

February 28–March 5, 2006
Zellerbach Hall

Alvin Ailey American Dance Theater

Alvin Ailey, *Founder*

Judith Jamison, *Artistic Director*

Masazumi Chaya, *Associate Artistic Director*

Company Members

Guillermo Asca, Olivia Bowman, Kirven J. Boyd, Hope Boykin, Clifton Brown, Courtney Brené Corbin, Rosalyn Deshauteurs, Khilea Douglass, Antonio Douthit, Vernard J. Gilmore, Alicia J. Graf, Zach Law Ingram, Kristen Irby, Abdur-Rahim Jackson, Chris Jackson, Gwynenn Taylor Jones, Willy Laury, Roxanne Lyst, Amos J. Machanic, Jr., Briana Reed, Jamar Roberts, Renee Robinson, Matthew Rushing, Wendy White Sasser, Glenn Allen Sims, Linda Celeste Sims, Dwana Adiaha Smallwood, Asha Thomas, Tina Monica Williams, Dion Wilson

Sharon Gersten Luckman, *Executive Director*

Major funding is provided by the New York State Council on the Arts, a State agency, the New York City Department of Cultural Affairs, the National Endowment for the Arts, Altria Group, Inc., American Express and Prudential Financial, Inc.

 *at&t is the Sponsor of the Ailey New Choreography Initiative.*

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Morgan Stanley

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PROGRAM A

Tuesday, February 28, 8pm

Friday, March 3, 8pm

Sunday, March 5, 3pm

Night Creature

INTERMISSION

Solo

INTERMISSION

Ife/My Heart

INTERMISSION

Revelations

Pilgrim of Sorrow

Take Me to the River

Move, Members, Move

NIGHT CREATURE

from *Ailey Celebrates Ellington* (1974)

Choreography by Alvin Ailey

*Music by Duke Ellington ("Night Creature")**

Original Costumes by Jane Greenwood

Fabric Dyeing by Elissa Tatigikis Iberti

Costume Designs Recreated by Barbara Forbes

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 — TUESDAY, FEBRUARY 28/FRIDAY, MARCH 3

MOVEMENT 1

Dwana Adiaha Smallwood, Vernard J. Gilmore & Company

MOVEMENT 2

Dwana Adiaha Smallwood, Amos J. Machanic, Jr., Olivia Bowman, Gwynenn Taylor Jones, Roxanne Lyst, Courtney Brené Corbin, Khilea Douglass, Alicia J. Graf, Antonio Douthit, Zach Law Ingram, Kirven J. Boyd, Chris Jackson, Willy Laury, Kristen Irby

MOVEMENT 3

Dwana Adiaha Smallwood, Vernard J. Gilmore & Company

CASTING — SUNDAY, MARCH 5, MATINEE

MOVEMENT 1

Asha Thomas, Clifton Brown & Company

MOVEMENT 2

Asha Thomas, Glenn Allen Sims,

Olivia Bowman, Gwynenn Taylor Jones, Roxanne Lyst, Alicia J. Graf, Courtney Brené Corbin,
Khilea Douglass, Antonio Douthit, Zach Law Ingram, Chris Jackson, Kirven J. Boyd,
Willy Laury, Kristen Irby

MOVEMENT 3

Asha Thomas, Clifton Brown & Company

This production was made possible, in part, by a grant from The Ford Foundation and with public funds from the National Endowment for the Arts.

Born in Washington, DC, in 1899, American composer, pianist and jazz bandleader **Duke Ellington** was one of the most influential figures in the history of music. In the early 1930s, his band achieved renown at the legendary Cotton Club in Harlem. Later, the band 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*.

* Used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

INTERMISSION

SOLO

(1997)

Choreography by Hans van Manen
Staged by Mea van Dijken Venema
Music by Johann Sebastian Bach
Costume design by Keso Dekker
Lighting design by Joop Caboor

CASTING — TUESDAY, FEBRUARY 28/FRIDAY, MARCH 3

Clifton Brown, Glenn Allen Sims, Matthew Rushing

CASTING — SUNDAY, MARCH 5, MATINEE

Guillermo Asca, Jamar Roberts, Antonio Douthit

This production was made possible, in part, by The Fred Eychaner New Works Endowment Fund.

