Alvin Ailey American Dance Theater
Alvin Ailey, Founder
Judith Jamison, Artistic Director Emerita

Robert Battle, Artistic Director
Masazumi Chaya, Assistant Artistic Director

The Company
Guillermo Asca
Kirven James Boyd
Hope Boykin
Sean A. Carmon
Sarah Daley
Ghrai DeVore
Antonio Douthit
Belen Estrada
Renaldo Gardner
Vernard J. Gilmore

Jacqueline Green
Daniel Harder
Demetia Hopkins
Michael Jackson, Jr.
Megan Jakel
Yannick Lebrun
Alicia Graf Mack
Michael Francis McBride
Rachael McLaren
Aisha Mitchell
Akua Noni Parker
Briana Reed
Samuel Lee Roberts
Renee Robinson
Kelly Robotham
Kanji Segawa
Glenn Allen Sims
Linda Celeste Sims
Jermaine Terry
Marcus Jarrell Willis

Matthew Rushing, Guest Artist

Sharon Gersten Luckman, Executive Director


Toyota Motor Sales U.S.A., Inc. is the Official Vehicle Partner of Alvin Ailey American Dance Theater.

These performances are made possible, in part, by Patron Sponsors Patricia and Anthony Theophilos.

Cal Performances’ 2011–2012 season is sponsored by Wells Fargo.
CAL PERFORMANCES

PROGRAM A

CAST — TUESDAY EVENING


CAST — FRIDAY EVENING


Minus 16 is based on excerpts from Mabul (1992), Anaphaza (1993), Zachacha (1998) and Three (2005). The duet set to Vivaldi’s Stabat Mater was originally created for Mari Kajiwara.

Leadership support for this Company premiere was provided by American Express.

Generous support was also provided by NJPAC Alternate Routes.

Ohad Naharin is one of the world’s preeminent contemporary choreographers and has been the recipient of several major awards. Born in 1952 in Kibbutz Mizra, Mr. Naharin trained at Batsheva Dance Company, the School of American Ballet, The Juilliard School and Maurice Béjart’s Ballet du XXe Siècle in Brussels, among others. After living in New York from 1978 to 1990, he returned to Israel, where he was appointed Artistic Director of Batsheva Dance Company in 1990. Mr. Naharin has since choreographed over 20 works exclusively for Batsheva, and he has restaged many of those works for companies around the world. He has also pioneered “Gaga,” a movement language that emphasizes exploration of sensation with improvisational techniques. Mr. Naharin dedicates the Ailey performances of Minus 16 to his late wife Mari Kajiwara (1951–2001), who was a dancer with the Ailey company from 1970 to 1984.

“Minus 16” is composed by Raphael Xavier. Performed by Raphael Xavier with D. Sabela Grimes. Written and arranged by Dick Dale under license from Bug. Courtesy of BPM King’s Street Sounds/Nite Groove by arrangement with Bug. All rights reserved. Used by permission.

"It Must Be True" performed by the John Buzon Trio. Written by Gus Arnheim, Harry Barris and Gordon Clifford. Used by permission with EMI Mills Music (BMI). All rights reserved.

"Underground Is My Home" written and performed by Dennis Ferrer. Published by Sfere Music (BMI) Administered by Bug. Courtesy of BPM King’s Street Sounds/Nite Groove by arrangement with Bug. All rights reserved. Used by permission.

“Hooray for Hollywood” performed by Don Swan and his orchestra. Written by John Mercer and Richard Whiting. Used by permission with Warner/Chappell Music. "Sway" by Pablo Beltran Ruiz, Luis Demetrio, Tracotis Molina and Norman Gimbel; Words West LLC d/b/a Butterfield Music (BMI). All rights reserved.

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Lorenzo Rennie Harris was born and raised in an African-American community in North Philadelphia. In 1992, he founded Rennie Harris Puremovement, a hip-hop dance theater company dedicated to preserving and disseminating hip-hop culture. Voted one of the most influential people in the last hundred years of Philadelphia history, Mr. Harris has received several accolades, including the Herb Alpert Award in the Arts, the Governor’s Arts Award, a United States Artist Fellowship and an honorary doctorate from Bates College. The Times of London wrote of Mr. Harris that he is “the Basquiat of the U.S. contemporary dance scene.” Most recently, Rennie Harris Puremovement was chosen by DanceMotion USA as one of four companies to serve as citizen diplomats, and they will tour Egypt, Israel, the Palestinian territories and Jordan in 2012. This season, Ailey’s repertory features both Mr. Harris’s Love Stories (a collaboration with Judith Jamison and Robert Battle) and Home.


PROGRAM A

INTERMISSION

Home

(2011) (Bay Area Premiere)

Choreography
Rennie Harris

Assistant to the Choreographer
Nina Flagg

Music
Dennis Ferrer, Raphael Xavier

Costumes
Jon Taylor

Lighting
Stephen Arnold

CAST — TUESDAY EVENING


CAST — FRIDAY EVENING


* Guest Artist

Bristol-Myers Squibb is proud to support this new work, which was inspired by the “Fight HIV Your Way” initiative.

