate Routes, New Jersey Performing Arts Center; Elaine and Stephen Wynn;  
Camille O. and William H. Cosby; and Laren and Jesse Brill.*

Robert Battle, originally from Miami, Florida, is a graduate of the New World School of the Arts where he trained with Ms. Gerri Houlihan. He earned a B.F.A. degree from The Juilliard School under the direction of Benjamin Harkavy, where he studied choreography with Bessie Schoenberg, Elizabeth Keen and Doris Rudko. While at Juilliard, he received a Princess Grace Dance Scholarship and the Martha Hill Prize. After graduation, Mr. Battle joined the Parsons Dance Company where he danced for seven years. His choreography has been performed by the Parsons Dance Company in Sydney, Australia, Italy and across the United States. In addition, his works have been commissioned by Hubbard Street 2, Dallas Black Dance Theater, The Juilliard School, Evolving Arts Inc., Perry-Mansfield, Ailey II and Alvin Ailey American Dance Theater. In 2002, Mr. Battle established his own company, Battleworks. His most recent commission for The Juilliard Dance Department, *Mass*, premiered in November 2004.

# PROGRAM A

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Lorenzo (Rennie) Harris was born and raised in an African-American community in North Philadelphia. Since age 15 he has been teaching workshops and classes at universities around the country and is a powerful spokesperson for the significance of “street” origins in dance. In 1992 Mr. Harris founded Rennie Harris Puremovement, a hip-hop dance company dedicated to preserving and disseminating hip-hop culture through workshops, classes, hip-hop history lecture demonstrations, long-term residencies, mentoring programs and public performances. The company has toured around the world. Mr. Harris is well versed in the many techniques of hip-hop, including B-boy, house dancing and stepping, among other styles that have spontaneously emerged from the urban, inner cities of America. He brought these social dances to the concert stage, creating a cohesive dance style that finds a cogent voice in the theater. Voted one of the most influential people in the last one hundred years of Philadelphia history, Mr. Harris is also a recipient of a Herb Alpert Award in the Arts.

\*Music courtesy of Stevie Wonder from the collection *Stevie Wonder At The Close of A Century*  
“Fingertips” (Clarence Paul-Henry Cosby) – published by Jobete Music Inc. and Stone Agate Music,  
EMI Music Publishing

“If It’s Magic” and “Another Star” (Stevie Wonder) – published by Black Bull Music Inc. and Jobete Music Inc.,  
EMI Music  
1999 Motown Record Company. L.P.

## INTERMISSION

### *Revelations*

(1960)

Choreography by Alvin Ailey

Music: Traditional

Decor and Costumes by Ves Harper

Costumes for “Rocka My Soul” redesigned by Barbara Forbes

Lighting by Nicola Cernovitch

**Casting – Friday, March 11**

## PILGRIM OF SORROW

I Been ‘Buked  
Arranged by Hall Johnson\*

The Company

Didn’t My Lord Deliver Daniel  
Arranged by James Miller+

Vernard J. Gilmore, Venus Hall,  
Briana Reed

Fix Me, Jesus  
Arranged by Hall Johnson\*

Linda-Denise Fisher-Harrell, Glenn Allen Sims

## TAKE ME TO THE WATER

Processional/Honor, Honor  
Adapted and arranged by Howard A. Roberts

Abdur-Rahim Jackson, Rosalyn Deshauteurs,  
Antonio Douthit, Clyde Archer

# PROGRAM A

Wade in the Water  
Adapted and arranged by Howard A. Roberts  
“Wade in the Water” sequence by Ella Jenkins  
“A Man Went Down to the River” is an original composition by Ella Jenkins.

Dwana Adiaha Smallwood, Matthew Rushing,  
Renee Robinson

I Wanna Be Ready  
Arranged by James Miller

Amos J. Machanic, Jr.

## MOVE, MEMBERS, MOVE

Sinner Man  
Adapted and arranged by Howard A. Roberts

Clyde Archer, Clifton Brown, Samuel Deshauteurs

The Day is Past and Gone  
Arranged by Howard A. Roberts and Brother John Sellers

The Company

You May Run On  
Arranged by Howard A. Roberts and Brother John Sellers

The Company

Rocka My Soul in the Bosom of Abraham  
Adapted and arranged by Howard A. Roberts

The Company

## Casting – Saturday, March 12 (matinee)

### PILGRIM OF SORROW

I Been ‘Buked  
Arranged by Hall Johnson\*

The Company

Didn’t My Lord Deliver Daniel  
Arranged by James Miller+

Chris Jackson, Hope Boykin,  
Gwynenn Taylor Jones

Fix Me, Jesus  
Arranged by Hall Johnson\*

Wendy White Sasser, Dion Wilson

### TAKE ME TO THE WATER

Processional/Honor, Honor  
Adapted and arranged by Howard A. Roberts

Kirven J. Boyd, Lisa M. Thomas,  
Willy Laury, Chris Jackson

Wade in the Water  
Adapted and arranged by Howard A. Roberts  
“Wade in the Water” sequence by Ella Jenkins  
“A Man Went Down to the River” is an original composition by Ella Jenkins.

Asha Thomas, Glenn Allen Sims  
Briana Reed

I Wanna Be Ready  
Arranged by James Miller

Guillermo Asca

## MOVE, MEMBERS, MOVE

Sinner Man  
Adapted and arranged by Howard A. Roberts

Zach Law Ingram, Antonio Douthit, Vernard J. Gilmore

The Day is Past and Gone  
Arranged by Howard A. Roberts and Brother John Sellers

The Company

# PROGRAM A

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You May Run On The Company  
Arranged by Howard A. Roberts and Brother John Sellers

Rocka My Soul in the Bosom of Abraham The Company  
Adapted and arranged by Howard A. Roberts

## Casting – Saturday, March 19 (matinee)

**PILGRIM OF SORROW**  
I Been 'Buked The Company  
Arranged by Hall Johnson\*

Didn't My Lord Deliver Daniel Chris Jackson, Lisa M. Thomas,  
Arranged by James Miller+ Gwynenn Taylor Jones

Fix Me, Jesus Linda Celeste Sims, Amos J. Machanic, Jr.  
Arranged by Hall Johnson\*

**TAKE ME TO THE WATER**  
Processional/Honor, Honor Kirven J. Boyd, Hope Boykin,  
Adapted and arranged by Howard A. Roberts Willy Lairy, Chris Jackson

Wade in the Water Asha Thomas, Glenn Allen Sims,  
Adapted and arranged by Howard A. Roberts Briana Reed  
“Wade in the Water” sequence by Ella Jenkins  
“A Man Went Down to the River” is an original composition by Ella Jenkins.