Hans van Manen began his career in 1951 as a member of Sonia Gaskell’s Ballet Recital. In 1952, he joined the Netherlands Opera Ballet, where he created his first ballet, *Feestgericht*, in 1957. He was a member of Roland Petit’s company in Paris, Het Nationale Ballet in Amsterdam and Nederlands Dans Theater, where he later became a choreographer and Artistic Director of the company. He has created over 100 ballets, each carrying his unmistakable signature of clarity in

structure and a refined simplicity of elements, which have earned him the name “the Mondrian” of dance. Mr. van Manen has staged ballets for many companies, including Stuttgart Ballet, Berlin Opera, National Ballet of Canada, Royal Danish Ballet, Compañía Nacional de Danza and Alvin Ailey American Dance Theater. He is the recipient of many awards including the Sonia Gaskell Prize for his entire body of work, the prestigious German Dance Prize and the Erasmus Prize for outstanding achievements in Dutch dance, and he was knighted by the Queen of the Netherlands in the Order of Orange Nassau. In 2003, the Foundation Hans van Manen, which categorizes and takes inventory of Mr. van Manen’s cultural estate so that it may function as a production archive, was officially launched.

INTERMISSION

IFE/MY HEART

(2005)

Choreography by Ronald K. Brown
Assistant to the Choreographer: Arcell Cabuag
*Music by Various Artists**
Costume design by Omatayo Wunmi Olaiya
Lighting design by Brenda Gray

CASTING — TUESDAY, FEBRUARY 28/FRIDAY, MARCH 3

Renee Robinson, Glenn Allen Sims, Jamar Roberts, Kirven J. Boyd, Asha Thomas,
Matthew Rushing, Linda Celeste Sims, Amos J. Machanic, Jr., Roxanne Lyst

CASTING — SUNDAY, MARCH 5, MATINEE

Dwana Adiaha Smallwood, Guillermo Asca, Hope Boykin, Abdur-Rahim Jackson,
Rosalyn Deshauteurs, Vernard J. Gilmore, Alicia J. Graf, Clifton Brown, Wendy White Sasser

Ife/My Heart was created through the Ailey New Works Fund, supported by Altria Group, Inc.

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

Ife/My Heart was also made possible, in part, by public funds from the New York State Council on Arts, a State agency.

Special support has been provided by Joanne Woodward & Paul Newman and Elaine & Lawrence Rothenberg.

Brooklyn-born **Ronald K. Brown** has created and presented dances since 1985, with his New York-based company Evidence, at venues in the United States, France, Brazil, England and Côte d’Ivoire. Brown’s choreography has been performed by Dayton Contemporary Dance Company, African American Dance Ensemble, Cinque Folkloric Dance Theater, Philadanco, Ailey II and Alvin Ailey American Dance Theater, among others. Brown has worked with and learned from Jennifer Muller/The Works, Mary Anthony Dance Theater/Phoenix, Bessie Schonberg, Ann Carlson and Judith Jamison. He is the recipient of numerous awards, including a New York Dance and Performance Award (“Bessie”), National Endowment for the Arts Choreographers’ Fellowship, a New York Foundation for the Arts Fellowship, a John Simon Guggenheim Fellowship and a Black Theater Alliance Award.

* "Prayer" (traditional) by Solomon G. Illori, from *The African Beat*, Art Blakey & The Afro Drum Ensemble, Blue Note Records, 1999 Capitol Records
 "My House" (poem) by Nikki Giovanni, from *POEMS*, Collectables Records 2002
 "Tobi Ilu" by James H. (Chief) Bey, from *The African Beat*, Art Blakey & The Afro Drum Ensemble, Blue Note Records, 1999 Capitol Records
 "Ochun Dide" (afro bembé/DR) by Ballet Folklórico Cutumba de Santiago, from *Cutumba: Ballet Folklórico*, Egrem Records, 1997
 "Release" written by Ursula Rucker; produced, arranged and mixed by Louie Vega for Small Wonders Productions, Inc.; published by SMV5-7 Publishing GmbH, That Boy Music; !K7 Records

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, FEBRUARY 28

PILGRIM OF SORROW

"I Been 'Buked" The Company
 Arranged by Hall Johnson*
 "Didn't My Lord Deliver Daniel" Dion Wilson, Rosalyn Deshauteurs,
Tina Monica Williams
 Arranged by James Miller†
 "Fix Me, Jesus" Linda Celeste Sims, Glenn Allen Sims
 Arranged by Hall Johnson*

