

Wednesday, March 5, 2008, 8pm
 Thursday, March 6, 2008, 8pm
 Friday, March 7, 2008, 8pm
 Saturday, March 8, 2008, 2pm & 8pm
 Sunday, March 9, 2008, 3pm
 Zellerbach Hall

Alvin Ailey American Dance Theater

Alvin Ailey, Founder

JUDITH JAMISON, Artistic Director

Masazumi Chaya, Assistant 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, Ebony Haswell, Zach Law Ingram,
 Abdur-Rahim Jackson, Chris Jackson, Gwynenn Taylor Jones, Willy Laury,
 Malik Le Nost, Roxanne Lyst, Amos J. Machanic, Jr., Adam McKinney,
 Briana Reed, Jamar Roberts, Renee Robinson, Matthew Rushing,
 Glenn Allen Sims, Linda Celeste Sims, Yusha-Marie Sorzano,
 Constance Stamatiou, Tina Monica Williams

Sharon Gersten Luckman, Executive Director

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

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These performances are made possible, in part, by Bank of America and the Bernard Osher Foundation.

Cal Performances' 2007–2008 season is sponsored by Wells Fargo Bank.

Wednesday, March 5, 2008, 8pm
 Friday, March 7, 2008, 8pm
 Zellerbach Hall

PROGRAM A

Firebird

INTERMISSION

The Groove To Nobody's Business

PAUSE

Treading

INTERMISSION

Revelations

Firebird

(1970)

(West Coast Company Premiere)

Choreography Maurice Béjart
Restaging Shonach Mirk Robles
Music Igor Stravinsky, *The Firebird Suite**
Costumes Joëlle Roustan, Roger Bernard

CASTING — WEDNESDAY EVENING

Clifton Brown, Jamar Roberts,
 Linda Celeste Sims, Alicia J. Graf, Ebony Haswell,
 Kirven J. Boyd, Glenn Allen Sims, Amos J. Machanic, Jr.,
 Vernard J. Gilmore, Malik Le Nost

CASTING — FRIDAY EVENING

Matthew Rushing, Adam McKinney,
 Gwynenn Taylor Jones, Courtney Brené Corbin, Rosalyn Deshauteurs,
 Guillermo Asca, Abdur-Rahim Jackson, Zach Law Ingram,
 Chris Jackson, Willy Laury

Major support for Alvin Ailey American Dance Theater's production of Firebird has been provided by Movado Group.

Generous support was also received from The Fred Eychaner New Works Endowment Fund and The Harkness Foundation for Dance.

Maurice Béjart was a French choreographer who ran the Béjart Ballet Lausanne in Switzerland (formerly the Ballet du XXe Siècle when founded in Brussels in 1960). He was also the founder of the Mudra School in Brussels in 1970 and Dakar in 1977. Mr. Béjart’s major choreographic works include *The Rite of Spring* (1959), *Bolero* (1961) and *Firebird* (1970). He was known for using classically trained ballet dancers while drawing on the choreographic effects of both modern dance and athleticism. Mr. Béjart’s *Firebird* was staged on the Alvin Ailey American Dance Theater by Shonach Mirk-Robles. Maurice Béjart died on November 22, 2007.

* *The Firebird Suite* composed by Igor Stravinsky, performed by the Royal Concertgebouw Orchestra, conducted by Bernard Haitink, recorded by Philips Classics.



Eduardo Patino, NYC

The Company in *Firebird*

INTERMISSION

The Groove To Nobody’s Business

(2007)

(West Coast Premiere)

<i>Choreography</i>	Camille A. Brown
<i>Assistants to the Choreographer</i>	Francine E. Ott, Clarice Young
<i>Music</i>	Ray Charles, Brandon McCune*
<i>Costume Design</i>	Carolyn Meckha Cherry
<i>Lighting Design</i>	Dalila Kee
<i>Scenic Design</i>	J. Wiese

CASTING — WEDNESDAY EVENING

LONELY AVENUE

Matthew Rushing & Company

MORE TIME THAN ANYBODY

Renee Robinson, Hope Boykin, Olivia Bowman, Matthew Rushing, Kirven J. Boyd, Malik Le Nost

MIND YOUR GROOVE

Yusha-Marie Sorzano, Guillermo Asca, Glenn Allen Sims & Company

CASTING — FRIDAY EVENING

LONELY AVENUE

Abdur-Rahim Jackson & Company

MORE TIME THAN ANYBODY

Alicia J. Graf, Briana Reed, Rosalyn Deshauteurs, Abdur-Rahim Jackson, Chris Jackson, Jamar Roberts

MIND YOUR GROOVE

Yusha-Marie Sorzano, Antonio Douthit, Clifton Brown & Company

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

This work has been commissioned, in part, by The Joyce Theater’s Stephen and Cathy Weinroth Fund for New Work.