I Wanna Be Ready Guillermo Asca  
Arranged by James Miller

## MOVE, MEMBERS, MOVE

Sinner Man Zach Law Ingram, Dion Wilson, Abdur-Rahim Jackson  
Adapted and arranged by Howard A. Roberts

The Day is Past and Gone The Company  
Arranged by Howard A. Roberts and Brother John Sellers

You May Run On The Company  
Arranged by Howard A. Roberts and Brother John Sellers

Rocka My Soul in the Bosom of Abraham The Company  
Adapted and arranged by Howard A. Roberts

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+Used by special arrangement with Galaxy Music Corporation, New York City.

*All performances of Revelations are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife Barbara and her deep commitment to the Alvin Ailey American Dance Theater.*



## **Program B**

Saturday, March 12, 8 pm

Sunday, March 13, 3 pm

Friday, March 18, 8 pm

*Vespers*

Pause

*Caught*

Intermission

*Shining Star*

Intermission

*The Winter in Lisbon*

## ***Vespers***

(1986)

Choreography by Ulysses Dove

Restaged by Masazumi Chaya

Music by Mikel Rouse

Lighting by William H. Grant III

### **Casting – Saturday, March 12 and Sunday, March 13 (matinee)**

Linda-Denise Fisher-Harrell, Asha Thomas, Linda Celeste Sims,  
Venus Hall, Briana Reed, Hope Boykin

### **Casting – Friday, March 18**

Dwana Adiaha Smallwood, Linda Celeste Sims, Tina Monica Williams,  
Wendy White Sasser, Rosalyn Deshauteurs, Olivia Bowman

*The commissioning of this work was made possible, in part, by generous grants from  
the Lila Wallace-Reader's Digest Fund and J.P. Morgan.*

*Vespers was originally created for the Dayton Contemporary Dance Company  
in 1986 through a grant from the National Choreography Project.*

The late, beloved Ulysses Dove was a choreographer with a bold new voice, whose works can be seen in the repertoires of major dance companies such as the Alvin Ailey American Dance Theater, The Culberg Ballet, Bayerische Staatsoper and Ballet France de Nancy. A native of Columbia, South Carolina, Dove began studying modern dance and ballet with Carolyn Tate, Xenia Chilstowa, Jack Moore, Judith Dunn, Bertram

## PROGRAM B

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Ross, Helen McGehee and Mary Hinkson. After receiving his bachelor's degree from Bennington College, Dove moved to New York City, where he studied with Maggie Black and Alfredo Corvino and performed with Jose Limón, Mary Anthony, Pearl Lang and Anna Sokolow. In 1970 he received a scholarship to the Merce Cunningham School, and later joined the Merce Cunningham Dance Company. Shortly thereafter, he made his choreographic debut in 1979 with the Alvin Ailey American Dance Theater. From 1980-83 Dove was the assistant director of Groupe Recherche Choreographique de l'Opera de Paris, where he taught company classes and choreographed. Ms. Jamison is committed to his works as a continuing legacy to the Ailey repertory.

*PAUSE*

### *Caught* (1982)

Choreography by David Parsons  
Staged by Elizabeth Koeppen  
Music by Robert Fripp\*  
Lighting Concept by David Parsons  
Lighting by Howell Binkley

*First performed by The Parsons Dance Company in 1982.*

**Casting – Saturday, March 12 and Sunday, March 13 (matinee)**

Clifton Brown

**Casting – Friday, March 18**

Linda-Denise Fisher-Harrell

Born in Chicago and raised in Kansas City, David Parsons enjoys a career as a performer, choreographer, teacher, director and producer. He was a lead dancer with the Paul Taylor Dance Company, and in 1987 founded The Parsons Dance Company with lighting designer Howell Binkley. Mr. Parsons has created more than 70 works for his company and received commissions from American Ballet Theatre, Paul Taylor Dance Company, New York City Ballet, Het Muziektheater in Amsterdam and Alvin Ailey American Dance Theater. His work has been performed by the Paris Opera Ballet, Joffrey Ballet, Nederlands Dans Theatre, English National Ballet, Hubbard Street Dance Company and BatSheva Dance Company of Israel, among others. Mr. Parsons is a recipient of the 2000 *Dance Magazine* Award. In 2001 he received an American Choreography Award for his work as a co-producer of *Aeros*, a production featuring the Romanian Gymnastic Federation which premiered on the Bravo Channel. In 1999, Mr. Parsons choreographed and directed the dance elements for Times Square 2000, the 24-hour festivities in New York City celebrating the turn of the millennium.

\*"1984" by Robert Fripp - Published by Careers-BMG Music Publishing, Inc. (BMI)  
1991 EG Records Lt

*INTERMISSION*

## *Shining Star*

(2004)

Choreography by David Parsons

Music by Earth, Wind & Fire\*

Costumes by Ann Hould-Ward

Lighting by Howell Binkley

### **Casting – Saturday, March 12**

Linda-Denise Fisher-Harrell, Dwana Adiaha Smallwood,  
Briana Reed, Asha Thomas, Rosalyn Deshauteurs,  
Matthew Rushing, Dion Wilson, Vernard J. Gilmore,  
Amos J. Machanic, Jr., Abdur-Rahim Jackson

### **Casting – Sunday, March 13 (matinee) and Friday, March 18**

Linda Celeste Sims, Tina Monica Williams,  
Venus Hall, Olivia Bowman, Hope Boykin,  
Glenn Allen Sims, Guillermo Asca, Clifton Brown,  
Samuel Deshauteurs, Clyde Archer

*Shining Star was commissioned by Sandy Weill in honor of his wife Joan and her extraordinary commitment and dedication to the Alvin Ailey American Dance Theater.*

*This work was created through the Ailey New Works Fund, supported by Altria Group, Inc.*

*This work is supported by the Ailey New Choreography Initiative, sponsored by AT&T.*

*Shining Star was also made possible, in part, with public funds from the New York State Council on the Arts, a State Agency. Special support has been provided by the Kansas City Friends of Alvin Ailey through the generosity of the Arvin Gottlieb Charitable Foundation and the Muriel McBrien Kauffman Foundation.*

*Special Thanks to Verdine and Maurice White for their ongoing support.*

\*Music courtesy of Earth, Wind & Fire from the collection *Earth, Wind & Fire Greatest Hits*

“Shining Star” (M. White-P. Bailey-L. Dunn) – published by EMI Music Publishing

“That’s the Way of the World” (M. White-C. Stepney-V. White) – published by EMI Music Publishing and Eibur Music

“Can’t Hide Love” (S. Scarborough) – published by Alexscar Music and Unichappell Music Inc.

“Gratitude” (M. White-C. Stepney-P. Bailey) – published by EMI Music Publishing

“September” (M. White-A. McKay-AWillis) – published by EMI Music Publishing and Steel Chest Music

“Fantasy” (M. White-E. del Barrio-V. White) – published by EMI Music Publishing, 1998 Sony Music Entertainment Inc.