TAKE ME TO THE WATER

"Processional/Honor, Honor" Abdur-Rahim Jackson, Hope Boykin,
Kristen Irby, Dion Wilson
 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" Amos J. Machanic, Jr.
 Arranged by James Miller

MOVE, MEMBERS, MOVE

"Sinner Man" Jamar Roberts, Clifton Brown, Kirven J. Boyd
 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 3

PILGRIM OF SORROW

"I Been 'Buked" The Company
 Arranged by Hall Johnson*
 "Didn't My Lord Deliver Daniel" Chris Jackson, Hope Boykin,
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" Antonio Douthit, Khilea Douglass,
Kristen Irby, Chris Jackson
 Adapted and arranged by Howard A. Roberts
 "Wade in the Water" Dwana Adiaha Smallwood, Vernard J. Gilmore,
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" Matthew Rushing
 Arranged by James Miller

MOVE, MEMBERS, MOVE

"Sinner Man" Jamar Roberts, Dion Wilson,
Kirven J. Boyd
 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 5, MATINEE

PILGRIM OF SORROW

"I Been 'Buked" The Company
 Arranged by Hall Johnson*
 "Didn't My Lord Deliver Daniel" Zach Law Ingram, Khilea Douglass,
Tina Monica Williams
 Arranged by James Miller†
 "Fix Me, Jesus" Linda Celeste Sims, Dion Wilson
 Arranged by Hall Johnson*

TAKE ME TO THE WATER

"Processional/Honor, Honor" Willy Laury, Roxanne Lyst,
Kristen Irby, Chris Jackson
 Adapted and arranged by Howard A. Roberts

“Wade in the Water” Asha Thomas, Vernard J. Gilmore,
 Adapted and arranged by Howard A. Roberts Alicia J. Graf
 “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” Chris Jackson, Antonio Douthit,
 Adapted and arranged by Howard A. Roberts Abdur-Rahim Jackson

“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

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.

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

PROGRAM B
 Wednesday, March 1, 8pm
 Saturday, March 4, 3pm

Reminiscin’

INTERMISSION

Shining Star

PAUSE

Caught

INTERMISSION

Revelations

Pilgrim of Sorrow
 Take Me to the River
 Move, Members, Move

REMINISCIN’

(2005)

Choreography by Judith Jamison

*Music by Various Artists**

Costume design by Ann Hould Ward

Lighting design by Tim Hunter

Scenic design by Michael Fagin

Assistant to the Choreographer: Clifton Brown

Original soundscape and compositions composed and produced by Darrin Ross

CASTING — WEDNESDAY, MARCH 1

Renee Robinson, Dwana Adiaha Smallwood, Linda Celeste Sims, Asha Thomas,
 Wendy White Sasser, Hope Boykin, Matthew Rushing, Glenn Allen Sims,
 Vernard J. Gilmore, Clifton Brown, Kirven J. Boyd

CASTING — SATURDAY, MARCH 4, MATINEE

Dwana Adiaha Smallwood, Alicia J. Graf, Courtney Brené Corbin, Tina Monica Williams,
 Gwynenn Taylor Jones, Rosalyn Deshauteurs, Jamar Roberts, Amos J. Machanic, Jr.,
 Zach Law Ingram, Chris Jackson, Antonio Douthit

Major support for Reminiscin’ has been provided by Essence magazine.

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

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

Additional funding for Reminiscent was provided by The Harkness Foundation for Dance, Laren & Jesse Brill, and Camille O. & William H. Cosby.

Generous support was also received from The Kansas City Friends of Alvin Ailey—Sara & Bill Morgan New Works Endowment Fund.

"Love Me or Leave Me" by Walter Donaldson & Gus Kahn, performed by Sarah Vaughan, published by Donaldson Publishing Co., Tobago Music Company and Keyes Gilbert Music Company, Blu Mountain Records

"A Tisket, A Tasket" by Ella Fitzgerald & Van Alexander, performed by Ella Fitzgerald, published by EMI Robbins Catalog Inc., Verve Records

"A Case of You" by Joni Mitchell, performed by Diana Krall, published by Joni Mitchell Publishing Corporation & Sony Music Publishing, Verve Records

"Oh, Lady, Be Good"—100% interest (George Gershwin, Ira Gershwin) © 1924 (renewed) WB Music Corp. (ASCAP) All rights reserved. Used by permission. Performed by Regina Carter.

