

**ALVIN AILEY**  
AMERICAN DANCE THEATER

March 9–14, 2004  
Zellerbach Hall

**Alvin Ailey**, *founder*

**JUDITH JAMISON**, *artistic director*

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

**Company Members**

Clyde Archer, Guillermo Asca, Olivia Bowman, Hope Boykin, Clifton Brown,  
Samuel Deshauteurs, Antonio Douthit, Linda-Denise Fisher-Harrell, Jeffrey Gerodias,  
Vernard J. Gilmore, Venus Hall, Abdur-Rahim Jackson, Amos J. Machanic, Jr.,  
Benoit-Swan Pouffer, Briana Reed, Jamar Roberts, Renee Robinson, Laura Rossini,  
Cheryl Rowley-Gaskins, Matthew Rushing, Rosalyn Sanders, Wendy White Sasser,  
Bahiyah Sayyed-Gaines, Glenn A. Sims, Linda Celeste Sims, Dwana Adiaha Smallwood,  
Asha 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,  
the New York City Department of Cultural Affairs, the National Endowment for the Arts,  
Altria Group, Inc., MasterCard International, and The Shubert Foundation.*

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

**Morgan Stanley**

*National Sponsor of the Alvin Ailey American Dance Theater*

*These performances by Alvin Ailey American Dance Theater  
are sponsored, in part, by Wells Fargo.*

*Additional support for Cal Performances' presentation of Alvin Ailey American Dance Theater  
is provided by the National Endowment for the Arts and the Friends of Cal Performances.*

*Cal Performances thanks the Zellerbach Family Foundation, ChevronTexaco, Citigroup,  
Macy's West, McKesson Foundation, and Pacific Union Real Estate for  
supporting Alvin Ailey American Dance Theater's SchoolTime performance.*

*Cal Performances also thanks the William and Flora Hewlett Foundation,  
The Wallace Foundation, and the Zellerbach Family Foundation for their generous support.*



Andrew Eccles

Linda-Denise Fisher-Harrell and Clifton Brown in Elisa Monte's Treading

**Program A**

Tuesday, March 9, 8 pm  
 Friday, March 12, 8 pm  
 Sunday, March 14, 3 pm

*Heart Song*

Intermission

*Treading*

Pause

*Juba*

Intermission

*Revelations*

***Heart Song***

(2003)

Choreography by Alonzo King

Assistants to the Choreographer: Debra Rose, Lauren Porter

Music composed and performed by Bouchaib Abdelhadi, Yassir Chadly, Hafida Ghanim

Costumes designed by Robert Rosenwasser

Lighting designed by Axel Morgenthaler

Scenic design by Robert Rosenwasser

**Casting — Tuesday, March 9**

Dwana Adiaha Smallwood, Asha Thomas, Bahiyah Sayyed-Gaines, Samuel Deshauteurs,  
 Linda-Denise Fisher-Harrell, Dion Wilson, Matthew Rushing, Clifton Brown,  
 Amos J. Machanic, Jr., Jeffrey Gerodias, Benoit-Swan Pouffer, Linda Celeste Sims,  
 Clyde Archer, Wendy White Sasser, Rosalyn Sanders, Tina Monica Williams, Briana Reed

**Casting — Friday, March 12**

Dwana Adiaha Smallwood, Asha Thomas, Bahiyah Sayyed-Gaines, Samuel Deshauteurs,  
 Linda-Denise Fisher-Harrell, Dion Wilson, Matthew Rushing, Clifton Brown,  
 Amos J. Machanic, Jr., Jeffrey Gerodias, Benoit-Swan Pouffer, Linda Celeste Sims,  
 Clyde Archer, Wendy White Sasser, Rosalyn Sanders, Tina Monica Williams, Briana Reed

**Casting — Sunday, March 14**

Dwana Adiaha Smallwood, Asha Thomas, Bahiyah Sayyed-Gaines, Samuel Deshauteurs,  
 Linda-Denise Fisher-Harrell, Dion Wilson, Matthew Rushing, Amos J. Machanic, Jr., Jeffrey Gerodias,  
 Benoit-Swan Pouffer, Linda Celeste Sims, Clyde Archer, Wendy White Sasser,  
 Rosalyn Sanders, Tina Monica Williams, Briana Reed, Clifton Brown

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

*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.*

Alonzo King has ballets in the repertoires of over 50 companies, including Frankfurt Ballet, Hong Kong Ballet, Dance Theatre of Harlem, North Carolina Dance Theater, Washington Ballet, Dresden Ballet, and Alvin Ailey American Dance Theater. He has choreographed works for Dallas Opera, *prima ballerina* Natalia Makarova, director William Friedkin, and film star Patrick Swayze. King founded LINES Contemporary Ballet in 1982, which has developed into an international touring company. Renowned for his skill as a teacher, King has been guest ballet master for National Ballet of Canada, Les Ballets de Monte-Carlo, San Francisco Ballet, Ballet Rambert, and Ballet West, among others. He is a recipient of the Isadora Duncan Award for choreography, San Francisco's Profiles in Excellence Award, The Irvine Award, The Lehman Award, and Union Bank's Hero Award.

*INTERMISSION*

*Treading*

(1979)

Choreography by Elisa Monte  
 Music by Steve Reich (“Eighteen Musicians”)\*  
 Costumes by Marisol  
 Lighting by Beverly Emmons

**Casting — Tuesday, March 9**

Linda-Denise Fisher-Harrell, Clifton Brown

**Casting — Friday, March 12**

Bahiyah Sayyed-Gaines, Glenn A. Sims

**Casting — Sunday, March 14**

Linda Celeste Sims, Matthew Rushing

*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 15 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 1982. Monte has choreographed over 30 works for her own company, as well as for Boston Ballet, San Francisco Ballet, Les Grands Ballets Canadiens, Ballet Gulbenkian of Portugal, and La Scala Ballet, among others. She was among the first choreographers awarded a commission by the National Choreography Project. Monte 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.