Manufactured by Columbia Records

*INTERMISSION*

# PROGRAM B

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## *The Winter In Lisbon*

(1992)

*This work is dedicated to the memory of Gary Deloatch.*

Choreography by Billy Wilson

Restaged by Masazumi Chaya

Music by Dizzy Gillespie\*

Costumes by Barbara Forbes

Lighting by Chenault Spence

**Casting – Saturday, March 12 and Sunday, March 13 (matinee)**

### **Opening Theme**

Olivia Bowman, Tina Monica Williams, Lisa M. Thomas,  
Roxanne Lyst, Wendy White Sasser,  
Kirven J. Boyd, Abdur-Rahim Jackson, Dion Wilson,  
Zach Law Ingram, Chris Jackson, Willy Laury

### **San Sebastian**

Guillermo Asca, Glenn Allen Sims, Vernard J. Gilmore,  
Rosalyn Deshauteurs, Venus Hall

### **Lisbon**

Renee Robinson, Glenn Allen Sims

### **Manteca**

The Company

**Casting – Friday, March 18**

### **Opening Theme**

Asha Thomas, Gwynenn Taylor Jones, Brian Reed,  
Rosalyn Deshauteurs, Hope Boykin,  
Kirven J. Boyd, Clyde Archer, Antonio Douthit,  
Vernard J. Gilmore, Dion Wilson, Zach Law Ingram

### **San Sebastian**

Guillermo Asca, Clifton Brown, Matthew Rushing,  
Dwana Adiaha Smallwood, Venus Hall

### **Lisbon**

Linda-Denise Fisher-Harrell, Clifton Brown

### **Manteca**

The Company

*This work was made possible, in part, with commissioning funds from the New York State Council on the Arts, a State Agency, and support from The Harkness Foundation for Dance and the National Endowment for the Arts.*

## PROGRAM B

Billy Wilson, internationally known choreographer and director, studied ballet with Antony Tudor and Karel Shook. He appeared on Broadway in *Bells Are Ringing* and *Jamaica*, and in the original London production of *West Side Story*. He was associated with the dance departments of Brandeis University, the National Center of Afro-American Artists and was an Associate Professor at Carnegie Mellon University's School of Drama. In addition to choreographing the award-winning children's television show, *Zoom*, Mr. Wilson choreographed Broadway's *Odyssey*, *Bubbling Brown Sugar* and directed and choreographed *Guys and Dolls*. He received numerous awards for his work, including two Emmy Awards and three Tony Award nominations. Billy Wilson died in August 1994.

\* "Opening Theme" ("Magic Summer") by Charles Fishman  
"Opening Theme," "San Sebastian" and "Lisbon" arranged by Slide Hampton  
"Manteca" arranged by Mike Crotty



Photo by Andrew Eccles

Alvin Ailey American Dance Theater in *The Winter in Lisbon*

# PROGRAM C

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## **Program C**

Wednesday, March 16, 8 pm

Thursday, March 17, 8 pm

Saturday, March 19, 8 pm

Sunday, March 20, 3 pm

*Juba*

Pause

*Treading*

Intermission

*Burlesque*

Intermission

*Revelations*

## ***Juba***

(2003)

Choreography by Robert Battle

Assistants to the Choreographer: Elisa Clark, Katarzyna Skarpetowska

Original Score\* Composed by John Mackey

Costumes Designed by Mia McSwain

Lighting Designed by Burke J. Wilmore

### **Casting – Wednesday, March 16**

Hope Boykin, Matthew Rushing, Abdur-Rahim Jackson, Samuel Deshauteurs

### **Casting – Thursday, March 17 and Sunday, March 20 (matinee)**

Linda-Denise Fisher-Harrell, Clyde Archer,

Clifton Brown, Glenn Allen Sims

### **Casting – Saturday, March 19**

Asha Thomas, Amos J. Machanic, Jr., Willy Laury, Kirven J. Boyd

*The commissioning of this work was made possible, in part, by  
public funds from the New York State Council on the Arts, a State Agency.*

Robert Battle, originally from Miami, Florida, is a graduate of the New World School of the Arts, where he trained with Ms. Gerri Houlihan. He earned a B.F.A. degree from The Juilliard School under the direction of Benjamin Harkavy, where he studied choreography with Bessie Schoenberg, Elizabeth Keen and Doris Rudko. While at Juilliard he received a Princess Grace Dance Scholarship and the Martha Hill Prize. After graduation, Mr. Battle joined the Parsons Dance Company where he danced for seven years. His choreography has been performed by the Parsons Dance Company in Sydney, Australia, Italy and across the United States. In addition, his works have been commissioned by Hubbard Street 2, Dallas Black Dance Theater, The Juilliard School, Evolving Arts Inc., Perry-Mansfield, Ailey II and Alvin Ailey American Dance Theater. In 2002 Mr. Battle established his own company, Battleworks. His most recent commission for The Juilliard Dance Department, *Mass*, premiered in November 2004.

\*This score was commissioned by Alvin Ailey American Dance Theater.

PAUSE

## *Treading*

(1979)

Choreography by Elisa Monte  
Music by Steve Reich, "Eighteen Musicians"\*  
Costumes by Marisol  
Lighting by Beverly Emmons

### **Casting – Wednesday, March 16**

Linda-Denise Fisher-Harrell, Clifton Brown

### **Casting – Thursday, March 17 and Saturday, March 19**

Linda Celeste Sims, Matthew Rushing

### **Casting – Sunday, March 20 (matinee)**

Tina Monica Williams, Dion Wilson

*This production was made possible by the  
New Works Fund/Women's Choreography Initiative, funded by AT&T.*

*Commissioning support for this work was made possible, in part,  
by the Andrew W. Mellon Foundation.*

*This work was made possible, in part, by a grant from  
the New York State Council on the Arts, a State Agency.*

Elisa Monte made her professional debut dancing with Agnes DeMille in City Center's revival of *Carousel* at age 11. Monte founded Elisa Monte Dance following fifteen years as a professional dancer, including eight as principal dancer with the Martha Graham Dance Company. *Treading* was Monte's first choreographic work, created as part of a choreography initiative to develop new work from artists of the Martha Graham Dance Company. It was first performed by Alvin Ailey American Dance Theater in

# PROGRAM C

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1982. Ms. Monte has choreographed more than 30 works for her own company as well as Boston Ballet, San Francisco Ballet, Les Grands Ballets Canadiens, Ballet Gulbenkian of Portugal and La Scala Ballet, among others. Ms. Monte was among the first choreographers awarded a commission by the National Choreography Project. She has been a choreographer-in-residence at various venues around the country and abroad, including Robert Redford's Sundance Institute, Southern Methodist University in Dallas, New York University's Tisch School of the Arts, Philadanco and The Ailey School.

\*Used by arrangement with Hendon Music, Inc., a Boosey & Hawkes Company, publisher and copyright owner.