Generous support was received from The Kansas City Friends of Alvin Ailey—Sara & Bill Morgan and The Richard L. Kauffman and Ellen Jewett New Works Endowment Fund.

This work has also been made possible, in part, by public funds from the New York State Council on the Arts, a State agency.

Choreographer Camille A. Brown began her dance training at Bernice Johnson Cultural Arts Dance studio, attended LaGuardia High School of the Performing Arts and The Ailey School, and received her BFA in dance from the North Carolina School of the Arts. Most recently, she was a member of Ronald K. Brown/Evidence and also danced with Renni Harris/Puremovement. She has been honored with awards and fellowships that include a 2006 Princess Grace Award in Choreography, New York Foundation for the Arts Fellowship in Choreography, the Presidential Scholar of the Arts Award in Dance, National Foundation for Advancement in the Arts Young Artists’ Award and The Project Next Generation Award. Ms. Brown has received commissions from Hubbard Street II, Urban Bush Women and Ailey II, among others. Her work has been performed at Central Park Summerstage, Dance Theater Workshop, Dancenow Festival, New York City Fall for Dance Festival and This Woman’s Work, which resulted in her being noted in *Dance Magazine’s* “25 to Watch” article.

* “Lonely Avenue” composed by Doc Pomus, performed by Ray Charles, All Rights administered by UniChappell Music Inc. (BMI), All Rights Reserved. Used By Permission. “What’d I Say” composed and performed by Ray Charles, 1959 (renewed) Unichappell Music Inc. (BMI) and MJAC Music (BMI). All Rights administered by UniChappell Music Inc., All Rights Reserved. Used By Permission. Both recordings courtesy of Rhino Entertainment Company and Atlantic Records. Original music by Brandon McCune, mastered by Anthony-Michael Alexander.

PAUSE

Treading

(1979)

Choreography Elisa Monte
Music Steve Reich, *Music for 18 Musicians**
Costumes Marisol
Lighting Beverly Emmons

CASTING — WEDNESDAY EVENING

Linda Celeste Sims, Clifton Brown

CASTING — FRIDAY EVENING

Tina Monica Williams, Glenn Allen Sims

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

Commissioning support for this work was made possible, in part, by the Andrew W. Mellon Foundation. This work was made possible, in part, by a grant from the New York State Council on the Arts.

Elisa Monte made her professional debut dancing with Agnes DeMille in City Center’s revival of *Carousel* at age 11. Ms. 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 Ms. 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. Ms. Monte has choreographed over 30 works for her own company as well as Boston Ballet, San Francisco Ballet, Les Grands Ballets Canadiens, Ballet Gulbenkian of Portugal and La Scala Ballet, among others. She was among the first choreographers awarded a commission by the National Choreography Project. Ms. 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.

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

INTERMISSION

Revelations

(1960)

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

CASTING — WEDNESDAY EVENING

PILGRIM OF SORROW

“I Been ’Buked”
 Arranged by Hall Johnson* The Company

“Didn’t My Lord Deliver Daniel”
 Arranged by James Miller† Malik Le Nost, Hope Boykin,
 Tina Monica Williams

“Fix Me, Jesus”
 Arranged by Hall Johnson* Linda Celeste Sims, Glenn Allen Sims

TAKE ME TO THE WATER

“Processional/Honor, Honor”
 Adapted and arranged by Howard A. Roberts Abdur-Rahim Jackson, Olivia Bowman,
 Adam McKinney, Malik Le Nost

“Wade in the Water”
 Adapted and arranged by Howard A. Roberts Constance Stamatiou, Matthew Rushing,
 Renee 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”
 Arranged by James Miller Amos J. Machanic, Jr.