INTERMISSION
PROGRAM A

Revelations
(1960)

Choreography: Alvin Ailey
Music: Traditional
Décor and Costumes: Ves Harper
Costume Redesign for “Rocka My Soul”: Barbara Forbes
Lighting: Nicola Cernovitch

CAST — TUESDAY EVENING

PILGRIM OF SORROW

“I Been ’Buked” The Company
Music arranged by Hall Johnson†

“Didn’t My Lord Deliver Daniel” Yannick Lebrun, Hope Boykin,
Music arranged by James Miller‡ Jacqueline Green

“Fix Me, Jesus” Brianna Reed, Yannick Lebrun
Music arranged by Hall Johnson†

TAKE ME TO THE WATER

“Processional/Honor, Honor” Michael Francis McBride, Megan Jakel,
Music adapted and arranged by Howard A. Roberts
Michael Jackson, Jr. Marcus Jarrell Willis

“Wade in the Water” Rachael McLaren, Vernard J. Gilmore,
Music adapted and arranged by Howard A. Roberts
Renee Robinson
“A Man Went Down to the River” is an original composition by Ella Jenkins.

“I Wanna Be Ready” Guillermo Asca
Music arranged by James Miller‡

MOVE, MEMBERS, MOVE

“Sinner Man” Michael Jackson, Jr. Sean A. Carmon,
Music adapted and arranged by Howard A. Roberts
Vernard J. Gilmore

“The Day Is Past and Gone” The Company
Music arranged by Howard A. Roberts and Brother John Sellers

“You May Run On” The Company
Music arranged by Howard A. Roberts and Brother John Sellers

“Rocka My Soul in the Bosom of Abraham” The Company
Music adapted and arranged by Howard A. Roberts

CAST — FRIDAY EVENING

PILGRIM OF SORROW

“I Been ’Buked” The Company
Music arranged by Hall Johnson†

“Didn’t My Lord Deliver Daniel” Marcus Jarrell Willis, Hope Boykin,
Music arranged by James Miller‡ Jacqueline Green

“Fix Me, Jesus” Brianna Reed, Yannick Lebrun
Music arranged by Hall Johnson†

TAKE ME TO THE WATER

“Processional/Honor, Honor” Renaldo Gardner, Sarah Daley,
Music adapted and arranged by Howard A. Roberts
Jermaine Terry, Michael Jackson, Jr.

“Wade in the Water” Demetia Hopkins, Matthew Rushing,*
Music adapted and arranged by Howard A. Roberts
Renee Robinson

“I Wanna Be Ready” Guillermo Asca
Music arranged by James Miller‡

MOVE, MEMBERS, MOVE

“Sinner Man” Michael Jackson, Jr. Sean A. Carmon,
Music adapted and arranged by Howard A. Roberts
Vernard J. Gilmore

“The Day Is Past and Gone” The Company
Music arranged by Howard A. Roberts and Brother John Sellers

“You May Run On” The Company
Music arranged by Howard A. Roberts and Brother John Sellers

“Rocka My Soul in the Bosom of Abraham” The Company
Music adapted and arranged by Howard A. Roberts

* Guest Artist
† Used by arrangement with G. Schirmer, Inc., publisher and copyright owner.
‡ 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 Alvin Ailey American Dance Theater.
PROGRAM B

Arden Court
INTERMISSION
Takademe
PAUSE
The Hunt
INTERMISSION
Revelations

PROGRAM B

Wednesday, March 14, 2012, 8pm
Saturday, March 17, 2012, 2pm
Sunday, March 18, 2012, 3pm
Zellerbach Hall

Generous support for this Company premiere was provided by Harlan B. Levine, M.D., and Natasha I. Leibel, M.D., and The Ellen Jewett & Richard L. Kauffman New Works Endowment Fund.

Original production by the Paul Taylor Dance Company was made possible by contributions from the National Endowment for the Arts, the Mobil Foundation, Inc., and the New York State Council on the Arts.

Dance maker Paul Taylor is the last living member of the pantheon that created America’s indigenous art of modern dance. He continues to win acclaim for the vibrancy, relevance and power of his new works as well as his classics, while offering cogent observations on life’s complexities and society’s thorniest issues. His ever-growing collection of works, now numbering 135, is performed by the Paul Taylor Dance Company, Taylor 2 and dance companies throughout the world. The Paul Taylor Dance Company has performed continuously around the globe since Mr. Taylor established it in 1954.

Excerpts from Symphonies Nos. 1, 3, 5, 7 and 8 by William Boyce, edited by Max Goberman, by arrangement with Doblinger U.S.A. for the publisher and copyright owner.

INTERMISSION

Takademe
(1999) (Bay Area Premiere)

Choreography Robert Battle
Music Sheila Chandra
Costume Missoni
Costume Recreation Jon Taylor
Lighting Burke Wilmore

CAST — WEDNESDAY EVENING
Kirven James Boyd

CAST — SATURDAY AFTERNOON
Antonio Douthit

CAST — SUNDAY AFTERNOON
Megan Jakel

Generous support for this Company premiere was provided by The Pamela D. Zilly & John H. Schaefer New Works Endowment Fund and the Kansas City Friends of Alvin Ailey through the generosity of the Muriel McBrien Kauffman Foundation and individual donors.

"Speaking in Tongues II" performed by Sheila Chandra. Courtesy of Real World Records Ltd.

PAUSE
The Hunt
(1989)

Choreography  Robert Battle
Assistant to the Choreographer  Erika Pujikic
Music  Les Tambours du Bronx
Costumes  Mia McSwain
Lighting  Burke Wilmore

CAST — WEDNESDAY EVENING
Renaldo Gardner, Guillermo Asca, Vernard J. Gilmore, Sean A. Carmon, Michael Francis McBride, Kanji Segawa

CAST — SATURDAY AFTERNOON
Renaldo Gardner, Daniel Harder, Michael Jackson, Jr., Sean A. Carmon, Michael Francis McBride, Kanji Segawa

CAST — SUNDAY AFTERNOON
Renaldo Gardner, Daniel Harder, Samuel Lee Roberts, Vernard J. Gilmore, Michael Francis McBride, Kanji Segawa

Generous support for this Company premiere was provided by The Pamela D. Zilly & John H. Schaefer New Works Endowment Fund and Linda Stocknoff.


