CAL PERFORMANCES PRESENTS

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

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.

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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.
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

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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.

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 Harkarvy, 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**
Casting — Saturday, March 10

PILGRIM OF SORROW
The Company
I Been ‘Buked
Arranged by Hall Johnson*
Didn’t My Lord Deliver Daniel
Glenn A. Sims, Venus Hall,
Arranged by James Miller†
Fix Me, Jesus
Linda-Denise Fisher-Harrell, Amos J. Machanic, Jr.
Arranged by Hall Johnson*
TAKE ME TO THE WATER
Abdur-Rahim Jackson, Cheryl Rowley-Gaskins,
Adapted and arranged by Howard A. Roberts
Wade in the Water
Dwana Adiaha Smallwood, Matthew Rushing,
Reene Robinson
”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
Jamar Roberts, Clifton Brown, Samuel Deshauteurs
Adapted and arranged by Howard A. Roberts
The Day is Past and Gone
The Company
The Day is Past and Gone
Arranged by Howard A. Roberts and Brother John Sellers
You May Run On
The Company
You May Run On
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
**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.

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**Program A**

**PILGRIM OF SORROW**

I Been ‘Buked  
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.*
**Night Creature**
from “Ailey Celebrates Ellington”  
(1974) (Excerpts)

Choreography by Alvin Ailey  
Music by Duke Ellington (“Night Creature”)*  
Costumes by Jane Greenwood  
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

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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)

* 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.

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**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**  
Bahiyah Sayyed-Gaines, Dion Wilson

**Doo Wah Doo**  
Glenn A. Sims, Matthew Rushing

Casting — Saturday, March 13 (matinee)

**Gee Baby Ain’t I Good to You**  
Bahiyah Sayyed-Gaines, Dion Wilson

**Doo Wah Doo**  
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.
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

“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 — Saturday, March 13 (matinee)

SHOWGIRLS
Wendy White Sasser, Briana Reed

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

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.
Hidden Rites  
(1973)  
(Excerpt)

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

**Casting — Wednesday, March 10**

Linda Celeste Sims, Benoit-Swan Pouffer

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 — 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.

### Hidden Rites

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

**Casting — Wednesday, March 10**

Bahiyyah 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**

**INTERMISSION**
PROGRAM B

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*

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

Fix Me, Jesus
Arranged by Hall Johnson*

Music: Traditional

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

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

“A Man Went Down to the River” sequence by Ella Jenkins

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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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.
PILGRIM OF SORROW

I Been ‘Buked
Arranged by Hall Johnson*

Didn’t My Lord Deliver Daniel
Samuel Deshauteurs, Rosalyn Sanders,
Arranged by James Miller†

Fix Me, Jesus
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**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

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**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.


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 Tiatta Bavauna 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), BWV 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.


“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*
**Program C**

**Hymn**  
(1993)

Choreographed and Directed by Judith Jamison  
Text conceived, written and performed by Anna Deavere Smith  
Music by Robert Ruggieri*  
Original Costumes by Toyece 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/narrateur 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**  
A Head of State  
Spiritual Walking  
Never Spoken  
I Have Nothing

**Dance**  
Survivor  
Cathedral  
The Search for Perfection  
Cathedral  
Black Dress  
Whores in a Whore House Comin’ to Church  
The Mask  
A Message  
Epilogue

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

Bahiyyah Sayyed-Gaines, Glenn A. Sims & Company  
The Company  
Dudley Williams  
Clifton Brown, Venus Hall,  
Vernard J. Gilmore,  
Jeffrey Gerodias, Jamar Roberts  
The Company  
Guillermo Asca & Company  
Linda-Denise Fisher-Harrell, Dion Wilson  
Renee Robinson & Company  
Amos J. Machanic, Jr.  
Linda Celeste Sims  
Matthew Rushing  
Dwana Adiaha Smallwood  
Jeffrey Gerodias

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

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**Casting — Thursday, March 11**

**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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To find out more, visit our web site today at [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu) and see the Calendar of Events page for more details.
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

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

The 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 Algur H. Meadows Award from Southern Methodist University and was presented with a National Medal of Arts, the most prestigious award presented to artists in the United States. Jamison carried the Olympic torch during the relay prior to the opening cer-
ABOUT THE ARTISTS

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.


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 his hometown of Iowa City, Iowa, and later traveled to New York to continue his studies at The Ailey School as a fellowship student. Favors has been a member of 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 Memory in Johannesburg.

Clive Croft (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.
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.

Bernard 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) began 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.

Brianne 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 joined the company in 1998.

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 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 Theatre, 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-Deshauters 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.

Bahiyyah Sayed-Gaines (Brooklyn, NY) 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

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 Alvin 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 Allhouse, sound engineer
Carlos Abraham, property master
Tony Triplin, flyman
Shawn Ready, senior wardrobe assistant
Nick Hohn, assistant electrician

Rosalyln 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).

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