MOVE, MEMBERS, MOVE

“Sinner Man”
 Adapted and arranged by Howard A. Roberts Jamar Roberts, Antonio Douthit,
 Kirven J. Boyd

“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 — FRIDAY EVENING

PILGRIM OF SORROW

“I Been ’Buked”
 Arranged by Hall Johnson* The Company

“Didn’t My Lord Deliver Daniel”
 Arranged by James Miller† Chris Jackson, Khilea Douglass,
 Gwynenn Taylor Jones

“Fix Me, Jesus”
 Arranged by Hall Johnson* Briana Reed, Adam McKinney

TAKE ME TO THE WATER

“Processional/Honor, Honor”
 Adapted and arranged by Howard A. Roberts Willy Laury, Olivia Bowman,
 Malik Le Nost, Chris Jackson

“Wade in the Water” Adapted and arranged by Howard A. Roberts “Wade in the Water” sequence by Ella Jenkins “A Man Went Down to the River” is an original composition by Ella Jenkins.	Rosalyn Deshauteurs, Antonio Douthit, Alicia J. Graf
“I Wanna Be Ready” Arranged by James Miller	Clifton Brown
MOVE, MEMBERS, MOVE	
“Sinner Man” Adapted and arranged by Howard A. Roberts	Jamar Roberts, 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

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.

Thursday, March 6, 2008, 8pm
Saturday, March 8, 2008, 8pm
Zellerbach Hall

PROGRAM B

Night Creature

PAUSE

Unfold

INTERMISSION

The Road of the Phoebe Snow

INTERMISSION

The Winter in Lisbon

Night Creature

from *Ailey Celebrates Ellington* (1974)

Choreography Alvin Ailey

Music Duke Ellington, *Night Creature**

Original Costumes Jane Greenwood

Costume Design Recreation Barbara Forbes

Lighting 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 — THURSDAY EVENING

MOVEMENT 1

Rosalyn Deshauteurs, Guillermo Asca & Company

MOVEMENT 2

Rosalyn Deshauteurs, Amos J. Machanic, Jr., Khilea Douglass, Roxanne Lyst, Courtney Brené Corbin, Yusha-Marie Sorzano, Constance Stamatiou, Ebony Haswell, Kirven J. Boyd, Willy Laury, Chris Jackson, Zach Law Ingram, Malik Le Nost, Adam McKinney

MOVEMENT 3

Rosalyn Deshauteurs, Guillermo Asca & Company

CASTING — SATURDAY EVENING

MOVEMENT 1

Alicia J. Graf, Vernard J. Gilmore & Company

MOVEMENT 2

Alicia J. Graf, Jamar Roberts, Khilea Douglass, Roxanne Lyst, Courtney Brené Corbin, Yusha-Marie Sorzano, Constance Stamatiou, Ebony Haswell, Kirven J. Boyd, Willy Laury, Chris Jackson, Zach Law Ingram, Malik Le Nost, Adam McKinney

MOVEMENT 3

Alicia J. Graf, Vernard J. Gilmore & 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, D.C., 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*.

Fabric dyeing of costumes by Elissa Tatigikis Iberti.

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

PAUSE

Unfold

(2005)

(West Coast Company Premiere)

Choreography Robert Battle
Assistant to the Choreographer Kanji Segawa
Music Leontyne Price*
Costume Design Jon Taylor
Lighting Design Lynda Erbs

CASTING — THURSDAY EVENING

Alicia J. Graf, Jamar Roberts

CASTING — SATURDAY EVENING

Ebony Haswell, Matthew Rushing

Generous support for this new production was received from Elma Linz Kanefield.

Robert Battle is a graduate of the New World School of the Arts and holds a BFA in dance from The Juilliard School. As a member of the Parsons Dance Company (1994–2001), Mr. Battle began setting his work on the company in 1998. His work has been featured in five New York City seasons of Parsons Dance Company. Mr. Battle founded Battleworks Dance Company in 2001. The company has been presented in New York City at the Joyce Theater, St. Mark’s Church, Evening Stars, the Juilliard Theater, and Dance Theater Workshop. Mr. Battle has been commissioned for both new and restaged works of Battleworks repertory by numerous companies, including Alvin Ailey American Dance Theater, Ailey II, Dallas Black Dance Theater and PARADIGM. In 2005, Mr. Battle was honored at the Kennedy Center for the Performing Arts with a medal proclaiming him one of the “Masters of African-American Choreography.” Mr. Battle choreographed two other works for Alvin Ailey American Dance Theater: *Love Stories*, with choreography by Judith Jamison and Rennie Harris, and *Juba*.