INTERMISSION

Revelations
(1960)

Choreography  Alvin Ailey
Music  Traditional
Décor and Costumes  Ves Harper
Costume Redesign for “Rocka My Soul”  Barbara Forbes
Lighting  Nicola Cernovitch

CAST — WEDNESDAY EVENING


INTERMISSION
CAST — SATURDAY AFTERNOON

PILGRIM OF SORROW

“I Been ’Buked” The Company
Music arranged by Hall Johnson†

“Didn’t My Lord Deliver Daniel” Michael Francis McBride, Belen Estrada, Demetia Hopkins
Music arranged by James Miller‡

“Fix Me, Jesus” Akua Noni Parker, Yannick Lebrun
Music arranged by Hall Johnson†

TAKE ME TO THE WATER

“Processional/Honor, Honor” Michael Francis McBride, Kelly Robotham, Michael Jackson, Jr., Sean A. Carmon
Music adapted and arranged by Howard A. Roberts

“Wade in the Water” Ghrai DeVore, Renaldo Gardner, Alicia Graf Mack
“Wade in the Water” sequence by Ella Jenkins
“Wade in the Water” sequence by Ella Jenkins
“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
Music arranged by James Miller‡

MOVE, MEMBERS, MOVE

“I Wanna Be Ready” The Company
Music arranged by Howard A. Roberts

“You May Run On” The Company
Music arranged by Howard A. Roberts and Brother John Sellers

“Rocka My Soul in the Bosom of Abraham” The Company
Music adapted and arranged by Howard A. Roberts

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

CAST — SUNDAY AFTERNOON

PILGRIM OF SORROW

“I Been ’Buked” The Company
Music arranged by Hall Johnson†

“Didn’t My Lord Deliver Daniel” Daniel Harder, Kelly Robotham, Aisha Mitchell
Music arranged by James Miller‡

“Fix Me, Jesus” Ghrai DeVore, Marcus Jarrell Willis
Music arranged by Hall Johnson†

TAKE ME TO THE WATER

“Processional/Honor, Honor” Kanji Segawa, Belen Estrada, Sean A. Carmon, Michael Jackson, Jr.
Music adapted and arranged by Howard A. Roberts

“Wade in the Water” Demetia Hopkins, Yannick Lebrun, Briana Reed
Music adapted and arranged by Howard A. Roberts

“I Wanna Be Ready” Glenn Allen Sims
Music arranged by James Miller‡

MOVE, MEMBERS, MOVE

“I Wanna Be Ready” The Company
Music arranged by Howard A. Roberts

“You May Run On” The Company
Music arranged by Howard A. Roberts and Brother John Sellers

“Rocka My Soul in the Bosom of Abraham” The Company
Music adapted and arranged by Howard A. Roberts

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Thursday, March 15, 2012, 8pm  
Saturday, March 17, 2012, 8pm  
Zellerbach Hall

PROGRAM C

Streams

PAUSE

Urban Folk Dance

INTERMISSION

Home

INTERMISSION

Revelations

Streams
(1970)

This new production is dedicated to Patricia and Philip Laskawy for their longstanding commitment to Alvin Ailey American Dance Theater.

Choreography  Alvin Ailey
Restaging    Masazumi Chaya
Music        Miloslav Kabeláč
Lighting     Chenault Spence

CAST — THURSDAY EVENING

Corale                    Glenn Allen Sims & The Company
Giubilooso                Belen Estrada, Michael Jackson, Jr.
Recitativo                Sarah Daley
Scherzo                   Daniel Harder, Jermaine Terry
Lamentooso                Aisha Mitchell
Danza                     Akua Nomi Parker, Megan Jakel, Michael Francis McBride, Jacqueline Green, Yannick Lebrun, Rachael McLaren, Kanji Segawa
Aria                      The Company
Diabolico                 The Company

CAST — SATURDAY EVENING

Corale                Jermaine Terry & The Company
Giubilooso             Rachael McLaren, Glenn Allen Sims
Recitativo             Akua Nomi Parker
Scherzo                Kirven James Boyd, Antonio Douthit
Lamentooso             Alicia Graf Mack
Danza                  Briana Reed, Ghrai DeVore, Daniel Harder, Demetria Hopkins, Marcus Jarrell Willis, Sarah Daley, Samuel Lee Roberts
Aria                   The Company
Diabolico              The Company

Miloslav Kabeláč was born in Prague in 1908. At age 20, he entered the Prague Conservatory and studied composition, conducting and piano. An inquiring spirit whose interests included exotic musical forms, Kabeláč achieved mastery of the complexities associated with orchestrating for percussion ensemble with these Eight Inventions. Written for Les Percussions de Strasbourg, the composition was first performed in April 1965.

Otto Invenzions by Miloslav Kabeláč by arrangement with Czech Music Fund and Boosey & Hawkes, Inc.