## INTERMISSION

### *Burlesque* (2002)

Choreography by Donald Byrd  
Restaged by Stephanie Guiland-Brown  
Music by Louis Armstrong\*  
Costumes by Emilio Sosa  
Lighting by Jack Mehler  
Scenic Design by Jack Mehler

#### **Casting – Wednesday, March 16**

Linda-Denise Fisher-Harrell, Asha Thomas, Olivia Bowman, Briana Reed,  
Matthew Rushing, Glenn Allen Sims, Abdur-Rahim Jackson, Clifton Brown

#### **Casting – Thursday, March 17 and Saturday, March 19**

Dwana Adiaha Smallwood, Linda Celeste Sims,  
Tina Monica Williams, Hope Boykin,  
Dion Wilson, Vernard J. Gilmore,  
Antonio Douthit, Samuel Deshauteurs

#### **Casting – Sunday, March 20 (matinee)**

Dwana Adiaha Smallwood, Linda Celeste Sims,  
Tina Monica Williams, Hope Boykin,  
Dion Wilson, Antonio Douthit,  
Vernard J. Gilmore, Samuel Deshauteurs

*Burlesque was originally commissioned by Dance Theater Workshop, New Orleans Ballet Association, Tampa Bay Performing Arts Center, Judy and Steve Gluckstern, Judith Jamison, Michael Kaiser, John Lacava and Zizi Muller, Rita Reese, Mikki Wesson and Christopher Zunner.*

Donald Byrd was named artistic director of Spectrum Dance Theater in Seattle in December 2002. In 1978, he founded Donald Byrd/The Group, which toured extensively nationally and internationally before closing in 2002. He studied at Tufts and Yale universities, The Cambridge School of Ballet, the London School of Contemporary Dance and The Ailey School. Since 1976, Mr. Byrd has created more than 80 works for The Group, Spectrum and many other major modern dance companies in the United



States and abroad. Best known for *The Harlem Nutcracker*, a reworking of the Christmas classic, he also choreographed for numerous stage productions, including the New York Shakespeare Festival and New York City Opera. His recent projects are *The Seven Deadly Sins*, which he choreographed and directed for Pacific Northwest Ballet; *A Cruel New World*; *Fado*; *Hip-Hop & The Blues*; and a workshop of *The Sleeping Beauty Notebook* for Spectrum to premiere in 2005. He has taught across the country and was a Fellow at the Institute on the Arts and Civic Dialogue at Harvard for three years. Mr. Byrd was appointed to the Seattle Arts Commission in July 2003.

\*Special Thanks to The Louis Armstrong Educational Foundation.

Music from the collection *Louis Armstrong: Complete Hot Five & Hot Seven Recordings*

“Twelfth Street Rag” written by Euday Bowman and Andy Razaf – used by permission of Shapiro, Bernstein & Co., Inc. and Jerry Vogel Music Co.

“Alligator Crawl” written by Andy Razaf, Thomas Waller and Joseph Davis – used by permission of Warner Chappell Music, Edwin H. Morris & Co. and Razaf Music

“Chimes Blues” written by Joseph Oliver – used by arrangement with G. Schirmer, Inc., Publisher

“Tight Like This” written by A. Curl – used with permission of Universal MCA Music Publishing

“Fireworks” written by Spencer Williams – used with permission of Edwin H. Morris & Co., Inc.

“My Heart” written by L. Hardin 1925. Originally released by Sony Music Entertainment.

“Savoy Stomp” written by Carroll Dickerson

“Melancholy” written by Marty Bloom and Walter Melrose – used with permission of Edwin H. Morris & Co., Inc.

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## INTERMISSION

### *Revelations*

(1960)

Choreography by Alvin Ailey

Music: Traditional

Decor and Costumes by Ves Harper

Costumes for “Rocka My Soul” redesigned by Barbara Forbes

Lighting by Nicola Cernovitch

**Casting – Wednesday, March 16**

### PILGRIM OF SORROW

I Been ‘Buked  
Arranged by Hall Johnson\*

The Company

Didn’t My Lord Deliver Daniel  
Arranged by James Miller+

Willy Laury, Venus Hall,  
Gwynn Taylor Jones

Fix Me, Jesus  
Arranged by Hall Johnson\*

Briana Reed, Dion Wilson

### TAKE ME TO THE WATER

Processional/Honor, Honor  
Adapted and arranged by Howard A. Roberts

Antonio Douthit, Hope Boykin,  
Chris Jackson, Clyde Archer

# PROGRAM C

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Wade in the Water  
Adapted and arranged by Howard A. Roberts  
“Wade in the Water” sequence by Ella Jenkins  
“A Man Went Down to the River” is an original composition by Ella Jenkins.

Dwana Adiaha Smallwood, Glenn Allen Sims,  
Renee Robinson

I Wanna Be Ready  
Arranged by James Miller

Amos J. Machanic, Jr.

## MOVE, MEMBERS, MOVE

Sinner Man  
Adapted and arranged by Howard A. Roberts

Clyde Archer, Clifton Brown, Samuel Deshauteurs

The Day is Past and Gone  
Arranged by Howard A. Roberts and Brother John Sellers

The Company

You May Run On  
Arranged by Howard A. Roberts and Brother John Sellers

The Company

Rocka My Soul in the Bosom of Abraham  
Adapted and arranged by Howard A. Roberts

The Company

## Casting – Thursday, March 17

### PILGRIM OF SORROW

I Been ‘Buked  
Arranged by Hall Johnson\*

The Company

Didn’t My Lord Deliver Daniel  
Arranged by James Miller+

Samuel Deshauteurs, Rosalyn Deshauteurs,  
Tina Monica Williams

Fix Me, Jesus  
Arranged by Hall Johnson\*

Wendy White Sasser, Amos J. Machanic, Jr.

### TAKE ME TO THE WATER

Processional/Honor, Honor  
Adapted and arranged by Howard A. Roberts

Kirven J. Boyd, Roxanne Lyst,  
Zach Law Ingram, Willy Laury

Wade in the Water  
Adapted and arranged by Howard A. Roberts  
“Wade in the Water” sequence by Ella Jenkins

Linda-Denise Fisher-Harrell, Vernard J. Gilmore,  
Asha Thomas

“A Man Went Down to the River” is an original composition by Ella Jenkins.