* *Louise*, Act III, “Dupuis le jour,” performed by Leontyne Price, composed by Gustave Charpentier, courtesy of Sony BMG Masterworks by arrangement with Sony BMG Music Entertainment.

INTERMISSION

The Road of the Phoebe Snow

(1959)

(West Coast Company Premiere)

Choreography Talley Beatty
Restaging Masazumi Chaya
Music Duke Ellington and Billy Strayhorn*
Costumes Normand Maxon
Costume Recreation Jon Taylor
Lighting Chenault Spence

The Phoebe Snow was a train of the Lackawanna Railroad that passed through the American Midwest. Legend has it that its name came from a meticulous lady named Phoebe Snow, who traveled the line dressed in white satin and lace and looked out on the surrounding countryside with disdain. *The Road of the Phoebe Snow* explores first abstractly, then dramatically the incidents that may have occurred on or near these railroad tracks.

CASTING — THURSDAY EVENING

Linda Celeste Sims, Clifton Brown, Briana Reed, Glenn Allen Sims, Hope Boykin, Gwynenn Taylor Jones, Roxanne Lyst, Tina Monica Williams, Olivia Bowman, Matthew Rushing, Guillermo Asca, Vernard J. Gilmore, Abdur-Rahim Jackson, Amos J. Machanic, Jr.

CASTING — SATURDAY EVENING

Rosalyn Deshauteurs, Antonio Douthit, Alicia J. Graf, Jamar Roberts, Courtney Brené Corbin, Khilea Douglass, Ebony Haswell, Yusha-Marie Sorzano, Constance Stamatiou, Malik Le Nost, Chris Jackson, Zach Law Ingram, Willy Laury, Adam McKinney



Eduardo Patino, NYC

Linda Celeste Sims and Clifton Brown in *The Road of the Phoebe Snow*

Major support has been provided by American Express.

This production was supported by the Ailey New Works Fund, sponsored by Altria Group, Inc.

*The reconstruction of *The Road of the Phoebe Snow* was made possible, in part, by the National Endowment for the Arts American Masterpieces: Dance initiative, administered by the New England Foundation for the Arts.*

Permission for this work has been granted by the Estate of Talley Beatty.

The late master choreographer Talley Beatty was a principal dancer with the Katherine Dunham Company at the age of 16 and toured with the company for five years. Mr. Beatty also had a musical career, appearing in the Broadway shows *Cabin in the Sky*, *Pins and Needles* and *Blue Holiday*. He formed his own company and toured throughout Europe, the United States and Canada. Mr. Beatty's ballets have been performed by dance companies around the world, including Alvin Ailey American Dance Theater, Dance Theatre of Harlem, Köln Opera Ballet Company, Stockholm Dance Theatre and Batsheva Dance Company. He also choreographed for theater companies and playwrights James Baldwin and Vinette Carroll, as well as for television. Since 1964, seven of Mr. Beatty's works were mounted by Alvin Ailey American Dance Theater.

* "Tympturably Blue," "Half the Fun" and "The Star-Crossed Lovers" written by Duke Ellington and Billy Strayhorn, Famous Music LLC (ASCAP) and Tempo Music, G. Schirmer Music Publishing. Used by Permission-All Rights Reserved. "Toot Suite" and "Congo Square" written by Duke Ellington, Tempo Music, G. Schirmer Music Publishing.

INTERMISSION

The Winter in Lisbon

(1992)

This work is dedicated to the memory of Gary Deloatch.