"Mandingo Street"—written and arranged by Richard Bona, performed by Richard Bona and Regina Carter, permission arranged by David Passick Entertainment, 1999 PolyGram Records, Inc.

"Always"—music and lyrics by Irving Berlin, performed by Roberta Flack. This selection is used by special arrangement with The Rodgers and Hammerstein Organization, on behalf of the Estate of Irving Berlin, 1065 Avenue of the Americas, Suite 2400, New York, New York 10018. Atlantic Records Archives.

"Love Me or Leave Me" by Walter Donaldson & Gus Kahn, performed by Nina Simone, published by Donaldson Publishing Co., Tobago Music Company and Keyes Gilbert Music Company, Verve Records

INTERMISSION

SHINING STAR

(2004)

Choreography by David Parsons

*Music by Earth, Wind & Fire**

Costumes by Ann Hould-Ward

Lighting by Howell Binkley

CASTING — WEDNESDAY, MARCH 1

Linda Celeste Sims, Tina Monica Williams, Olivia Bowman, Rosalyn Deshauteurs,
Hope Boykin, Glenn Allen Sims, Matthew Rushing, Vernard J. Gilmore,
Amos J. Machanic, Jr., Abdur-Rahim Jackson

CASTING — SATURDAY, MARCH 4, MATINEE

Alicia J. Graf, Courtney Brené Corbin, Khilea Douglass, Roxanne Lyst, Olivia Bowman,
Dion Wilson, Chris Jackson, Guillermo Asca, Antonio Douthit, Kristen Irby

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

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

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

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

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

Special Thanks to Verdine & Maurice White for their ongoing support.

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

"Shining Star" (M. White-P. Bailey-L. Dunn), published by EMI Music Publishing

"That's the Way of the World" (M. White-C. Stepney-V. White), published by EMI Music Publishing & Eibur Music

"Can't Hide Love" (S. Scarborough), published by Alexscar Music & Unichappell Music Inc.

"Gratitude" (M. White-C. Stepney-P. Bailey), published by EMI Music Publishing

"September" (M. White-A. McKay-A. Willis), published by EMI Music Publishing & Steel Chest Music

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

PAUSE

CAUGHT

(1982)

Choreography by David Parsons

Staged by Elizabeth Koeppen

*Music by Robert Fripp**

Lighting Concept by David Parsons

Lighting by Howell Binkley

First performed by The Parsons Dance Company in 1982.

CASTING — WEDNESDAY, MARCH 1

Clifton Brown

CASTING — SATURDAY, MARCH 4, MATINEE

Glenn Allen Sims

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

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 1

PILGRIM OF SORROW

"I Been 'Buked" Arranged by Hall Johnson*	The Company
"Didn't My Lord Deliver Daniel" Arranged by James Miller†	Zach Law Ingram, Khilea Douglass, Olivia Bowman
"Fix Me, Jesus" Arranged by Hall Johnson*	Gwynenn Taylor Jones, Amos J. Machanic, Jr.

TAKE ME TO THE WATER

"Processional/Honor, Honor" Adapted and arranged by Howard A. Roberts	Kirven J. Boyd, Hope Boykin, Willy Laury, Zach Law Ingram
"Wade in the Water" Adapted and arranged by Howard A. Roberts "Wade in the Water" sequence by Ella Jenkins "A Man Went Down to the River" is an original composition by Ella Jenkins.	Linda Celeste Sims, Glenn Allen Sims, Dwana Adiaha Smallwood

"I Wanna Be Ready" Arranged by James Miller	Guillermo Asca
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MOVE, MEMBERS, MOVE

"Sinner Man" Adapted and arranged by Howard A. Roberts	Jamar Roberts, Dion Wilson, Abdur-Rahim Jackson
"The Day Is Past and Gone" Arranged by Howard A. Roberts and Brother John Sellers	The Company
"You May Run On" Arranged by Howard A. Roberts and Brother John Sellers	The Company
"Rocka My Soul in the Bosom of Abraham" Adapted and arranged by Howard A. Roberts	The Company

CASTING — SATURDAY, MARCH 4, MATINEE

PILGRIM OF SORROW

"I Been 'Buked" Arranged by Hall Johnson*	The Company
"Didn't My Lord Deliver Daniel" Arranged by James Miller†	Chris Jackson, Roxanne Lyst, Courtney Brené Corbin
"Fix Me, Jesus" Arranged by Hall Johnson*	Gwynenn Taylor Jones, Jamar Roberts

TAKE ME TO THE WATER

"Processional/Honor, Honor" Adapted and arranged by Howard A. Roberts	Willy Laury, Hope Boykin, Kristen Irby, Zach Law Ingram
"Wade in the Water" Adapted and arranged by Howard A. Roberts "Wade in the Water" sequence by Ella Jenkins "A Man Went Down to the River" is an original composition by Ella Jenkins.	Rosalyn Deshauteurs, Antonio Douthit, Alicia J. Graf
"I Wanna Be Ready" Arranged by James Miller	Amos J. Machanic, Jr.