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 a Boosey & Hawkes Company, publisher and copyright owner.

PAUSE

*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 — Tuesday, March 9**Hope Boykin, Matthew Rushing,  
Samuel Deshauteurs, Abdur-Rahim Jackson**Casting — Friday, March 12**Hope Boykin, Matthew Rushing,  
Samuel Deshauteurs, Abdur-Rahim Jackson**Casting — Sunday, March 14**Linda-Denise Fisher-Harrell, Glenn A. Sims,  
Clyde Archer, Jeffrey Gerodias

*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 Gerri Houlihan. He earned a BFA 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, Battle joined the Parsons Dance Company, with whom he danced for seven years. His choreography has been performed by the Parsons Dance Company in Sydney, Australia; in Italy; and across the United States. In addition, his works have been commissioned by Ailey II, Hubbard Street 2, Dallas Black Dance Theater, The Juilliard School, Ruth Rosenberg Dance Ensemble, Evolving Arts Inc., the Repertory Etudes Project, and Point Park College. In 2002, Battle established his own company, Battleworks, which has performed in Germany, South America, New Orleans, and, most recently, at Jacob’s Pillow. In the coming year, he will create new works for Introdans (Holland) and for The Juilliard School’s Dance Division. *Juba* is his first ballet for Alvin Ailey American Dance Theater.

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

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 — Tuesday, March 9**

**PILGRIM OF SORROW**

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

Didn't My Lord Deliver Daniel Glenn A. Sims, Venus Hall,  
Briana Reed  
 Arranged by James Miller†

Fix Me, Jesus Linda-Denise Fisher-Harrell, Amos J. Machanic, Jr.  
 Arranged by Hall Johnson\*

**TAKE ME TO THE WATER**

Processional/Honor, Honor Abdur-Rahim Jackson, Cheryl Rowley-Gaskins,  
Clyde Archer, Jamar Roberts  
 Adapted and arranged by Howard A. Roberts

Wade in the Water Dwana Adiaha Smallwood, Matthew Rushing,  
Renee Robinson  
 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.

I Wanna Be Ready Jeffrey Gerodias  
 Arranged by James Miller

**MOVE, MEMBERS, MOVE**

Sinner Man Jamar Roberts, Clifton Brown, Samuel Deshauteurs  
 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

**Casting — Friday, March 12**

**PILGRIM OF SORROW**

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

Didn't My Lord Deliver Daniel Vernard J. Gilmore, Venus Hall,  
Tina Monica Williams  
 Arranged by James Miller†

Fix Me, Jesus Wendy White Sasser, Amos J. Machanic, Jr.  
 Arranged by Hall Johnson\*

**TAKE ME TO THE WATER**

Processional/Honor, Honor Clyde Archer, Cheryl Rowley-Gaskins,  
Antonio Douthit, Jamar Roberts  
 Adapted and arranged by Howard A. Roberts

Wade in the Water Bahiyah Sayyed-Gaines, Vernard J. Gilmore,  
Briana Reed  
 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.

I Wanna Be Ready Guillermo Asca  
 Arranged by James Miller

**MOVE, MEMBERS, MOVE**

Sinner Man Jamar Roberts, Clifton Brown, Samuel Deshauteurs  
 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

**Casting — Sunday, March 14**

**PILGRIM OF SORROW**

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

Didn't My Lord Deliver Daniel Benoit-Swan Pouffer, Laura Rossini,  
Tina Monica Williams  
 Arranged by James Miller†

Fix Me, Jesus Venus Hall, Glenn A. Sims  
 Arranged by Hall Johnson\*

**TAKE ME TO THE WATER**

Processional/Honor, Honor Abdur-Rahim Jackson, Cheryl Rowley-Gaskins,  
Antonio Douthit, Clyde Archer  
 Adapted and arranged by Howard A. Roberts

Wade in the Water Asha Thomas, Amos J. Machanic, Jr.,  
Briana Reed  
 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.

I Wanna Be Ready Guillermo Asca  
 Arranged by James Miller

**MOVE, MEMBERS, MOVE**

Sinner Man Clyde Archer, Dion Wilson, Samuel Deshauteurs  
 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.*



*Company members in Alvin Ailey's Revelations*

**Program B**

Wednesday, March 10, 8 pm  
 Saturday, March 13, 2 pm

**Ailey Classics**

*Ailey Classics* is a full program of works by Alvin Ailey, revealing the diversity of style and subject matter that has made Ailey a major contributor to the world of dance. The ballets span the length of Ailey's long and prolific career.

*Memoria*

(1979)

(Excerpts)

IN MEMORY – IN CELEBRATION

Choreography by Alvin Ailey  
 Music by Keith Jarrett (“Runes – Solara March”)\*  
 Costumes by A. Christina Giannini  
 Lighting by Chenault Spence

This work is dedicated to the joy . . . the beauty . . . the creativity . . .  
 and the wild spirit of my friend Joyce Trisler.

“How pitiful is her sleep.  
 Now her clear breath is still.  
 There is nothing falling tonight,  
 Bird or man,  
 As dear as she.  
 Nowhere that she should go  
 Without me. None but my calling  
 O nothing but the cold cry of the snow.”