I Wanna Be Ready  
Arranged by James Miller

Clifton Brown

## MOVE, MEMBERS, MOVE

Sinner Man  
Adapted and arranged by Howard A. Roberts

Zach Law Ingram, Dion Wilson, Abdur-Rahim Jackson

# PROGRAM C

The Day is Past and Gone Arranged by Howard A. Roberts and Brother John Sellers	The Company
You May Run On Arranged by Howard A. Roberts and Brother John Sellers	The Company
Rocka My Soul in the Bosom of Abraham Adapted and arranged by Howard A. Roberts	The Company

## Casting – Saturday, March 19

### PILGRIM OF SORROW

I Been 'Buked Arranged by Hall Johnson*	The Company
Didn't My Lord Deliver Daniel Arranged by James Miller+	Abdur-Rahim Jackson, Hope Boykin, Tina Monica Williams
Fix Me, Jesus Arranged by Hall Johnson*	Venus Hall, Clyde Archer

### TAKE ME TO THE WATER

Processional/Honor, Honor Adapted and arranged by Howard A. Roberts	Antonio Douthit, Olivia Bowman, Dion Wilson, Zach Law Ingram
Wade in the Water Adapted and arranged by Howard A. Roberts “Wade in the Water” sequence by Ella Jenkins “A Man Went Down to the River” is an original composition by Ella Jenkins.	Dwana Adiaha Smallwood, Amos J. Machanic, Jr., Renee Robinson
I Wanna Be Ready Arranged by James Miller	Matthew Rushing

### MOVE, MEMBERS, MOVE

Sinner Man Adapted and arranged by Howard A. Roberts	Dion Wilson, Clifton Brown, Samuel Deshauteurs
The Day is Past and Gone Arranged by Howard A. Roberts and Brother John Sellers	The Company
You May Run On Arranged by Howard A. Roberts and Brother John Sellers	The Company
Rocka My Soul in the Bosom of Abraham Adapted and arranged by Howard A. Roberts	The Company

# PROGRAM C

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**Casting – Sunday, March 20 (matinee)**

## PILGRIM OF SORROW

I Been 'Buked  
Arranged by Hall Johnson\* The Company

Didn't My Lord Deliver Daniel  
Arranged by James Miller+ Clyde Archer, Roxanne Lyst,  
Wendy White Sasser

Fix Me, Jesus  
Arranged by Hall Johnson\* Venus Hall, Amos J. Machanic, Jr.

## TAKE ME TO THE WATER

Processional/Honor, Honor  
Adapted and arranged by Howard A. Roberts Kirven J. Boyd, Hope Boykin,  
Chris Jackson, Willy Laury

Wade in the Water  
Adapted and arranged by Howard A. Roberts Rosalyn Deshauteurs, Antonio Douthit,  
Briana Reed  
“Wade in the Water” sequence by Ella Jenkins  
“A Man Went Down to the River” is an original composition by Ella Jenkins.

I Wanna Be Ready  
Arranged by James Miller Guillermo Asca

## MOVE, MEMBERS, MOVE

Sinner Man  
Adapted and arranged by Howard A. Roberts Willy Laury, Zach Law Ingram, Samuel Deshauteurs

The Day is Past and Gone  
Arranged by Howard A. Roberts and Brother John Sellers The Company

You May Run On  
Arranged by Howard A. Roberts and Brother John Sellers The Company

Rocka My Soul in the Bosom of Abraham The Company

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*All performances of Revelations are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife Barbara and her deep commitment to the Alvin Ailey American Dance Theater.*

## ABOUT THE ARTISTS

**Alvin Ailey American Dance Theater** grew from the now fabled performance in March 1958 at the 92nd Street Young Men's Hebrew Association in New York. Led by Alvin Ailey and a group of young African-American modern dancers, that performance changed forever the perception of American dance. The Ailey company has gone on to perform for an estimated 19 million people in 48 states and in 68 countries on six continents, including two historic residencies in South Africa. The company has earned a reputation as one of the most acclaimed international ambassadors of American culture, promoting the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage.

Born in Rogers, Texas on January 5, 1931, Alvin Ailey was introduced to dance by performances of the Katherine Dunham Dance Company and the Ballet Russe de Monte Carlo. His formal dance training began with an introduction to Lester Horton's classes by his friend, Carmen de Lavallade.

When Mr. Ailey began creating dance, he drew upon his "blood memories" of Texas, the blues, spirituals and gospel as inspiration, which resulted in the creation of his most popular and critically acclaimed work – *Revelations*.

Although he created 79 ballets over his lifetime, Alvin Ailey maintained that his company was not exclusively a repository for his own work. Today, the company continues Mr. Ailey's mission by presenting important works of the past and commissioning new ones to add to the repertoire. In all, more than 200 works by over 70 choreographers have been performed by The Ailey company.

Before his untimely death in 1989, Alvin Ailey asked Judith Jamison to become artistic director of Alvin Ailey American Dance Theater. Ms. Jamison wrote in her autobiography, *Dancing Spirit*, "I hope I'm a continuation of Alvin's vision. He has left me a road map. It's very clear. It works."

**Judith Jamison** (*artistic director*) was appointed artistic director of Alvin Ailey American Dance Theater in December 1989 at the request of her mentor, Alvin Ailey. A native of Philadelphia, she studied with Marion Cuyjet, was discovered by Agnes de Mille and made her New York debut with American Ballet Theatre in 1964. She became a member of the Alvin Ailey American Dance Theater in 1965 and danced with the company for 15 years to great acclaim. Recognizing her

extraordinary talent, Mr. Ailey created some of his most enduring roles for her, most notably the tour de force solo, *Cry*.

After leaving the company in 1980, Ms. Jamison appeared as a guest artist with ballet companies all over the world and starred in the hit Broadway musical *Sophisticated Ladies*. In 1988 she formed her own company, The Jamison Project; a PBS special depicting her creative process, *Judith Jamison: The Dancemaker*, aired nationally the same year.

As a highly regarded choreographer, Ms. Jamison has created works for many companies. *Love Stories*, with additional choreography by Robert Battle and Rennie Harris, is her most recent ballet. In 2002, *HERE . . . NOW* was commissioned for the Cultural Olympiad. She choreographed *Double Exposure* for the Lincoln Center Festival in July 2000. *Divining* (1984), *Rift* (1991), *Riverside* (1995), *Sweet Release* (1996), *Echo: Far From Home* (1998) and *Hymn* (1993), her stirring tribute to Mr. Ailey, are other major works she has choreographed for the company.

Ms. Jamison is a master teacher, lecturer and author. Her autobiography, *Dancing Spirit*, was edited by Jacqueline Kennedy Onassis and published by Doubleday in 1993. She is the recipient of many awards and honorary degrees, including a prime time Emmy Award and an American Choreography Award for Outstanding Choreography in the PBS Great Performances: Dance In America special, *A Hymn for Alvin Ailey*, and an honorary doctorate from Howard University. In December 1999 Ms. Jamison was presented with the Kennedy Center Honor, recognizing her lifetime contributions to American culture through the performing arts. In 2001 she received the Algur H. Meadows Award from Southern Methodist University and was presented with a National Medal of Arts, the most prestigious award presented to artists in the United States. Ms. Jamison carried the Olympic torch during the relay prior to the opening ceremonies in Salt Lake City in 2002. In 2003 she received the Making a Difference Award by the NAACP ACT-SO. Most recently, Ms. Jamison received the Paul Robeson award from the Actors' Equity Association in recognition of her outstanding contribution to the performing arts and commitment to the right of all people to live in dignity and peace.