PAUSE

Urban Folk Dance
(1990)

Choreography  Ulysses Dove
Restaging     Masazumi Chaya
Music        Michael Torke
Costumes & Set  Andrew Jackness
Lighting     Mark Stanley

Original Assistant to Mr. Dove  Dawn Wood

CAST — THURSDAY EVENING

Ghraï DeVore, Antonio Douthit, Demetria Hopkins, Kirven James Boyd

CAST — SATURDAY EVENING

Linda Celeste Sims, Michael Jackson, Jr., Hope Boykin, Matthew Rushing*

* Guest Artist

Urban Folk Dance was originally commissioned by Miami University, Oxford, Ohio, as part of an artist-in-residence project featuring Ulysses Dove and Dayton Contemporary Dance Company. Urban Folk Dance received its world premiere in 1990 by DCDC on the campus of Miami University.
Funds for the original Alvin Ailey American Dance Theater production were provided, in part, by Altria Group, Inc., and the Ailey New Works Fund.

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 Alvin Ailey American Dance Theater, the Culberg Ballet, Bayerische Statsoper 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 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 José Limón, Mary Antony, 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 to 1983 Dove was the assistant director of Groupe Recherche Chorégraphique de l’Opéra de Paris, where he taught company classes and choreographed.


INTERMISSION

Home
(2011) (Bay Area Premiere)

Choreography Rennie Harris
Assistant Choreography Nina Flagg
Music Dennis Ferrer, Raphael Xavier
Costumes Jon Taylor
Lighting Stephen Arnold

CAST — THURSDAY EVENING


CAST — SATURDAY EVENING


* Guest Artist

Bristol-Myers Squibb is proud to support this new work, which was inspired by the “Fight HIV Your Way” initiative.

Lorenzo Rennie Harris was born and raised in an African-American community in North Philadelphia. In 1992, he founded Rennie Harris Puremovement, a hip-hop dance theater company dedicated to preserving and disseminating hip-hop culture. Voted one of the most influential people in the last hundred years of Philadelphia history, Mr. Harris has received several accolades, including the Herb Alpert Award in the Arts, the Governor’s Arts Award, a United States Artist Fellowship and an honorary doctorate from Bates College. The Times of London wrote of Mr. Harris that he is “the Basquiat of the U.S. contemporary dance scene.” Most recently, Rennie Harris Puremovement was chosen by DanceMotion USA as one of four companies to serve as citizen diplomats, and they will tour Egypt, Israel, the Palestinian territories and Jordan in 2012. This season, Ailey’s repertory features both Mr. Harris’s Love Stories (a collaboration with Judith Jamison and Robert Battle) and Home.

*Underground Is My Home* written and performed by Dennis Ferrer. Published by Sfere Music (BMI) Administered by Bug. Courtesy of BPM King’s Street Sounds/Nite Groove by arrangement with Bug. All rights reserved. Used by permission.


INTERMISSION

Revelations
(1960)

Choreography Alvin Ailey
Music Traditional
Décor and Costumes Ves Harper
Costume Redesign for “Rocka My Soul” Barbara Forbes
Lighting Nicola Cernovitch

Linda Celeste Sims, Alicia Graf Mack and Glenn Allen Sims in Revelations

Andrew Eccles
CAST — THURSDAY EVENING

PILGRIM OF SORROW

“I Been 'Buked”  The Company
Music arranged by Hall Johnson†

“Didn’t My Lord Deliver Daniel”  Renaldo Gardner, Kelly Robotham, Sarah Daley
Music arranged by James Miller‡

“Fix Me, Jesus”  Akua Noni Parker, Jermaine Terry
Music arranged by Hall Johnson†

TAKE ME TO THE WATER

“Processional/Honor, Honor”  Daniel Harder, Belen Estrada, Samuel Lee Roberts, Renaldo Gardner
Music adapted and arranged by Howard A. Roberts

“Wade in the Water”  Linda Celeste Sims, Glenn Allen Sims, 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
Music arranged by James Miller‡

MOVE, MEMBERS, MOVE

“One Man Went Down to the River”  Sean A. Carmon, Yannick Lebrun, Kanji Segawa
Music adapted and arranged by Howard A. Roberts

“The Day Is Past and Gone”  The Company
Music arranged by Howard A. Roberts and Brother John Sellers

“You May Run On”  The Company
Music arranged by Howard A. Roberts and Brother John Sellers

“Rocka My Soul in the Bosom of Abraham”  The Company
Music adapted and arranged by Howard A. Roberts

CAST — SATURDAY EVENING

PILGRIM OF SORROW

“I Been 'Buked”  The Company
Music arranged by Hall Johnson†

“Didn’t My Lord Deliver Daniel”  Marcus Jarrell Willis, Hope Boykin, Jacqueline Green
Music arranged by James Miller‡

“Fix Me, Jesus”  Linda Celeste Sims, Glenn Allen Sims
Music arranged by Hall Johnson†

TAKE ME TO THE WATER

“Processional/Honor, Honor”  Daniel Harder, Sarah Daley, Jermaine Terry, Samuel Lee Roberts
Music adapted and arranged by Howard A. Roberts

“Wade in the Water”  Rachael McLaren, Vernard J. Gilmore, Renee Robinson
Music adapted and arranged by Howard A. Roberts
“A Man Went Down to the River” is an original composition by Ella Jenkins.