—*Kenneth Patchen*  
 (In Memory of Kathleen)

**Casting — Wednesday, March 10**

Wendy White Sasser, Benoit-Swan Pouffer, Clifton Brown,  
 Rosalyn Sanders, Jeffrey Gerodias, Cheryl Rowley-Gaskins,  
 Vernard J. Gilmore, Laura Rossini, Samuel Deshauteurs

**Casting — Saturday, March 13 (matinee)**

Wendy White Sasser, Benoit-Swan Pouffer, Clifton Brown,  
 Rosalyn Sanders, Jeffrey Gerodias, Cheryl Rowley-Gaskins,  
 Vernard J. Gilmore, Laura Rossini, Samuel Deshauteurs

*Funds for this production were provided, in part, by  
 The Ford Foundation.*

*The creation of this work was made possible, in part,  
 with public funds from the New York State Council on the Arts.*

Acoustic pianist and composer Keith Jarrett is known internationally for his keyboard improvisation. Jarrett has toured extensively with his own trio and quartet and as a soloist, appearing in Europe, Russia, and the United States. He has recorded in a wide range of contexts, both live and in studio settings, and has received numerous awards.

\* From the album *Arbour Zena*, courtesy of ECM Records

*Night Creature*

from “Ailey Celebrates Ellington”

(1974) (Excerpts)

Choreography by Alvin Ailey  
 Music by Duke Ellington (“Night Creature”)\*  
 Costumes by Jane Greenwood Costume Design  
 Costume production management by Elissa Tatigikis Iberte  
 Costumes rebuilt by Parsons Meares  
 Lighting by Chenault Spence

“Night creatures, unlike stars, do not come OUT at night—  
 they come ON, each thinking that before the night is out he or she will be the star.”

—*Duke Ellington*

**Casting — Wednesday, March 10**

MOVEMENT 2

Renee Robinson, Amos J. Machanic, Jr.,  
 Cheryl Rowley-Gaskins, Laura Rossini, Rosalyn Sanders,  
 Tina Monica Williams, Hope Boykin, Olivia Bowman,  
 Samuel Deshauteurs, Abdur-Rahim Jackson, Dion Wilson,  
 Jamar Roberts, Clyde Archer, Antonio Douthit

MOVEMENT 3

Renee Robinson, Jeffrey Gerodias and Company

**Casting — Saturday, March 13 (matinee)**

MOVEMENT 2

Renee Robinson, Amos J. Machanic, Jr.,  
 Cheryl Rowley-Gaskins, Laura Rossini, Rosalyn Sanders,  
 Tina Monica Williams, Hope Boykin, Olivia Bowman,  
 Samuel Deshauteurs, Abdur-Rahim Jackson, Dion Wilson,  
 Jamar Roberts, Clyde Archer, Antonio Douthit

MOVEMENT 3

Renee Robinson, Jeffrey Gerodias and Company

*This production was made possible, in part, with funds from  
 The Ford Foundation.*

Born in 1899 in Washington, DC, American composer, pianist, and jazz-band leader Duke Ellington is one of the most influential figures in the history of music. In the early 1930s, his band established its fame at the legendary Cotton Club in Harlem. Later, it toured nationally and internationally. The “Duke” wrote over 900 compositions before his death in 1974; among his classics are “Mood Indigo,” “Solitude,” “Caravan,” “Sophisticated Lady,” and “Black, Brown, and Beige.”

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INTERMISSION

**Phases**

(1980)  
(Excerpt)

Choreography by Alvin Ailey  
Restaged by Masazumi Chaya  
Music: "Flight Time" by L. Mizell; played by Donald Byrd\*  
Costumes by A. Christina Giannini  
Lighting by Chenault Spence

**Casting — Wednesday, March 10**

**Flight Time**

Rosalyn Sanders, Benoit-Swan Pouffer,  
Wendy White Sasser, Tina Monica Williams, Jamar Roberts,  
Laura Rossini, Olivia Bowman, Abdur-Rahim Jackson

**Casting — Saturday, March 13 (matinee)**

**Flight Time**

Rosalyn Sanders, Benoit-Swan Pouffer,  
Wendy White Sasser, Tina Monica Williams, Jamar Roberts,  
Laura Rossini, Olivia Bowman, Abdur-Rahim Jackson

\* Courtesy of Al Ruby Music Inc. and Almo Music Corp.

*The creation of this work was made possible, in part, with commissioning funds from the New York State Council on the Arts.*

**Opus McShann**

(1988)  
(Excerpts)

Choreography by Alvin Ailey  
Music composed by Jay McShann and Walter Brown  
Music performed by Jay McShann  
Sets and Costumes by Randy Barcelo  
Lighting by Timothy Hunter

**Casting — Wednesday, March 10**

Gee Baby Ain't I Good to You  
Doo Wah Doo

Bahiyah Sayyed-Gaines, Dion Wilson  
Glenn A. Sims, Matthew Rushing

**Casting — Saturday, March 13 (matinee)**

Gee Baby Ain't I Good to You  
Doo Wah Doo

Bahiyah Sayyed-Gaines, Dion Wilson  
Clifton Brown, Clyde Archer

*The creation of this work was made possible by commissioning grants from the Kansas City Friends of Alvin Ailey and the Helena Rubinstein Foundation.*

*Additional support for Opus McShann was provided by public funds from the National Endowment for the Arts and the New York State Council on the Arts, and by a grant from The Ford Foundation.*

Born in Muskogee, Oklahoma, in 1916, Jay "Hootie" McShann is recognized as a "great practitioner of the Kansas City jazz piano style." His Kansas City big band (1937–41) was a youthful collection of jazz greats including Gus Johnson, Gene Ramey, and Charlie Parker. McShann has recorded for Atlantic and Capitol Records and was featured in the 1980 film *The Last of the Blue Devils*. His brilliant achievement as a jazz artist and his contribution to the development of jazz have had a profound impact on the art form.