MOVE, MEMBERS, MOVE

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

PROGRAM C

Thursday, March 2, 8pm

Saturday, March 4, 8pm

Love Stories

INTERMISSION

Urban Folk Dance

PAUSE

Acceptance in Surrender

INTERMISSION

The Winter in Lisbon

LOVE STORIES

(2004)

*Choreography by Judith Jamison with Robert Battle and Rennie Harris**Assistant to Rennie Harris: Nina Flagg**Music: Stevie Wonder***Original Composition Composed and Produced by Darrin Ross**Costumes by Susan Hilferty**Costume Assistant: Maiko Matsushima**Lighting & Visual Design by Al Crawford*

CASTING — THURSDAY, MARCH 2

Glenn Allen Sims, Renee Robinson, Courtney Brené Corbin,

Wendy White Sasser, Olivia Bowman, Tina Monica Williams, Roxanne Lyst,

Dion Wilson, Vernard J. Gilmore, Zach Law Ingram, Chris Jackson, Willy Laury, Kristen Irby

CASTING — SATURDAY, MARCH 4

Clifton Brown, Dwana Adiaha Smallwood, Linda Celeste Sims, Asha Thomas,

Hope Boykin, Rosalyn Deshauteurs, Matthew Rushing, Glenn Allen Sims,

Guillermo Asca, Abdur-Rahim Jackson, Kristen Irby

*Love Stories was created through the Ailey New Works Fund, supported by Altria Group, Inc.**This work is supported by the Ailey New Choreography Initiative, sponsored by AT&T.**Major support for Love Stories has been provided by The Ford Foundation.**Generous support was also received from The Fred Eychaner New Works Endowment Fund and The Kansas City Friends of Alvin Ailey—Sara & Bill Morgan New Works Endowment Fund.**Additional funding for Love Stories is provided by The Harkness Foundation for Dance; NJPAC Alternate Routes, New Jersey Performing Arts Center; Elaine and Stephen Wynn; Camille O. and William H. Cosby; and Laren and Jesse Brill.*

Robert Battle, originally from Miami, Florida, is a graduate of the New World School of the Arts, where he trained with Ms. Gerri Houlihan. He earned a 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, Mr. Battle joined the Parsons Dance Company, where he danced for seven years. His choreography has been performed by the Parsons Dance Company in Australia, Italy and across the United States. In addition, his works have been commissioned by Hubbard Street 2, Dallas Black Dance Theater, The Juilliard School, Evolving Arts Inc., Perry-Mansfield, Ailey II and Alvin Ailey American Dance Theater. In 2002, Mr. Battle established his own company, Battleworks.

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

* Music courtesy of Stevie Wonder, from the collection *Stevie Wonder: At the Close of a Century* “Fingertips” (Clarence Paul-Henry Cosby), published by Jobete Music Inc. & Stone Agate Music, EMI Music Publishing “If It’s Magic” and “Another Star” (Stevie Wonder), published by Black Bull Music Inc. & Jobete Music Inc., EMI Music, 1999 Motown Record Company, L.P.

INTERMISSION

URBAN FOLK DANCE

(1990)

*Choreography by Ulysses Dove**Restaged by Masazumi Chaya**Music by Michael Torke**Scenic and Costume design by Andrew Jackness**Lighting design by Mark Stanley**Original assistant to Mr. Dove: Dawn Wood*

CASTING — THURSDAY, MARCH 2

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

CASTING — SATURDAY, MARCH 4

Hope Boykin, Rosalyn Deshauteurs, Vernard J. Gilmore, Willy Laury

Funds for the original Alvin Ailey American Dance Theater production of Urban Folk Dance were provided, in part, by Altria Group, Inc., and the Ailey New Works Fund.