Today, Judith Jamison presides over a renewed Ailey organization, artistically and fiscally

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## ABOUT THE ARTISTS

invigorated. Her presence has been a catalyst, propelling the organization in new directions that include the development of the Women's Choreography Initiative; performances at the 1996 Atlanta Games and the 2002 Cultural Olympiad; and two unprecedented engagements in South Africa. Most recently, she led the company on a tour of mainland China, the company's first visit there in almost 20 years. Ms. Jamison has continued Mr. Ailey's practice of showcasing the talents of emerging choreographers from within the ranks of the company. As artistic director of The Ailey School, official school of the Alvin Ailey American Dance Theater, she has helped to implement a multicultural curriculum including salsa and the dances of West Africa and South India. She is an advocate for education in the arts and was a guiding force in establishing the BFA program with The Ailey School and Fordham University, which offers a unique combination of world-class dance training and a superior liberal arts education. Following the tradition of Alvin Ailey, Ms. Jamison is dedicated to asserting the prominence of the arts in our culture, spearheading initiatives to bring dance into the community and programs that introduce children to the arts. She remains committed to promoting the significance of the Ailey legacy – dance as a medium for honoring the past, celebrating the present and fearlessly reaching into the future. The recent move to Ailey's permanent home, a state-of-the-art building located at 55<sup>th</sup> Street and 9<sup>th</sup> Avenue in New York City, was a realization of a long-awaited dream.

**Masazumi Chaya** (*associate artistic director*) was born in Fukuoka, Japan, where he began his classical ballet training. Upon moving to New York in December 1970, he studied modern dance and performed with the Richard Englund Repertory Company. Mr. Chaya joined Alvin Ailey American Dance Theater in 1972 and performed with the company for 15 years. In 1988, he became the company's rehearsal director after serving as assistant rehearsal director for two years. A master teacher, both on tour with the company and in his native Japan, he served as choreographic assistant to Alvin Ailey and John Butler. In 1991 Mr. Chaya was named associate artistic director of the company. He continues to provide invaluable creative assistance in all facets of its operations. In 2002 Mr. Chaya coordinated the company's appearance at the Rockefeller Center Christmas

tree-lighting ceremony, broadcast on NBC.

Mr. Chaya has staged numerous ballets including Alvin Ailey's *Flowers* for the State Ballet of Missouri (1990) and *The River* for the Royal Swedish Ballet (1993), Ballet Florida (1995), National Ballet of Prague (1995), Pennsylvania Ballet (1996) and Colorado Ballet (1998). He has also restaged *Pas de Duke*, *The River*, *The Mooche*, *The Stack-Up*, *Episodes*, *Masekela Langage*, *Bad Blood* and *Hidden Rites* for the company. At the beginning of his tenure as associate artistic director, Mr. Chaya restaged Ailey's *For "Bird" - With Love* for a Dance in America program entitled *Alvin Ailey American Dance Theater: Steps Ahead*. In 2000, he restaged Ailey's *Night Creature* for the Rome Opera House and *The River* for La Scala Ballet. In 2003 he restaged *The River* for North Carolina Dance Theater and for Julio Bocca's Ballet Argentina.

As a performer, Masazumi Chaya appeared on Japanese television in both dramatic and musical productions. He wishes to recognize the artistic contribution and spirit of his late friend and fellow artist, Michihiko Oka.

**Ronni Favors** (*rehearsal director*) began dancing as a child in her hometown of Iowa City, Iowa and later traveled to New York to continue her studies at The Ailey School as a fellowship student. Ms. Favors has been a member of Ailey II, Alvin Ailey American Dance Theater (AAADT) and the Lar Lubovitch Dance Company and is a recipient of the Min-On Art Award. She served as Lar Lubovitch's assistant in setting his works on several companies, including Cleveland Ballet, the Juilliard Dance Ensemble, Ballet du Nord and AAADT. Ms. Favors was the ballet instructor at AileyCamp's 1989 inaugural session in Kansas City and served as artistic director of the camp in 1990. She was the founding director of New York's CAS/AileyCamp and provided guidance in the national implementation of the program. Ms. Favors was named assistant rehearsal director in 1997 and rehearsal director in 1999. During the company's return to South Africa in the fall of 1998, Ms. Favors engaged and rehearsed South African students who performed in Alvin Ailey's *Memoria* in Johannesburg.

# ABOUT THE ARTISTS

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## DANCERS

**Clyde Archer** (Brooklyn, NY) began his dance training with Elliot Feld's New Ballet School. He continued his training in the Ailey/PPAS dance program and as a fellowship student at The Ailey School. He is a recipient of a Level 1 ARTS award given by the National Foundation for Advancement in the Arts and a recipient of a Princess Grace Fellowship in 2000. After receiving his BFA degree from The Juilliard School, Mr. Archer performed with Compañía Nacional de Danza under the direction of Nacho Duato. He joined the company in 2003.

**Guillermo Asca** (Rego Park, NY), or "Moe," as he is affectionately known, graduated from LaGuardia High School of the Performing Arts. He was a fellowship student at The Ailey School and danced with Ailey II, Ballet Metropolitan de Caracas, Ballet Hispanico, Dance Compass, Shapiro & Smith and Foot Prints Dance Project. Mr. Asca joined the company in 1994.

**Olivia Bowman** (Brooklyn, NY) graduated from LaGuardia High School of the Performing Arts. She attended the North Carolina School of the Arts, Eglevsky Ballet School, Dance Theatre of Harlem School and The Ailey School, all on scholarship. She danced with Nathan Trice and Mia Michaels and was a member of Donald Byrd/The Group and Complexions. Ms. Bowman joined the company in 2001.

**Kirven J. Boyd** (Boston, MA) began his formal dance training at the Boston Arts Academy and joined Boston Youth Moves in 1999 under the direction of Jim Viera and Jeannette Neill. He also trained on scholarship at the Boston Conservatory and as a fellowship student at The Ailey School. Mr. Boyd has danced with Battleworks Dance Company, The Parsons Dance Company and Ailey II. He joined the company in 2004.

**Hope Boykin** (Durham, NC) is a three-time recipient of the American Dance Festival's Young Tuition Scholarship. She attended Howard University and performed with Lloyd Whitmore's New World Dance Company in Washington, DC. Ms. Boykin was a student and intern at The Ailey School. She was assistant to the late Talley Beatty and an original member of Complexions. Ms.

Boykin was a member of Philadanco and received a New York Dance and Performance Bessie Award. She joined the company in 2000.

**Clifton Brown** (Goodyear, AZ) began his dance training at Take 5 Dance Academy. He continued to train at Ballet Arizona, New School for the Arts and The Ailey School where he was a student in the Ailey/Fordham BFA Program in Dance. He is a recipient of a Martin Luther King, Jr. scholarship funded by the city of Phoenix, a Donna Wood Foundation Award and a Level 1 ARTS award given by the National Foundation for Advancement in the Arts. Mr. Brown joined the company in 1999.