***A Song For You***

(1972)

(Excerpt from *Love Songs*)

Choreography by Alvin Ailey  
 Music and Lyrics by Leon Russell  
 Music performed by Donny Hathaway  
 Costume by Ursula Reed  
 Lighting by Shirley Prendergast

“I love you in a place  
 Where there’s no space or time...  
 I love you for my life  
 You’re a friend of mine . . .”

**Casting — Wednesday, March 10**

Clifton Brown

**Casting — Saturday, March 13 (matinee)**

Amos J. Machanic, Jr.

*The production of Love Songs was made possible, in part, by The Edward John Noble Foundation,  
 The Ford Foundation, and with public funds from the National Endowment for the Arts  
 and the New York State Council on the Arts.*

***For “Bird” – With Love*****From all of us forever touched by his magic**

(1984)

(Excerpts)

Choreography by Alvin Ailey  
 Music by Charlie Parker, Dizzy Gillespie, Count Basie, Jerome Kern  
 Original music composed, assembled, and conducted by Coleridge-Taylor Perkinson  
 Set and Costume design by Randy Barcelo  
 Lighting by Timothy Hunter

**Casting — Wednesday, March 10**

“BIRD” (A MAN, A MUSICIAN)

Alto Sax: Glenn A. Sims

MEN CLOSE TO HIM – MUSICIANS

Trumpet: Matthew Rushing

Piano: Amos J. Machanic, Jr.

Bass: Guillermo Asca

Drum: Abdur-Rahim Jackson

Tenor Sax: Antonio Douthit

WOMEN CLOSE TO HIM – THREE SINGERS AND A PIANIST

Cheryl Rowley-Gaskins, Hope Boykin,

Laura Rossini, Rosalyn Sanders

SHOWGIRLS

Wendy White Sasser, Briana Reed

THE PROGENITOR, THE MAN WHO CAME BEFORE, A CLUB MANAGER

Dudley Williams



**Casting — Saturday, March 13 (matinee)**

“BIRD” (A MAN, A MUSICIAN)  
Alto Sax: Clifton Brown

MEN CLOSE TO HIM – MUSICIANS  
Trumpet: Clyde Archer  
Bass: Guillermo Asca  
Drum: Abdur-Rahim Jackson  
Tenor Sax: Antonio Douthit

WOMEN CLOSE TO HIM – THREE SINGERS AND A PIANIST  
Olivia Bowman, Hope Boykin,  
Laura Rossini, Rosalyn Sanders

SHOWGIRLS  
Asha Thomas, Wendy White Sasser

THE PROGENITOR, THE MAN WHO CAME BEFORE, A CLUB MANAGER  
Dudley Williams

*Funds for this production were provided, in part, by  
The Ford Foundation, The Gladys Krieble Delmas Foundation,  
The Harkness Foundation for Dance, and with public funds  
from The National Endowment for the Arts.*

*The creation of the original score for this work was made possible,  
in part, with public funds from the New York State Council on the Arts.*

Alvin Ailey Dance Foundation wishes to express its gratitude to all who made this work possible: The Kansas City Friends of Alvin Ailey, Inc.; the Black Community Fund of Greater Kansas City; the Boatmen’s Bank & Trust Company of Kansas City; the N.W. Dible Foundation; the Hoyt Companies; the Junior League of KCMO, Inc.; the Mobil Foundation, Inc.; J.C. Nichols Company; Mr. Allan Gray; Mr. Michael Fisher; Mr. Nicholas Ashford and Ms. Valerie Simpson; Mr. Eddie Baker of the Charlie Parker Memorial Foundation; Mr. Bob Dustman; The Gentlemen of Distinction; and Mr. Max Roach.

***Hidden Rites***

(1973)  
(Excerpt)

Choreography by Alvin Ailey  
Restaged by Mari Kajiwara  
Music by Patrice Sciortino (“Les Cyclopes”)  
Costumes by Bea Feitler  
Lighting by Chenault Spence

**Casting — Wednesday, March 10**

Linda Celeste Sims, Benoit-Swan Pouffer

**Casting — Saturday, March 13 (matinee)**

Tina Monica Williams, Dion Wilson

*This production of Hidden Rites  
was made possible, in part, with public funds from  
the National Endowment for the Arts  
and the New York State Council on the Arts.*

***Cry***

(1971)  
(Excerpt)

For all Black women everywhere – especially our mothers.

Choreography by Alvin Ailey  
Music by Chuck Griffin  
Costumes by A. Christina Giannini  
Lighting by Chenault Spence

**Casting — Wednesday, March 10**

Bahiyah Sayyed-Gaines, Asha Thomas, Briana Reed

**Casting — Saturday, March 13 (matinee)**

Briana Reed, Asha Thomas, Bahiyah Sayyed-Gaines

*This work was made possible, in part, by a grant from The Ford Foundation.*

“Right On, Be Free” performed by The Voices of East Harlem  
(used with permission of the publisher, Really Together Music)

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 10**

**PILGRIM OF SORROW**

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

Didn't My Lord Deliver Daniel  
Arranged by James Miller†  
Glenn A. Sims, Hope Boykin,  
Tina Monica Williams

Fix Me, Jesus  
Arranged by Hall Johnson\*  
Venus Hall, Benoit-Swan Pouffer

**TAKE ME TO THE WATER**

Processional/Honor, Honor  
Adapted and arranged by Howard A. Roberts  
Abdur-Rahim Jackson, Rosalyn Sanders,  
Clyde Archer, Jamar Roberts

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.  
Bahiyah Sayyed-Gaines, Vernard J. Gilmore,  
Renee Robinson

I Wanna Be Ready  
Arranged by James Miller  
Matthew Rushing

**MOVE, MEMBERS, MOVE**

Sinner Man  
Adapted and arranged by Howard A. Roberts  
Jamar Roberts, Clyde Archer, Dion Wilson

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



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*(Gifts received between July 1, 2003 and February 10, 2004)*

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*For more information about the Cal Performances Producers Circle, please call 510.642.8653 or pick up a brochure at the display in the lobby.*

# Morgan Stanley

## DIVERSITY SPONSORSHIPS AT MORGAN STANLEY

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 with Alvin Ailey American Dance Theater, which began over a decade ago. Morgan Stanley is particularly proud to be the national sponsor of the Alvin Ailey American Dance Theater's 2004 and 2005 US Tours. This support enables The Ailey to

deliver school-based outreach initiatives in 10 cities across the country, reaching over 1,600 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 the African-American cultural experience and the preservation and enrichment of the American modern dance heritage.