Urban Folk Dance was originally commissioned by Miami University, Oxford, Ohio, as part of an artist-in-residence project featuring Ulysses Dove and Dayton Contemporary Dance Company (DCDC). Urban Folk Dance received its world premiere in 1990 by DCDC on the campus of Miami University.

The late, beloved Ulysses Dove was a “choreographer with a bold new voice,” whose works can be seen in the repertoires of major dance companies such as Alvin Ailey American Dance Theater, The Culberg Ballet, Bayerische Staatsoper and Ballet France de Nancy. A native of Columbia, South Carolina, Dove began studying modern dance and ballet with Carolyn Tate, Xenia Chilstowa, Jack Moore, Judith Dunn, Bertram Ross, Helen McGehee and Mary Hinkson. After receiving his bachelor’s degree from Bennington College, Dove moved to New York City, where he studied with Maggie Black and Alfredo Corvino and performed with José Limón, Mary Anthony, Pearl Lang and Anna Sokolow. In 1970, he received a scholarship to the Merce Cunningham School and later joined Merce Cunningham Dance Company. In 1979, he made his choreographic debut with Alvin Ailey American Dance Theater. From 1980 to 1983, Dove was the assistant director of Groupe Recherche Choréographique de l’Opéra de Paris, where he taught company classes and choreographed. Judith Jamison is committed to his works as a continuing legacy to the Ailey repertory.

PAUSE

ACCEPTANCE IN SURRENDER

(2005)

Choreography by Hope Boykin, Abdur-Rahim Jackson, Matthew Rushing
Original Composition by Philip Hamilton
“Seven Steps” Composed by Philip Hamilton & Peter Jones
*Additional Music: Roberta Flack & Donny Hathaway**
Costume design by Hope Boykin, Abdur-Rahim Jackson, Matthew Rushing
Costume Consultant: Jon Taylor
Lighting design by Al Crawford

CASTING — THURSDAY, MARCH 2

Renee Robinson, Amos J. Machanic, Jr., Jamar Roberts, Vernard J. Gilmore

CASTING — SATURDAY, MARCH 4

Dwana Adiaha Smallwood, Kirven J. Boyd, Clifton Brown, Glenn Allen Sims

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

* “Mood” by Roberta Flack from *Roberta Flack & Donny Hathaway*; Black Sapphire, ASCAR, Atlantic Records, 1972

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 and Charles Fishman**
Costumes by Barbara Forbes
Lighting by Chenault Spence

CASTING — THURSDAY, MARCH 2/SATURDAY, MARCH 4

OPENING THEME

Olivia Bowman, Courtney Brené Corbin, Gwynenn Taylor Jones, Khilea Douglass,
 Wendy White Sasser, Kirven J. Boyd, Dion Wilson, Zach Law Ingram,
 Willy Laury, Kristen Irby, Chris Jackson

SAN SEBASTIAN

Abdur-Rahim Jackson, Amos J. Machanic, Jr., Antonio Douthit,
 Rosalyn Deshauteurs, Roxanne Lyst

LISBON

Linda Celeste Sims, Amos J. Machanic, Jr.

MANTECA

The Company

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Billy Wilson, internationally known choreographer and director, studied ballet with Antony Tudor and Karel Shook. He appeared on Broadway in *Bells Are Ringing* and *Jamaica*, and in the original London production of *West Side Story*. He was associated with the dance departments of Brandeis University, the National Center of Afro-American Artists and was an Associate Professor at Carnegie Mellon University’s School of Drama. In addition to choreographing the award-winning children’s television show *Zoom*, Mr. Wilson choreographed Broadway’s *Odyssey* 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,” “San Sebastian” and “Lisbon” arranged by Slide Hampton

“Manteca” arranged by Mike Crotty

Alvin Ailey American Dance Theater grew from the now fabled performance in March 1958 at the 92nd Street Young Men's Hebrew Association in New York. Led by Alvin Ailey and a group of young African-American modern dancers, that performance changed forever the perception of American dance. The Ailey Company has gone on to perform for an estimated 21 million people in 48 states and in 71 countries on six continents, including two historic residencies in South Africa. The Company has earned a reputation as one of the most acclaimed international ambassadors of American culture, promoting the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage.