**Rosalyn Deshauteurs** (New Orleans, LA) studied at the New Orleans Center for Creative Arts. She trained at Perry Mansfield, the School of American Ballet and The Ailey School. After receiving her BFA from The Juilliard School, Mrs. Deshauteurs became a member of Ailey II. She joined the company in 2000.

**Samuel Deshauteurs** (Guadeloupe, F.W.I.) began his dance training in the French West Indies. After graduating from high school, he performed in Paris, France with Ballet Jazz Rick Odums in 1996. His performance credits also include the Fred Benjamin Dance Company. He attended The Ailey School as a fellowship student and danced with Ailey II in 1999. Mr. Deshauteurs joined the company in 2000.

**Antonio Douthit** (St. Louis, MO) began his dance training at age 16 at the Center of Contemporary Arts under the direction of Lee Nolting and at the Alexandra School of Ballet. He also trained at North Carolina School of the Arts, the Joffrey Ballet School, San Francisco Ballet and the Dance Theatre of Harlem School. After graduating from high school in 1999, Mr. Douthit became a member of Dance Theatre of Harlem where he appeared in featured roles in the ballets *South African Suite*, *Douglas*, *Concerto in F*, *Return* and *Dwight Rhoden's Twist*. He was promoted to soloist in 2003. He has also performed with Les Grands Ballets Canadiens de Montréal. Mr. Douthit joined the company in 2004.

**Linda-Denise Fisher-Harrell** (Baltimore, MD) began her dance training at the Baltimore School for the Arts under the guidance of Sylvester



## ABOUT THE ARTISTS

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Campbell and Stephanie Powell. She was a fellowship student at The Ailey School, attended The Juilliard School and performed with Hubbard Street Dance Chicago. Mrs. Fisher-Harrell has received first place in the NAACP ACT-SO Competition in Dance, an ARTS award given by the National Foundation for Advancement in the Arts and three Individual Artist citations from the state of Maryland. In 2003 she performed at The White House State Dinner in honor of the president of Kenya, Mwai Kibaki. Mrs. Fisher-Harrell joined the company in 1992.

**Vernard J. Gilmore** (Chicago, IL) began dancing at Curie Performing and Creative Arts High School in Chicago and later studied at the Joseph Holmes Chicago Dance Theater with Marquita Levy, Harriet Ross and Emily Stein. He attended Barat College as a dance scholarship recipient, received first place in the all-city NAACP ACT-SO Competition in Dance in 1993 and studied on fellowship at The Ailey School. A former member of Ailey II, Mr. Gilmore joined the company in 1997.

**Venus Hall** (Chicago, IL) trained at Joseph Holmes Chicago Dance Theater under the instruction of Randy Duncan and Harriet Ross. She was a scholarship student at Barat College where she received her B.F.A. degree and was named to numerous honor societies. Ms. Hall is a former first-place recipient of the all-city NAACP ACT-SO Competition in Dance. She studied on fellowship at The Ailey School, was a member of Ailey II and joined the company in 1997.

**Zach Law Ingram** (Miami, FL) is a graduate of the New World School of the Arts. He continued to study dance at Miami City Ballet, Joffrey Ballet, Dance Theatre of Harlem, School of American Ballet, American Ballet Theatre and as a fellowship student at The Ailey School. Mr. Ingram was a member of the first *Space T.U. Embrace Project* under the direction of Toni Pierce and Uri Sands. He received first place in the NAACP ACT-SO Competition in Dance and an ARTS award given by the National Foundation for Advancement in the Arts. Mr. Ingram was a member of Ailey II and joined the company in 2004.

**Abdur-Rahim Jackson** (Philadelphia, PA) is a graduate of Franklin Learning Center High

School and received his BFA from The Juilliard School. He received scholarships from Freedom Theatre, Philadanco, Dance Theatre of Harlem, Boston Ballet and The Ailey School. Mr. Jackson received a Marion D. Cuyjet Award, and in 2003 he was featured in the PBS American Masters documentary *Juilliard*. He danced with Ailey II in 2000 and joined the company in 2001.

**Chris Jackson** (Maywood, IL) began his formal dance training at the Chicago Academy for the Arts under the direction of Anna Paskevka and Randy Duncan. He later went on to pursue further training at The Ailey School where he studied on fellowship and received the 2001-2002 Alvin Ailey fellowship. Mr. Jackson was a member of Ailey II and joined the company in 2004.

**Gwynn Taylor Jones** (Berlin, PA) began her dance training with the Pittsburgh Youth Ballet at the age of 13. She continued her studies at the Ballet Met Dance Academy in Columbus, OH. Ms. Jones moved to New York where she studied at The Ailey School as a fellowship student and later became a member of Ailey II. She danced with Earl Mosley Diversity of Dance, Fred Benjamin Dance Company, Cedar Lake Ensemble, and she performed with Aretha Franklin with choreography by George Faison. Ms. Jones joined the company in 2004.

**Willy Laury** (Paris, France) began training in dance at age 10 at the Janine Stanlowa Institute de Danse and Studio Harmonic in Paris. He moved to New York City where he continued his dance education at SUNY Purchase and The Juilliard School. He studied at The Ailey School and performed works by Judith Jamison, Alan Barnes and Matthew Rushing and was a member of Ailey II. He joined the company in 2004.

**Roxanne Lyst** (Annapolis, MD), began her professional dance training in Washington, DC under the tutelage of Alfred Dove and Adrian Bolton. She continued her studies at Jacob's Pillow, Pennsylvania Academy of Ballet, and as a fellowship student at The Ailey School. Ms. Lyst was a member of Ailey II and Philadanco. She joined the company in 2004.

**Amos J. Machanic, Jr.** (Miami, FL) studied dance at the New World School of the Arts and continued

## ABOUT THE ARTISTS

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his training at The Ailey School, where he was a fellowship recipient. He was a member of Ailey II and joined the company in 1996.

**Briana Reed** (St. Petersburg, FL) graduated from The Juilliard School with a BFA in dance and studied at The Ailey School as a fellowship student. She was selected to join Ailey II in 1997 and became a member of the company in 1998.

**Renee Robinson** (Washington, DC) began her training in classical ballet at the Jones-Haywood School of Ballet. She was the recipient of two Ford Foundation scholarships to the School of American Ballet and was awarded full scholarships to the Dance Theatre of Harlem School and The Ailey School. In 2003 she performed at The White House State Dinner in honor of the president of Kenya, Mwai Kibaki. Ms. Robinson was a member of Ailey II and joined the company in 1981.

**Matthew Rushing** (Los Angeles, CA) began his dance training at the Los Angeles County High School for the Arts. He is a recipient of a Spotlight Award and was named a Presidential Scholar in the Arts. He trained at The Ailey School in New York City and later became a member of Ailey II, where he danced for a year. During his career he has performed as a guest artist for galas in France, Russia, Canada and Hungary and performed for former president Bill Clinton's inaugural presidential celebration. In 2003 Mr. Rushing performed at The White House State Dinner in honor of the president of Kenya, Mwai Kibaki. He joined the company in 1992.