Casting — Saturday, March 13 (matinee)

### 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 Sanders, Olivia Bowman
Fix Me, Jesus Arranged by Hall Johnson*	Venus Hall, Benoit-Swan Pouffer

### TAKE ME TO THE WATER

Processional/Honor, Honor Adapted and arranged by Howard A. Roberts	Abdur-Rahim Jackson, Hope Boykin, Antonio Douthit, Clyde Archer
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 A. Sims, Dwana Adiaha Smallwood
I Wanna Be Ready Arranged by James Miller	Jeffrey Gerodias

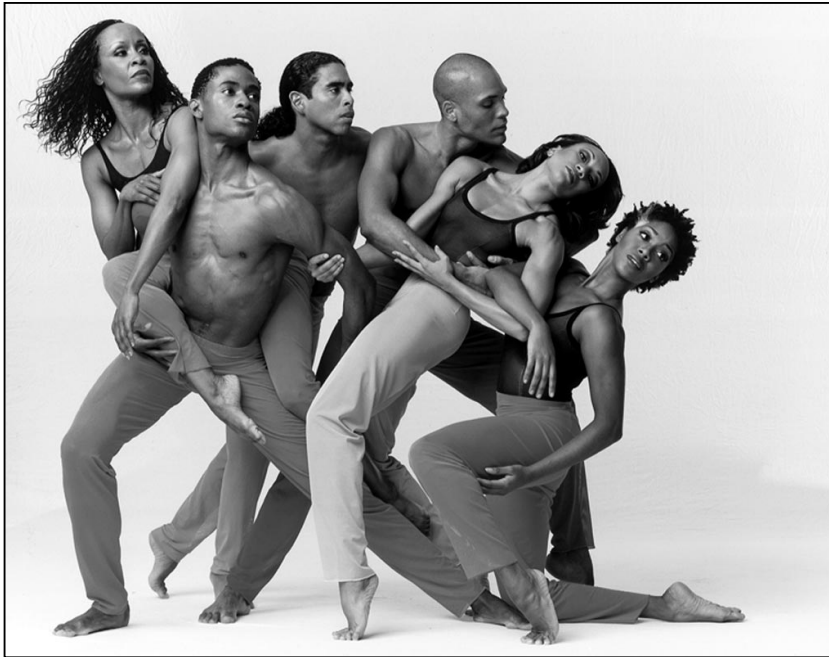
### MOVE, MEMBERS, MOVE

Sinner Man Adapted and arranged by Howard A. Roberts	Jamar Roberts, Clyde Archer, Dion Wilson
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

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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.*



Andrew Eccles

Company members in Judith Jamison's Hymn

**Program C**

Thursday, March 11, 8 pm  
Saturday, March 13, 8 pm

*Bounty Verses*

Intermission

*Hymn*

Intermission

*The Winter in Lisbon*

***Bounty Verses***

(2003)

Choreography by Dwight Rhoden  
Assistant to the Choreographer: Desmond Richardson  
Music by Various Artists\*  
Costumes designed by Miho Morinoue  
Lighting and Scenic Design by Michael Korsch

**Casting — Thursday, March 11**

Linda-Denise Fisher-Harrell, Dwana Adiaha Smallwood, Linda Celeste Sims, Bahiyah Sayyed-Gaines, Wendy White Sasser, Hope Boykin, Matthew Rushing, Jeffrey Gerodias, Clifton Brown, Clyde Archer, Abdur-Rahim Jackson, Dion Wilson, Jamar Roberts

**Casting — Saturday, March 13 (evening)**

Linda-Denise Fisher-Harrell, Dwana Adiaha Smallwood, Linda Celeste Sims, Bahiyah Sayyed-Gaines, Wendy White Sasser, Hope Boykin, Matthew Rushing, Jeffrey Gerodias, Clifton Brown, Clyde Archer, Abdur-Rahim Jackson, Dion Wilson, Jamar Roberts

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

Dwight Rhoden, a native of Dayton, Ohio, has performed with The Dayton Contemporary Dance Company and Les Ballets Jazz De Montréal, and was a principal dancer with Alvin Ailey American Dance Theater. His work has been presented at venues across the United States, Canada, Europe, Asia, Australia, and South America. He has created works for Alvin Ailey American Dance Theater, Dance Theatre of Harlem, Joffrey Ballet, Pennsylvania Ballet, Washington Ballet, Pittsburgh Ballet, Phoenix Dance Company, The Dayton Contemporary Dance Company, Philadanco, Oakland Ballet, and NYCB Diamond Project, among others. Rhoden has choreographed over 60 ballets for Complexions Inc., which he has co-directed with Desmond Richardson for a decade. He has worked in film and television and is a 1998 New York Foundation for the Arts Award recipient. Rhoden received the Choo San Goh Award for choreography in 2000.

\* Johann Sebastian Bach, Toccata and Fugues, first movement, performed by Helmut Walcha (©) 1959. Polydor International GmbH Hamburg 453 065-2 Deutsche Grammophon.