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

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

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

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

Judith Jamison (*Artistic Director*) was appointed Artistic Director of Alvin Ailey American Dance Theater in December 1989 at the request of her mentor, Alvin Ailey, who personally chose her to succeed. 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 Alvin Ailey American Dance Theater in 1965 and danced with the Company for 15 years to great acclaim. Recognizing her extraordinary talent, Mr. Ailey cre-

ated some of his most enduring roles for her, most notably the tour de force solo, *Cry*.

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

As a highly regarded choreographer, Ms. Jamison has created works for many companies. Her new ballet, *Reminiscent*, was inspired by great female jazz artists and Edward Hopper's famous painting, *Nighthawks*. *Love Stories*, with additional choreography by Robert Battle and Rennie Harris, was created in 2004. In 2002, *HERE...NOW* was commissioned for the Cultural Olympiad in Salt Lake City. She choreographed *Double Exposure* for the Lincoln Center Festival in July 2000. *Divining* (1984), *Rift* (1991), *Riverside* (1995), *Sweet Release* (1996), *Echo: Far from Home* (1998) and *Hymn* (1993), her stirring tribute to Mr. Ailey, are other major works she has choreographed for the Company.

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

Today, Judith Jamison presides over a renewed Ailey organization, artistically and fiscally invigorated. Her presence has been a catalyst, propelling the organization in new directions: the develop-

ment of the Women's Choreography Initiative; performances at the 1996 Atlanta Olympic Games and the 2002 Cultural Olympiad in Salt Lake City; and two unprecedented engagements in South Africa. Most recently, she led the Company through historic performances at the White Nights Festival in St. Petersburg, Russia. Ms. Jamison has continued Mr. Ailey's practice of showcasing the talents of emerging choreographers from within the ranks of the Company. As Artistic Director of The Ailey School, the official school of Alvin Ailey American Dance Theater, she has helped to implement a multicultural curriculum including salsa and the dances of West Africa and South India. She is an advocate for education in the arts and was a guiding force in establishing the BFA program with The Ailey School and Fordham University, which offers a unique combination of world-class dance training and a superior liberal arts education. Following the tradition of Alvin Ailey, Ms. Jamison is dedicated to asserting the prominence of the arts in our culture, spearheading initiatives to bring dance into the community and programs that introduce children to the arts. She remains committed to promoting the significance of the Ailey legacy—dance as a medium for honoring the past, celebrating the present and fearlessly reaching into the future. The move to Ailey's permanent home, a state-of-the-art building located at 55th Street and Ninth Avenue in Manhattan, was the realization of a long-awaited dream.

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

Mr. Chaya has staged numerous ballets including Alvin Ailey's *Flowers* for the State Ballet of Missouri (1990) and *The River* for the Royal Swedish

Ballet (1993), Ballet Florida (1995), National Ballet of Prague (1995), Pennsylvania Ballet (1996) and Colorado Ballet (1998). He has also restaged *Pas de Duke*, *The River*, *The Mooche*, *The Stack-Up*, *Episodes*, *Masekela Language*, *Bad Blood*, *Hidden Rites*, *Urban Folk Dance* and *Witness for the Company*. At the beginning of his tenure as Associate Artistic Director, Mr. Chaya restaged Ailey's *For "Bird"*—*With Love* for a *Dance in America* program entitled *Alvin Ailey American Dance Theater: Steps Ahead*. In 2000, he restaged Ailey's *Night Creature* for the Rome Opera House and *The River* for La Scala Ballet. In 2003, he restaged *The River* for North Carolina Dance Theater and for Julio Bocca's Ballet Argentino.

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

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

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

Olivia Bowman (Brooklyn, New York) graduated from LaGuardia High School of the Performing Arts. She received scholarships from North Carolina School of the Arts and was a fellowship student at The Ailey School. Ms. Bowman was a member of Donald Byrd/The Group and Complexions. She joined the Company in 2001.

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

Hope Boykin (Durham, North Carolina) is a three-time recipient of the American Dance Festival's Young Tuition Scholarship. She attended Howard University and performed with Lloyd Whitmore's New World Dance Company in Washington, DC. Ms. Boykin was a student and intern at The Ailey School. She was assistant to the late Talley Beatty and an original member of Complexions. Ms. Boykin was a member of Philadanco and received a New York Dance and Performance "Bessie" Award. She joined the Company in 2000.