“I Wanna Be Ready”  Matthew Rushing*
Music arranged by James Miller‡

MOVE, MEMBERS, MOVE

“One Man Went Down to the River”  Marcus Jarrell Willis, Antonio Douthit, Michael Francis McBride
Music adapted and arranged by Howard A. Roberts

“The Day Is Past and Gone”  The Company
Music arranged by Howard A. Roberts and Brother John Sellers

“You May Run On”  The Company
Music arranged by Howard A. Roberts and Brother John Sellers

“Rocka My Soul in the Bosom of Abraham”  The Company
Music adapted and arranged by Howard A. Roberts

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ABOUT THE ARTISTS

Robert Battle (Artistic Director) became Artistic Director of Alvin Ailey American Dance Theater in July 2011, making him only the third person to head the Company since its founding in 1958. Mr. Battle has a longstanding association with the Ailey organization. A frequent choreographer and artist-in-residence at Ailey since 1999, he has set many of his works on Alvin Ailey American Dance Theater and Ailey II, and at The Ailey School. The Company’s current repertory includes his ballets The Hunt, In/Size, Love Stories (a collaboration with Judith Jamison and Rennie Harris) and Takademe. Mr. Battle’s journey to the top of the modern dance world began in the Liberty City neighborhood of Miami, Florida. He showed artistic talent early and studied dance at a high school arts magnet program before moving on to Miami’s New World School of the Arts, under the direction of Daniel Lewis and Gerri Houlihan, and finally to the dance program at the Juilliard School, under the direction of Benjamin Harkarvy, where he met his mentor Carolyn Adams. Mr. Battle danced with the Parsons Dance Company from 1994 to 2001, and also set his choreography on that company starting in 1998. He then founded his own Battleworks Dance Company, which made its premiere in 2002 in Düsseldorf, Germany, as the U.S. representative to the World Dance Alliance’s Global Assembly. Battleworks subsequently performed extensively at venues including The Joyce Theater, Dance Theater Workshop, American Dance Festival and Jacob’s Pillow Dance Festival. He has also created new works and restaged his ballets for such companies as Introdans, River North Chicago Dance Company and Ballet Memphis. He has regularly conducted residencies at universities throughout the United States and given master classes around the globe.

Robert Battle was honored as one of the “Masters of African-American Choreography” by the Kennedy Center for the Performing Arts in 2005, and he received the prestigious Statue Award from the Princess Grace Foundation-USA in 2007. In July 2010, he was a guest speaker at the United Nations Leaders Programme in Turin, Italy.

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, and he continues to provide invaluable creative assistance in all facets of its operations. In 2002, he coordinated the Company’s appearance at the Rockefeller Center Christmas tree-lighting ceremony, broadcast on NBC. Mr. Chaya has restaged 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 The Mooche, The Stack-Up, Epistles, Bad Blood, Hidden Rites, Urban Folk Dance and Witness 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 Theatre and for Julio Bocca’s Ballet Argentina. Most recently, Mr. Chaya restaged Blues Suite, Mary Lou’s Mass, Three Black Kings, Forgotten Time, Hymn and Streams for the Company. As a performer, Mr. 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.

Alvin Ailey (Founder) was born on January 5, 1931 in Rogers, Texas. His experiences of life in the rural South would later inspire some of his most memorable works. At age 12, he moved with his mother to Los Angeles, where he was introduced to dance by performances of the Ballet Russe de Monte Carlo and the Katherine Dunham Dance Company. His formal dance training began with an introduction to Lester Horton’s classes by his friend, Carmen de Lavallade. Horton, the founder of one of the first racially integrated dance companies in the United States, became a mentor for Mr. Ailey as he embarked on his professional career. After Horton’s death in 1953, Mr. Ailey became director of the Lester Horton Dance Theater and began to choreograph his own works. In 1954, he was invited to dance in the Broadway musical House of Flowers. Mr. Ailey studied dance with Martha Graham, Doris Humphrey, Charles Weidman, Hanya Holm and Karel Shook, and also took acting classes...
with Stella Adler. In 1958, he founded Alvin Ailey American Dance Theater to carry out his vision of a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African-American cultural experience. He established the Alvin Ailey American Dance Center (now The Ailey School) in 1969 and formed the Alvin Ailey Repertory Ensemble (now Ailey II) in 1974. Mr. Ailey was a pioneer of programs promoting arts in education, particularly those benefiting underserved communities. Throughout his lifetime, he was awarded numerous honorary doctoral degrees, NAACP’s Spingarn Award, the United Nations Peace Medal, the Dance Magazine Award, the Capezio Award and the Samuel H. Scripps American Dance Festival Award. In 1988, he received the Kennedy Center Honor in recognition of his extraordinary contribution to American culture. When Mr. Ailey died on December 1, 1989, The New York Times said of him, “you didn’t need to have known [him] personally to have been touched by his humanity, enthusiasm and exuberance and his courageous stand for multi-racial brotherhood.”

Judith Jamison (Artistic Director Emerita) joined Alvin Ailey American Dance Theater in 1965 and quickly became an international star. Over the next 13 years, Mr. Ailey created some of his most enduring roles for her, most notably the tour-de-force solo Cry. During the 1970s and 1980s, she appeared as a guest artist with ballet companies all over the world, starred in the hit Broadway musical Sophisticated Ladies, and formed her own company, The Jamison Project. She returned to Alvin Ailey American Dance Theater in 1989 when Mr. Ailey asked her to succeed him as Artistic Director. In the 21 years that followed, she brought the Company to unprecedented heights—including two historic engagements in South Africa and a 50-city global tour to celebrate the Company’s 50th anniversary. Ms. Jamison is the recipient of numerous awards and honors, among them a prime time Emmy Award, an American Choreography Award, the Kennedy Center Honor, a National Medal of Arts, a “Bessie” Award, the Phoenix Award and the Handel Medallion. She was also listed in “The TIME 100: The World’s Most Influential People” and honored by First Lady Michelle Obama at the first White House Dance Series event. As a highly regarded choreographer, Ms. Jamison has created many celebrated works, including Divining (1984), Forgotten Time (1989), Hymn (1993), HERE...NOW (commissioned for the 2002 Cultural Olympiad), Love Stories (with additional choreography by Robert Battle and Rennie Harris, 2004) and Among Us (Private Spaces: Public Places) (2009). Ms. Jamison’s autobiography, Dancing Spirit, was edited by Jacqueline Kennedy Onassis and published in 1993. In 2004, under Ms. Jamison’s artistic directorship, her idea of “a bigger place,” the permanent home for the Ailey company, was realized and named after beloved chairman Joan Weill. Ms. Jamison continues to dedicate herself to asserting the prominence of the arts in our culture, and she remains committed to promoting the significance of the Ailey legacy—using dance as a medium for honoring the past, celebrating the present and fearlessly reaching into the future.