Paganini – Variations on the Theme “Nel cor piu non mi sento,” from Paisiello’s *La Molinara*, performed by Vadim Repin (©) 1998.

Erato Disques S.A. Taken from the album *Tutta Bravura* 3984-25487-2 Courtesy of Warner Classics.

“I Kick My Hand” composed and performed by Nick Didkovsky. Used with permission of New World Records.

Steve Reich’s *Phase Patterns* used by arrangement with European American Music Distributors LLC, sole US and Canadian agent for Universal Edition London, publisher and copyright owner.

Johann Sebastian Bach, Partita No. 1 in B minor (Double Presto) and Partita No. 1 (Alamanda), BMV 1002, performed by Arthur Grumiaux (©) 1961 Philips Classics.

The Cello Suites Inspired by Bach, excerpts of Suite 2 in D minor and Suite 3 in C major, performed by Yo-Yo Ma (©) 2000, courtesy of Sony Music Entertainment Inc.

Vivaldi’s *The Four Seasons* – “Summer” section – from *Vivaldi’s Piazzolla – Eight Seasons* by Gideon Kremer (©) 2000. Nonesuch Records 79568-2, Warner Music Group Company.

Ludwig van Beethoven – Piano Sonata No. 14 in C-sharp minor, Op. 27, No. 2, “Moonlight,” First Movement (Adagio sostenuto), performed by Nodar Gabunia (©)1995. Sony Music Entertainment Inc.

“Smells Like Teen Spirit” by Kurt Cobain, Chris Novoselic, and David Grohl. All rights controlled and administered by EMI.

“Virgin Songs, Inc.” (BMI) performed by The Bad Plus. Courtesy of Sony Music Entertainment Inc./Columbia.

*INTERMISSION*

*Hymn*

(1993)

Choreographed and Directed by Judith Jamison

Text conceived, written and performed by Anna Deavere Smith

Music by Robert Ruggieri\*

Original Costumes by Toyce Anderson

Costumes Redesigned by Jon Taylor

Set by Timothy Hunter, Daniel Bonitsky, and Donald J. Oberpriller

Lighting by Timothy Hunter

*Hymn* is a unique collaboration between two extraordinary talents from the world of dance and theater—Judith Jamison and Anna Deavere Smith. Jamison’s tribute to Alvin Ailey is a choreographic tapestry featuring the entire company while Smith as actress/*raconteuse* has gathered personal vignettes of the dancers and interspersed them throughout the work, creating a picture-biography of Ailey’s loving legacy. In 1999, Judith Jamison received an Emmy Award for Outstanding Choreography for *A Hymn for Alvin Ailey*, produced and directed by Orlando Bagwell.

**Casting — Thursday, March 11**

Prologue	Bahiyah Sayyed-Gaines, Glenn A. Sims & Company
A Head of State	The Company
Spiritual Walking	Dudley Williams
Never Spoken	Clifton Brown, Venus Hall,
I Have Nothing	Vernard J. Gilmore,
	Jeffrey Gerodias, Jamar Roberts
	The Company
Dance	Guillermo Asca & Company
Survivor	Linda-Denise Fisher-Harrell, Dion Wilson
Cathedral	Renee Robinson & Company
The Search for Perfection	Amos J. Machanic, Jr.
Cathedral	Linda Celeste Sims
Black Dress	Matthew Rushing
Whores in a Whore House Comin’ to Church	Dwana Adiaha Smallwood
The Mask	Jeffrey Gerodias
A Message	
Epilogue	

**Casting — Saturday, March 13 (evening)**

Prologue	Bahiyah Sayyed-Gaines, Glenn A. Sims & Company
A Head of State	The Company
Spiritual Walking	Dudley Williams
Never Spoken	Clifton Brown, Venus Hall,
I Have Nothing	Vernard J. Gilmore,
	Jeffrey Gerodias, Jamar Roberts
	The Company
Dance	Guillermo Asca & Company
Survivor	Linda-Denise Fisher-Harrell, Dion Wilson
Cathedral	Renee Robinson & Company
The Search for Perfection	Amos J. Machanic, Jr.
Cathedral	Linda Celeste Sims
Black Dress	Matthew Rushing
Whores in a Whore House Comin’ to Church	Dwana Adiaha Smallwood
The Mask	Jeffrey Gerodias
A Message	
Epilogue	

*The creation of Hymn was made possible, in part, with public funds from the National Endowment for the Arts, the New York State Council on the Arts, a state agency, and by grants from The Rockefeller Foundation and Diego Della Valle.*

*Funds for this production were provided, in part, by The Harkness Foundation for Dance.*

*Alvin Ailey Dance Foundation gratefully acknowledges MATSUDA for generously donating special costumes for Hymn.*

Anna Deavere Smith is an actor, director, playwright, and teacher whose work combines the journalistic technique of interviewing her subjects with the art of interpreting their words through performance. The MacArthur Foundation awarded Smith a prestigious fellowship in 1996, saying she “has created a new form of theater—a blend of theatrical art, social commentary, journalism, and intimate reverie.” Her award-winning plays—*Fires In the Mirror: Crown Heights, Brooklyn and Other Identities*; *Twilight: Los Angeles, 1992*; and *House Arrest: A Search for American Character In And Around the White House*—have been performed across the country. Smith is a tenured professor at New York University, with an appointment to Tisch School of the Arts and an affiliation with the NYU School of Law. She has a recurring role on NBC’s *The West Wing* and starred on the CBS medical drama *Presidio Med*. Smith serves as artist-in-residence at MTV Networks.