**Wendy White Sasser** (Montgomery, AL) received her training from the Alabama Dance Theater and the Carver Creative and Performing Arts Center. She was named a Presidential Scholar in the Arts and was a fellowship student at The Ailey School. Mrs. Sasser has performed with Ailey II, Donald Byrd/The Group and Complexions. She joined the company in 2000.

**Glenn Allen Sims** (Long Branch, NJ) began his dance training at the Academy of Dance Arts in Red Bank, NJ. He was a fellowship student at The Ailey School and performed in the Garden State Arts Center's Talent Expo in 1993. He attended The Juilliard School under the artistic direction of Benjamin Harkarvy and performed works by

Glen Tetley, Paul Taylor and Lila York. Mr. Sims has performed for the king of Morocco with choreography by Fred Benjamin and with Urban Dance Theater and Creative Outlet Dance Theater of Brooklyn. In 2004 Mr. Sims was inducted into the Long Branch High School's Distinguished Alumni Hall of Fame. He joined the company in 1997.

**Linda Celeste Sims** (Bronx, NY) began her dance training at Ballet Hispanico School of Dance and is a graduate of La Guardia High School of the Performing Arts. In her senior year Mrs. Sims won a Presidential Scholar award given by the National Foundation for Advancement in the Arts. During the summers of 1993 and 1994 she was a scholarship student at the Pennsylvania Ballet School. She has danced with El Piccolo Teatro del la Opera and Ballet Hispanico. Mrs. Sims joined the company in 1996.

**Dwana Adiaha Smallwood** (Brooklyn, NY) has trained at the Martha Graham Center of Contemporary Dance, LaGuardia High School of the Performing Arts, Jubilation Dance Company and as a fellowship student at The Ailey School. She is a former member of the North Carolina Black Repertory Company and a three-time first place winner of the Apollo Theater's Amateur Night. She received first place in the NAACP National ACT-SO Competition in Dance in 1990. Ms. Smallwood was a member of Ailey II and joined the company in 1995.

**Asha Thomas** (Atlanta, GA) graduated from North Atlanta High School of the Performing Arts and was a member of the Gary Harrison Dance Company in Atlanta. She was a fellowship student at The Ailey School and received her BFA from The Juilliard School under the direction of Benjamin Harkarvy before joining the company in 1999.

**Lisa M. Thomas** (West Palm Beach, FL) studied at The Ailey School where she received a certificate in dance and was later awarded a fellowship. She is a former member of Dallas Black Dance Theatre and Cleo Parker Robinson Dance Ensemble. Ms. Thomas joined the company in 2004.

**Dudley Williams** (New York, NY) graduated from the High School of the Performing Arts and also attended The Juilliard School and the Metropolitan

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Founded in 2002, Morgan Stanley's Diversity Sponsorship initiative supports programs that celebrate accomplishments, champion aspirations and promote awareness of women, minorities and other diverse groups while inspiring younger generations to view the world as boundless.

The flagship of this effort is Morgan Stanley's relationship to Alvin Ailey American Dance Theater, which began over a decade ago. This year, Morgan Stanley is particularly proud to be the National Sponsor of the Alvin Ailey American Dance Theater's 2005 U.S. Tour. Our support enables Ailey to deliver school-based outreach initiatives in ten cities across the country, reaching over 1,200 inner-city schoolchildren each year. This project is the perfect embodiment of Morgan Stanley's dedication to diversity, education and the arts.

Founded in 1958, Alvin Ailey American Dance Theater has become one of the most acclaimed international ambassadors of American Culture. Now under the leadership of Artistic Director Judith Jamison, the company promotes the uniqueness of African-American cultural expression and the preservation and enrichment of the American modern dance heritage.

# Morgan Stanley

# ABOUT THE ARTISTS

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Opera Ballet School. He performed with the companies of Martha Graham, Donald McKayle and Talley Beatty and has made numerous solo appearances on television, both at home and abroad. Mr. Williams joined the company in 1964.

**Tina Monica Williams** (Elizabeth, NJ) started dancing at a local dance school under the direction of Michele Selvanto-Kowalski. In 1994 Ms. Williams began her formal training at The Ailey School, receiving a fellowship after her first year. She danced with Footprints Dance Company, The Millennium Project and The Shore Ballet Company, and was invited to perform in Italy in 1994 as part of a youth cultural exchange tour. In 1998 she was invited to join Ailey II. Ms. Williams joined the company in 2000.

**Dion Wilson** (Baltimore, MD) graduated from the Baltimore School for the Arts in 1996. In 2001 he received his BFA in dance performance from Purchase College at S.U.N.Y. He has performed with Philadanco, Dance Theatre of Harlem, Asheville Civic Ballet and the Jones-Haywood School of Ballet, and has worked with choreographer Debbie Allen in *Pepito's Story*. Mr. Wilson was a 1999 recipient of a Princess Grace Fellowship and in 2000 received a Maryland State Arts Council Award for Solo Dance Performance. Mr. Wilson joined the company in 2001.

## ALVIN AILEY® AMERICAN DANCE THEATER

Calvin Hunt, *general manager/director of production*  
Amadea Edwards Andino, *manager of administration*  
Dacquiri T'Shaun Smittick, *company manager*  
E.J. Corrigan, *technical director*  
Kristin Colvin Young, *stage manager*  
Jon Taylor, *wardrobe supervisor*  
Al Crawford, *lighting director*  
Stuart Nelson, *assistant lighting director*  
David Kerr, *master electrician*  
Joe Gaito, *master carpenter*  
Paul Allshouse, *sound engineer*  
Gregory P. De Respino, *property master*  
Tony Triplin, *flyman*  
Brian Zimmerman, *assistant electrician*  
Rosalynn Evans, Corin Wright, *wardrobe assistants*  
Watkins Smith, *production assistant*  
Jennifer McGrath, *tour merchandise/  
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Masazumi Chaya, *associate artistic director/company teacher*  
Ronni Favors, *rehearsal director/company teacher*  
Milton Myers, *company teacher*  
Donald J. Rose M.D., *director of the Harkness Center for  
Dance Injuries, Hospital for Joint Disease*  
Shaw Bronner, *physical therapist*  
Enid Woodward, *physical therapist*  
Sheyi Ojofeitimi, *physical therapist*

The dancers appearing in this performance are members of the American Guild of Musical Artists AFL-CIO, the labor union representing professional dancers, singers and staging personnel in the United States. The production crew are members of the International Alliance of Theatrical Stage Employees (IATSE).

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For more information on the Alvin Ailey Dance Foundation, The Ailey School, The Ailey/Fordham BFA Program in Dance, Group Rates and Special Visits, contact:

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