Matthew Rushing (Rehearsal Director) was born in Los Angeles, California. He began his dance training with Khalil Blaze in Inglewood, California, and later continued his training at the Los Angeles County High School for the Arts. He is the recipient of a Spotlight Award and a Dance Magazine Award, and was named a Presidential Scholar in the Arts. He was a scholarship student at The Alvin Ailey School and later became a member of Ailey II, where he danced for a year. During his career, Mr. Rushing has performed as a guest artist for galas in Vail, Colorado, as well as in France, Russia, Canada, Austria and Italy. He has performed for presidents George H.W. Bush, Bill Clinton, George W. Bush and Barack Obama, as well as at the 2010 White House tribute to Judith Jamison. During his time with the Company, he has choreographed two ballets: Acceptance in Surrender (2005), a collaboration with Hope Boykin and Abdur Rahim-Jackson, and Uptown (2009), a tribute to the Harlem Renaissance. Mr. Rushing joined the Company in 1992 and became Rehearsal Director in June 2010.

WHO’S WHO IN THE COMPANY

Guillermo Asca (Rego Park, New York) or “Moe,” as he is affectionately known, graduated from LaGuardia High School of the Performing Arts. He was a scholarship student at The Aliley School and danced with Ailey II, Ballet Metropolitan de Caracas, Ballet Hispanico, Dance Compass, Shapiro & Smith and Footprints Dance Project. In 2010, he performed at the White House tribute to Judith Jamison. Mr. Asca joined the Company in 1994.

Kirven James Boyd (Boston, Massachusetts) 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 scholar- ship student at The Aliley School. Mr. Boyd has danced with Battleworks Dance Company, the Parsons Dance Company and Ailey II. He performed at the White House tribute to Judith Jamison in 2010. Mr. Boyd joined the Company in 2004.

Hope Boykin (Durham, North Carolina) is a three-time recipient of the American Dance Festival’s Young Tuition Scholarship. She attended Howard University and while in Washington, D.C., she performed with Lloyd Whitmore’s New World Dance Company. Ms. Boykin was a student and intern at The Aliley School. She was assistant to the late Talley Beatty and an original member of Complexions. She was a member of Philadanco and received a New York Dance and Performance “Bessie” Award. In 2005, she choreographed Acceptance in Surrender in collaboration with Abdur Rahim Jackson and Matthew Rushing for Alvin Ailey American Dance Theater. Most recently, she choreographed Go in Grace with award-winning singing group Sweet Honey in the Rock for the Company’s 50th anniversary season. Ms. Boykin joined the Company in 2000.

Sean A. Carmon (Beaumont, Texas) began his dance training under Bonnie Cokinos with guidance from Lucia Booth and Eva LeBlanc. He was a member of Elisa Monte Dance and is a graduate of the Ailey/Fordham B.F.A. Program in Dance. Mr. Carmon was an original cast member of the 2010 revival of La Cage Aux Folles on Broadway and was also a cast member of the Broadway production of The Phantom of the Opera. As an assistant to Christopher L. Huggins, he appeared as a guest artist with the International Dance Association in Italy and with the Cape Dance Company in South Africa. Mr. Carmon joined the Company in 2011.

Sarah Daley (South Elgin, Illinois) began her training at the Faubourg School of Ballet in Illinois under the direction of Wttmora Case and Tatyana Mazur. She is a 2009 graduate of the Ailey/Fordham B.F.A. Program in Dance. Ms. Daley has trained at such institutions as the Kirov Academy, National Ballet School of Canada and the San Francisco Conservatory of Dance, and in intensives, such as Ballet Camp Illinois and Ballet Adriatico in Italy. She is a re- cipient of a Youth American Grand Prix Award and an ARTS Foundation Award. She was a member of Ailey II and joined the Company in 2011.

Ghrai DeVore (Washington, D.C.) began her formal dance training at the Chicago Multicultural Dance Center and was a scholar- ship student at The Aliley School. She has completed summer programs at the Kirov Academy, Ballet Chicago, Deeply Rooted Dance Theater, American Ballet Theatre and Alonzo King’s Lines Ballet. Ms. DeVore was a member of Deeply Rooted Dance Theater 2, Hubbard Street 2, Dance Works Chicago and Ailey II. She is a recipient of the Danish Queen Ingrid Scholarship of Honor and the Dizzy Feet Foundation Scholarship, and she was a 2010 nominee for the first annual Clive Barnes Award. Ms. DeVore joined the Company in 2010.

Antonio Douthit (St. Louis, Missouri) 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. Mr. Douthit became a member of Dance Theatre of Harlem in 1999 and appeared in featured roles in the ballets South African Suite, Dougla, Concerto in F, Return and Dwight Rhoden’s Twist. He was promoted to soloist in 2003. He also performed with Les Grands Ballets Canadiens de Montréal. Mr. Douthit joined the Company in 2004.