*\* Music track produced by Rick Kerr*

INTERMISSION

### *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

<b>Casting — Thursday, March 11</b>
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#### **Opening Theme**

Asha Thomas, Tina Monica Williams, Wendy White Sasser,

Laura Rossini, Hope Boykin,

Samuel Deshauteurs, Abdur-Rahim Jackson, Dion Wilson,

Jamar Roberts, Clyde Archer, Benoit-Swan Pouffer

#### **San Sebastian**

Guillermo Asca, Glenn A. Sims, Clifton Brown,

Rosalyn Sanders, Venus Hall

#### **Lisbon**

Renee Robinson, Glenn A. Sims

#### **Manteca**

The Company

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Casting — Saturday, March 13 (evening)

### Opening Theme

Olivia Bowman, Tina Monica Williams, Wendy White Sasser,  
Laura Rossini, Hope Boykin,  
Samuel Deshauteurs, Abdur-Rahim Jackson, Dion Wilson,  
Jamar Roberts, Clyde Archer, Benoit-Swan Pouffer

### San Sebastian

Guillermo Asca, Clifton Brown, Matthew Rushing,  
Dwana Adiaha Smallwood, Linda Celeste Sims

### 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.*

Billy Wilson, the 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 and 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*, Wilson choreographed Broadway's *Odyssey* and *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," "Sebastian," and "Lisbon" arranged by Slide Hampton  
"Manteca" arranged by Mike Crotty

**T**he Alvin Ailey American Dance Theater grew from a 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 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 Ailey's mission by presenting important works of the past and commissioning new ones to add to the repertoire. In all, more than 170 works by over 65 choreographers have been performed by The Ailey.

Before his untimely death in 1989, Alvin Ailey asked Judith Jamison to become artistic director of Alvin Ailey American Dance Theater. 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, Ailey created some of his most enduring roles for her, most notably the *tour de force* solo *Cry*.

After leaving the company in 1980, 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, Jamison has created works for many companies. *HERE...NOW*, commissioned for the 2002 Cultural Olympiad, is her most recent ballet. She choreographed *Double Exposure* for the Lincoln Center Festival in July 2000. *Divining* (1984), *Rift* (1991), *Riverside* (1995), *Sweet Release* (1996), and *Echo: Far From Home* (1998) are other major works she has choreographed for the company. *Hymn*, her stirring tribute to Ailey originally choreographed in 1993, has been restaged for the company's 45th anniversary season.

Jamison is a master teacher, lecturer, and author. Her autobiography, *Dancing Spirit*, was edited by Jacqueline Kennedy Onassis and published by Doubleday in 1993. Jamison is a noted authority on modern dance and an advocate for education in the arts. 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, Jamison was presented with the Kennedy Center Honor, recognizing her lifetime contributions to American culture through the performing arts. In 2001, she received the Algor 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. Jamison carried the Olympic torch during the relay prior to the opening cer-

emonies in Salt Lake City in 2002. Most recently, she received the “Making a Difference” Award from the NAACP ACT-SO.

Today, Judith Jamison presides over a renewed Ailey organization—one that has been artistically and fiscally invigorated by her strong artistic decisions. Her presence has been a catalyst, propelling the organization in new directions—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. Jamison has continued 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 has also been 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, 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. Currently, she is at the forefront of the campaign for The Ailey’s new home. The state-of-the-art building, scheduled to open this year, will be the realization of a long-held 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. 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, Chaya was named associate artistic director of the company. He continues to provide invaluable creative assistance in all facets of its operations. In 2002, Chaya coordinated the company’s appearance at the Rockefeller Center Christmas tree-lighting ceremony, broadcast on NBC.

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*, and *Bad Blood* for the company. At the beginning of his tenure as associate artistic director, Chaya restaged Ailey’s *For “Bird” – With Love* for a PBS *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 LaScala Ballet. Most recently, 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. 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. 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. 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, Favors engaged and rehearsed South African students who performed in Alvin Ailey’s *Memoria* in Johannesburg.

**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. Archer is a recipient of a Level 1 ARTS award given by the National Foundation for Advancement in the Arts, as well as a Princess Grace Fellowship in 2000. After receiving his BFA degree from The Juilliard School, 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 has danced with Ailey II, Ballet Metropolitan de Caracas, Ballet Hispanico, Dance Compass, Shapiro & Smith, and Foot Prints Dance Project. He 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. Bowman has danced with Nathan Trice and Mia Michaels and was a member of Donald Byrd/The Group and Complexions. She joined the company in 2001.

**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. Boykin was a student and intern at The Ailey School. She was assistant to the late Talley Beatty and an original member of Complexions. Boykin was also 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 study 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 the Advancement in the Arts. Brown joined the company in 1999.

**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. Deshauteurs attended The Ailey School as a fellowship student and danced with Ailey II in 1999. He 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, 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. Douthit also performed with Les Grands Ballets Canadiens de Montréal. He 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 Campbell and Stephanie Powell. She was a fellowship student at The Ailey School, attended The Juilliard School, and performed with Hubbard Street Dance Chicago. Fisher-Harrell has received first place honors in the



## ABOUT THE ARTISTS

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. Most recently, she performed at The White House State Dinner in honor of the President of Kenya, Mwai Kibaki. Fisher-Harrell joined the company in 1992.

**Jeffrey Gerodias** (San Diego, CA) studied at the San Diego School of Creative and Performing Arts and the Boston Conservatory of Music, Theater, and Dance. He also studied at The Ailey School, where he was a recipient of a Donna Wood Foundation Award during the summer of 1994. In June 2002, he was awarded a Benois de la Danse prize for outstanding performance. Gerodias has danced with Ailey II and joined the company in 1996.

**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 honors 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, 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 BFA degree and was named to numerous honor societies. Hall is a former recipient of first-place honors in 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.