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

Courtney Brené Corbin (Brentwood, Tennessee) was born in Overland Park, Kansas. She began her dance training at Ballet Oklahoma. She continued her formal training at Dancenter North and the School of Nashville Ballet. Ms. Corbin has also filmed a pilot for Nickelodeon and modeled in *Harper's Bazaar/Japan* magazine. In May 2004, Ms. Corbin graduated from The Ailey/Fordham BFA Program in Dance. She was a member of Ailey II and joined the Company in 2005.

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

Khilea Douglass (Baltimore, Maryland) received her dance training from Dance Theatre of Harlem, the Baltimore School for the Arts and The Ailey School, where she was a fellowship student. Ms. Douglass danced with the Lula Washington Dance Theatre and was a member of Ailey II. She joined the Company in 2005.

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

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

Alicia J. Graf (Columbia, Maryland) received her training at Ballet Royale Academy under Donna Harrington-Pidel and attended the School of American Ballet and American Ballet Theatre summer intensive programs. Ms. Graf is a former principal dancer of Dance Theatre of Harlem and was a member of Complexions. Her guest appearances include Alonzo King's LINES Ballet and the Fashion Rocks Awards with Andre 3000 of Outkast at

Radio City Music Hall. Ms. Graf graduated *magna cum laude* with a degree in history from Columbia University. She has also written several articles for *Pointe Magazine* and *Dance Magazine*. Ms. Graf joined the Company in 2005.

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

Kristen Irby (Chicago, Illinois) began dancing at Curie Performing and Creative Arts High School as a theater major and later attended the Joseph Holmes Chicago Dance Theater. He received scholarships to Columbia College, Homer Hans Bryant Ballet, Houston Ballet Academy and Barat College, where he received his BA in dance. Mr. Irby studied with Fabrice Herrault and has performed with Dallas Black Dance Theatre, Philadanco, The Parsons Dance Company and the Metropolitan Opera Ballet. His feature film credits include *Les Visiteurs en Amerique*, *Dance to Live* and the upcoming independent feature, *Mr. Brown*. Mr. Irby joined the Company in 2005.

Abdur-Rahim Jackson (Philadelphia, Pennsylvania) is a graduate of Franklin Learning Center High School and received his BFA from The Juilliard School. He received scholarships from Freedom Theatre, Philadanco, Dance Theatre of Harlem, Boston Ballet and The Ailey School. Mr. Jackson received a Marion D. Cuyjet Award and was featured in the 2003 PBS *American Masters* documentary, *Juilliard*. He danced with Ailey II in 2000 and joined the Company in 2001.

Chris Jackson (Chicago, Illinois) began his formal dance training at the Chicago Academy for the Arts under the direction of Anna Paskevskaya and Randy Duncan. He later went on to pursue training at The Ailey School and received the 2001–2002 Alvin Ailey fellowship. Mr. Jackson was a member of Ailey II and joined the Company in 2004.

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

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

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

Amos J. Machanic, Jr. (Miami, Florida) 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.

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

Jamar Roberts (Miami, Florida) 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. Mr. 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 the Dance Theatre of Harlem School and The Ailey School. In 2003, she performed at The White House State Dinner in honor of the President of Kenya, Mwai Kibaki. Ms. Robinson was a member of Ailey II and joined the Company in 1981.

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

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

Glenn Allen Sims (Long Branch, New Jersey) 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. He studied at The Juilliard School under the artistic direction of Benjamin Harkarvy and performed works by Glen Tetley, Paul Taylor and Lila York. Mr. Sims has performed for the King of Morocco with choreography by Fred Benjamin and with Urban Dance Theater and Creative Outlet Dance Theater of Brooklyn. In 2004, Mr. Sims was inducted into the Long Branch High School's Distinguished Alumni Hall of Fame. He joined the Company in 1997.

Linda Celeste Sims (Bronx, New York) began her dance training at Ballet Hispanico School of Dance and is a graduate of La Guardia High School of the Performing Arts. In her senior year, Mrs. Sims won a Presidential Scholar award given by the National Foundation for Advancement in the Arts. During the summers of 1993 and 1994, she was a scholar-

ship student at the Pennsylvania Ballet School. She has danced with El Piccolo Teatro del'la Opera and Ballet Hispanico. Mrs. Sims joined the Company in 1996.

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

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

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

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

ALVIN AILEY, AMERICAN DANCE THEATER

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Shaw Bronner	<i>Physical Therapist</i>
Enid Woodward	<i>Physical Therapist</i>
Sheyi Ojofeitimi	<i>Physical Therapist</i>

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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