Belen Estrada (Lawrence, Massachusetts) began her formal dance training at the Boston Arts Academy, where she graduated as valedictorian. She has been mentored by Earl Mosley and danced with Camille A. Brown & Dancers for three years, during which time she performed in The Joyce Theater, Jacob's Pillow, and the Dancers Responding to AIDS events. Dance from the Heart and the Fire Island Dance Festival. Ms. Estrada was an apprentice for Ronald K. Brown/Evidence, A Dance Company, and has performed with Les Grands Ballets Canadiens de Montréal. Mr. Douthit joined the Company in 2011.

Renaldo Gardner (Gary, Indiana) began his dance training with Tony Simpson and is a graduate of Talent Unlimited High School. He attended the Emerson School for Visual and Performing Arts and studied with Larry Brewer and Michael Davis. Mr. Gardner was a scholarship student at The Ailey School, has trained on scholarship at Ballet Chicago and Deeply Rooted Dance Theater, and had an internship at the Martha Graham School of Contemporary Dance. In 2008, he received second place in modern dance from the National Foundation for Advancement in the Arts and received the Dizzy Feet Scholarship in 2009. He was a member of Ailey II and joined the Company in 2011.

Vernard J. Gilmore (Chicago, Illinois) began dancing at Curie Performing and Creative Arts High School in Chicago and later studied at the Joseph Holmes Chicago Dance Theatre with Harriett Ross, Marquita Levy and Emily Stein. He attended Barat College as a dance scholarship recipient and received first place in the all-city NAACP ACT-SO Competition in Dance in 1993. He studied as a scholarship student at The Ailey School and was a member of Ailey II. In 2010, he performed at the White House tribute to Judith Jamison. Mr. Gilmore is an active choreographer for the Ailey Dancers Resource Fund and has choreographed for Fire Island Dance Festival 2008 and Jazz Foundation of America Gala 2010; he also produced the Dance of Light Project in January 2010. Mr. Gilmore is a certified Zena Rommert Floor-Barre® instructor. He continues to teach workshops and master classes around the world. Mr. Gilmore joined the Company in 1997.

Jacqueline Green (Baltimore, Maryland) began her dance training at the Baltimore School for the Arts under the direction of Norma Pera, Deborah Robinson and Anton Wilson. She is a graduate of the Ailey/Fordham B.F.A. Program in Dance. Ms. Green has attended summer programs at Pennsylvania Regional Ballet, Chautauqua Institution, Earl Mosley’s Institute of the Arts and Jacob’s Pillow. She was the recipient of the Martha Hill’s Young Professional Award in 2009 and the Dizzy Feet Scholarship in 2010. Ms. Green was a member of Ailey II and joined the Company in 2011.

Daniel Harder (Bowie, Maryland) began dancing at Suitland High School’s Center for the Visual and Performing Arts in Maryland. He is a recent graduate of the Ailey/Fordham B.F.A. Program in Dance, where he was awarded the Jerome Robbins/Layton Foundation Scholarship and participated in the Holland Dance Festival with the School and as a member of the Francesca Harper Project. After dancing in the European tour of West Side Story, Mr. Harder became a member of Ailey II. He joined the Company in 2010.

Demetia Hopkins (Orange, Virginia) began her dance training at the Orange School of Performing Arts under the direction of her uncle, Ricardo Porter, and Heather Powell. She has studied with the National Youth Ballet of Virginia, Virginia School of the Arts, the Summer Dance International Course in Burgos, Spain, the Rock School and Dance Theatre of Harlem School. Ms. Hopkins graduated with honors from the Ailey/Fordham B.F.A. Program in Dance in 2009. She was recently selected as a recipient of a Leonore Annenberg Fellowship in the Arts. Ms. Hopkins was a member of Ailey II and joined the Company in 2010.

Michael Jackson, Jr. (New Orleans, Louisiana) began his dance training at age 14 at the Duke Ellington School of the Arts in Washington, D.C., under the direction of Charles Augins. He became a member of Dance Theatre of Harlem Dancing through Barriers Ensemble in 2005. In 2006, he joined Dallas Black Dance Theatre and in 2008 joined Philadanco, where he also worked as Artistic Director of D3. Mr. Jackson joined the Company in 2011.

Megan Jakel (Waterford, Michigan) trained in ballet and jazz in her hometown. As a senior in high school, she spent a year dancing with the City Ballet of San Diego. In 2005, Ms. Jakel was an apprentice and rehearsal director for the Francesca Harper Project. She graduated with honors in May 2007 from the Ailey/Fordham B.F.A. Program in Dance. She was a member of Ailey II and joined the Company in 2009.

Yannick Lebrun (Cayenne, French Guiana) began training in his native country at the Adaclam School under the guidance of Jeanine Verin. In 2004, he moved to New York City to study at The Ailey School as a scholarship student. Mr. Lebrun has performed with the Francesca Harper Project Modo Fusion. He was named one of Dance Magazine’s “25 to Watch” in 2011. Mr. Lebrun was a member of Ailey II and joined the Company in 2008.

Alicia Graf Mack (Columbia, Maryland) trained at Ballet Royale Institute of Maryland under Donna Pidel and attended summer intensives at the School of American Ballet and American Ballet Theatre. Prior to dancing with Alvin Ailey American Dance Theater from 2005 to 2008, Ms. Mack was a principal dancer with Dance Theatre of Harlem and a member of Complexions Contemporary Ballet. In addition to several galas and festivals, she has been a guest performer with Alonzo King’s LINES Ballet and with André 3000 and Beyoncé at Radio City Music Hall. She is the recipient of the Columbia University Medal of Excellence and Smithsonian Magazine’s Young Innovator Award. Ms. Mack graduated magna cum laude with honors in history from Columbia University and received an M.A. in nonprofit management from Washington University in St. Louis. She is also a guest writer for several nationally distributed dance publications. Most recently, Ms. Mack served as a Visiting Assistant Professor of Dance at Webster University in St. Louis. Ms. Mack rejoined the Company in 2011.