**Abdur-Rahim Jackson** (Philadelphia, PA) is a graduate of Franklin Learning Center High School and received his BFA degree from The Juilliard School. He received scholarships from Freedom Theatre, Philadanco, Dance Theatre of Harlem, Boston Ballet, and The Ailey School.

Jackson has received a Marion D. Cuyjet Award and in 2003, he was featured on the PBS *American Masters* documentary "Juilliard." He danced with Ailey II in 2000 and joined the company in 2001.

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

**Benoit-Swan Pouffer** (Paris, France) attended the Conservatoire National Supérieur de Danse de Paris and was a fellowship student at The Ailey School. He was first prize winner at the European Benetton Competition in Italy, and has worked with Complexions, Philadanco, and Donald Byrd/The Group. Pouffer joined the company in 1997.

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

**Jamar Roberts** (Miami, FL) graduated from the New World School of the Arts. He trained at the Joffrey Ballet School and as a fellowship student at The Ailey School. Roberts was a member of Ailey II and joined the company in 2002.

**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 Dance Theatre of Harlem and The Ailey School. Most recently, she performed at The White House State Dinner in honor of the President of Kenya, Mwai Kibaki. Robinson was a member of Ailey II and joined the company in 1981.

**Laura Rossini** (Atlanta, GA) began studying dance in Atlanta, Georgia, with the late Pittman Corry. After training with Patricia Bromley and Gary Harrison, she accepted a fellowship at The

## ABOUT THE ARTISTS

Ailey School. She performed with Ailey II and then joined Donald Byrd/The Group. Rossini became a member of the company in 2000.

**Cheryl Rowley-Gaskins** (Miami, FL) began dancing more than 16 years ago. She trained at the New World School of the Arts in Florida and on fellowship at The Ailey School, and won an ARTS award given by the National Foundation for Advancement in the Arts. Rowley-Gaskins performed with Ailey II for three years and joined the company in 1999.

**Matthew Rushing** (Los Angeles, CA) attended the Los Angeles County High School for the Arts and trained at the Los Angeles Contemporary Dance Theater, Stanley Holden Dance Center, and The Ailey School. He has received the Spotlight Award and was named a Presidential Scholar in the Arts. Most recently, he performed at The White House State Dinner in honor of the President of Kenya, Mwai Kibaki. Rushing danced with Ailey II and joined the company in 1992.

**Rosalyn Sanders** (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 degree from The Juilliard School, Sanders-Deshauteurs became a member of Ailey II. She joined the company in 2000.

**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. Sasser has performed with Ailey II, Donald Byrd/The Group, and Complexions. She joined the company in 2000.

**Bahiyah Sayyed-Gaines** (Brooklyn, NY) received her early and most influential training at the Baltimore School for the Arts, supplemented by fellowships at The Ailey School. While attending The Juilliard School, she performed with Jamel Gaines, Kevin Jeff, Donald Byrd/The Group and Complexions.

After receiving her BFA degree, Sayyed-Gaines joined the Frankfurt Ballett under the direction of William Forsythe. She joined the company in 1998.

**Glenn A. Sims** (Long Branch, NJ) began his dance training at the Academy of Dance Arts in Red Bank, New Jersey. He was a fellowship student at The Ailey School and performed in the Garden State Arts Center's Talent Expo in 1993. While attending The Juilliard School, he performed works by Glenn Tetley, Paul Taylor, and Lila York. Sims has also performed for the King of Morocco. 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, 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. Sims has danced with 'El Piccalo Teatro del' la Opera and Ballet Hispanico. She 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. Smallwood received first place in the NAACP National ACT-SO Competition in Dance in 1990. She 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 degree from The Juilliard School under the direction of Benjamin Harkarvy. Thomas joined the company in 1999.

## ABOUT THE ARTISTS

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**Dudley Williams** (New York, NY) graduated from the High School of the Performing Arts and also attended The Juilliard School and the Metropolitan 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. 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, she began her formal training at The Ailey School, receiving a fellowship after her first year. Williams was invited to join Ailey II in 1998. Previously, she danced with Footprints Dance Company, The Millennium Project, and The Shore Ballet Company. She was also invited to perform in Italy in 1994 as part of a youth cultural exchange tour. 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 degree in dance performance from Purchase College at SUNY. He has performed with Philadanco, Dance Theatre of Harlem, Asheville Civic Ballet, and The Jones and Haywood School of Ballet, and worked with choreographer Debbie Allen in *Pepito's Story*. Wilson was a 1999 recipient of a Princess Grace Fellowship and in 2000 received a Maryland State Arts Council Award for solo dance performance. Wilson joined the company in 2001.

### **Alvin Ailey American Dance Theater**

Calvin Hunt, *general manager/production director*  
Amadea Edwards Andino, *manager of administration*  
Bernice Collins, *company manager*  
E.J. Corrigan, *technical director*  
Alaric E. Hahn, *stage manager*  
Kristin Colvin Young, *assistant stage manager*  
Jon Taylor, *wardrobe supervisor*  
Al Crawford, *lighting director*  
David Kerr, *master electrician*  
Joe Gaito, *master carpenter*  
Paul Allshouse, *sound engineer*  
Carlos Abraham, *property master*  
Tony Triplin, *flyman*  
Shawn Ready, *senior wardrobe assistant*  
Nick Hohn, *assistant electrician*

Rosalynn Evans, *wardrobe assistant*  
Dacquiri T'Shaun Smittick, *tour merchandise/assistant to company manager*  
Masazumi Chaya, *associate artistic director/company teacher*  
Ronni Favors, *rehearsal director/company teacher*  
Milton Myers, *company teacher*  
Donald J. Rose MD, *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).

### **North American Touring Contact:**

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