Michael Francis McBride (Johnson City, New York) began his training at the Daneck School of Performing Arts and later trained at Amber Perkins School of the Arts in Norwich, New York. Mr. McBride attended Earl Mosley’s Institute of the Arts for two consecutive summers and was also assistant to Mr. Mosley when he set the piece Saddle UP! on the Company in 2007. Mr. McBride graduated magna cum laude from the Ailey/Fordham B.F.A. Program in Dance in 2010 after he joined the Company in 2009.

Rhachel McLaren (Manitoba, Canada) began her formal dance training at the Royal Winnipeg Ballet School. After graduating high school, Ms. McLaren joined the Toronto cast of Mamma Mia! She moved to New York to study at The Ailey School as a scholarship student and later joined Ailey II. She joined the Company in 2008.

Aisha Mitchell (Syracuse, New York) received her primary dance training at the Onondaga Dance Institute, Dance Centre North and with Anthony Salatino of Syracuse University.
She studied at North Carolina Dance Theatre, Lines Ballet School, The Joffrey Ballet School and The Ailey School as a scholarship student. Ms. Mitchell is a graduate of the Ailey/Fordham B.F.A. Program in Dance and was a member of Ailey II. She was a medalist at the NAACP National ACT-SO competition and recently served as co-choreographer for the Syracuse Opera’s Les Pêcheurs de Perles. Ms. Mitchell joined the Company in 2008.

Akua Noni Parker (Kinston, North Carolina) began her ballet training at the age of three and moved to Wilmington, Delaware, at age twelve to continue her professional training at the Academy of the Dance. In 2000, she joined Dance Theatre of Harlem, where she danced lead roles in Agon, Giselle and The Four Temperaments. Thereafter she danced with Cincinnati Ballet and Ballet San Jose. Ms. Parker has performed around the world and had worked with legendary icons Fredric Franklin and Geoffrey Holder. She joined the Company in 2008.

Briana Reed (St. Petersburg, Florida) began her dance training at the Academy of Ballet Arts and the Pinellas County Center for Arts. She then studied at The Ailey School as a scholarship student. In 1997, Ms. Reed graduated from The Juilliard School and became a member of Ailey II. In 2010, she performed at the White House State Dinner in 2003 in honor of the President of Kenya, Mwai Kibaki, and at the White House tribute to Judith Jamison in 2010. Ms. Robinson was a member of Ailey II and joined the Company in 1981.

Kelly Robotham (New York, New York) is a graduate of New World School of the Arts and trained as a scholarship student at The Ailey School and Dance Theater of Harlem. She is also a graduate of The Juilliard School, where she worked with Robert Battle. In 2009, Ms. Robotham was selected from the Juilliard Dance Division to participate in a cultural exchange tour to Costa Rica and soon after became an apprentice with River North Chicago Dance Company. She was a member of Ailey II and joined the Company in 2011.

Kanji Segawa (Kanagawa, Japan) began his modern dance training with his mother, Erika Akoh, and studied ballet with Kan and Ju Horiuichi at Unqiue Ballet Theatre in Tokyo. In 1997, Mr. Segawa came to the United States under the Japanese Government Artist Fellowship to train at The Ailey School. Mr. Segawa is a former member of Ailey II from 2000 to 2002 and Robert Battle’s Battleworks Dance Company from 2002 to 2010. He worked extensively with choreographer Mark Morris from 2004 to 2011, repeatedly appearing in Mr. Morris’s various productions, including as a principal dancer in John Adams’s Nixon in China at Metropolitan Opera. He has also performed with Jennifer Muller/The Works, Azure Barton’s Azure and Artists and Jessica Lang Dance. Mr. Segawa joined the Company in 2011.

Glenn Allen Sims (Long Branch, New Jersey) began his classical dance training at the Academy of Dance Arts in Red Bank, New Jersey. He attended The Juilliard School under the artistic guidance of Benjamin Harkarvy. In 2004, Mr. Sims was the youngest person to be inducted into the Long Branch High School’s Distinguished Alumni Hall of Fame. He has been seen in several network television programs including BET Honors, Dancing with the Stars and Today. In 2010, Mr. Sims was a featured guest on The Tonight Show with Jay Leno. He was also the Artistic Director of the company’s 2011 production of Giselle. Mr. Sims was a member of Ailey II and joined the Company in 1981.

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Marcus Jarrell Willis (Houston, Texas) began his formal training at the Johnston Performing Arts Middle School, the High School for the Performing and Visual Arts, and Discovery Dance Group in Houston, Texas. At age 16, he moved to New York City and studied at The Ailey School as a scholarship student. Mr. Willis is a recipient of a Level 1 ARTS award given by the National Foundation for the Advancement in the Arts and has received scholarships to many schools, including The Juilliard School. He was a member of Ailey II and also worked with Pascal Riout Dance Theater, Dominick Walsh Dance Theater and Tania Pérez-Salas Compañía de Danza. Mr. Willis joined the Company in 2008.
## About the Artists

### Alvin Ailey Dance Foundation Board of Trustees

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- Jonathan Fleming, Senior Project Manager
- jonathan.fleming@askonasholt.co.uk

### Production Credits

**Paul Szilard, Impresario Emeritus**

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