Choreography Billy Wilson
Restaging Masazumi Chaya
Music Dizzy Gillespie and Charles Fishman*
Costumes Barbara Forbes
Lighting Chenault Spence

CASTING — THURSDAY EVENING

OPENING THEME

Tina Monica Williams, Ebony Haswell, Courtney Brené Corbin,
 Yusha-Marie Sorzano, Constance Stamatiou,
 Adam McKinney, Zach Law Ingram, Malik Le Nost,
 Kirven J. Boyd, Chris Jackson, Willy Laury

SAN SEBASTIAN

Guillermo Asca, Glenn Allen Sims, Vernard J. Gilmore,
 Olivia Bowman, Hope Boykin

LISBON

Renee Robinson, Glenn Allen Sims

MANTECA

The Company

CASTING — SATURDAY EVENING

OPENING THEME

Tina Monica Williams, Briana Reed, Hope Boykin,
 Khilea Douglass, Gwynenn Taylor Jones,
 Willy Laury, Adam McKinney, Zach Law Ingram,
 Malik Le Nost, Kirven J. Boyd, Chris Jackson

SAN SEBASTIAN

Guillermo Asca, Amos J. Machanic, Jr., Vernard J. Gilmore,
 Rosalyn Deshauteurs, Roxanne Lyst

LISBON

Linda Celeste Sims, Amos J. Machanic, Jr.

MANTECA

The Company

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

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

Saturday, March 8, 2008, 2pm
Sunday, March 9, 2008, 3pm
Zellerbach Hall

PROGRAM C

The Groove To Nobody's Business

PAUSE

Solo

INTERMISSION

Saddle UP!

INTERMISSION

Revelations

The Groove To Nobody's Business

(2007)

(West Coast Premiere)

<i>Choreography</i>	Camille A. Brown
<i>Assistants to the Choreographer</i>	Francine E. Ott, Clarice Young
<i>Music</i>	Ray Charles, Brandon McCune*
<i>Costume Design</i>	Carolyn Meckha Cherry
<i>Lighting Design</i>	Dalila Kee
<i>Scenic Design</i>	J. Wiese

CASTING — SATURDAY AFTERNOON

LONELY AVENUE

Abdur-Rahim Jackson & Company

MORE TIME THAN ANYBODY

Alicia J. Graf, Briana Reed, Rosalyn Deshauteurs,
Abdur-Rahim Jackson, Chris Jackson, Jamar Roberts

MIND YOUR GROOVE

Yusha-Marie Sorzano, Antonio Douthit, Clifton Brown & Company

CASTING — SUNDAY AFTERNOON

LONELY AVENUE

Matthew Rushing & Company

MORE TIME THAN ANYBODY

Renee Robinson, Hope Boykin, Olivia Bowman,
Matthew Rushing, Kirven J. Boyd, Malik Le Nost

MIND YOUR GROOVE

Linda Celeste Sims, Guillermo Asca, Glenn Allen Sims & Company

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

This work has been commissioned, in part, by The Joyce Theater's Stephen and Cathy Weinroth Fund for New Work.

Generous support was received from The Kansas City Friends of Alvin Ailey—Sara & Bill Morgan and The Richard L. Kauffman and Ellen Jewett New Works Endowment Fund.

This work has also been made possible, in part, by public funds from the New York State Council on the Arts, a State agency.

Choreographer Camille A. Brown began her dance training at Bernice Johnson Cultural Arts Dance studio, attended LaGuardia High School of the Performing Arts and The Ailey School, and received her BFA in dance from the North Carolina School of the Arts. Most recently, she was a member of Ronald K. Brown/Evidence and also danced with Renni Harris/Puremovement. She has been honored with awards and fellowships that include a 2006 Princess Grace Award in Choreography, New York Foundation for the Arts Fellowship in Choreography, the Presidential Scholar of the Arts Award in Dance, National Foundation for Advancement in the Arts Young Artists' Award and The Project Next Generation Award. Ms. Brown has received commissions from Hubbard Street II, Urban Bush Women and Ailey II, among others. Her work has been performed at Central Park Summerstage, Dance Theater Workshop, Dancenow Festival, New York City Fall for Dance Festival and This Woman's Work, which resulted in her being noted in *Dance Magazine's* "25 to Watch" article.

* "Lonely Avenue" composed by Doc Pomus, performed by Ray Charles. All Rights administered by UniChappell Music Inc. (BMI), All Rights Reserved. Used By Permission. "What'd I Say" composed and performed by Ray Charles. 1959 (renewed) UniChappell Music Inc. (BMI) and MJJAC Music (BMI). All Rights administered by UniChappell Music Inc., All Rights Reserved. Used By Permission. Both recordings courtesy of Rhino Entertainment Company and Atlantic Records. Original music by Brandon McCune, mastered by Anthony-Michael Alexander.

PAUSE

Solo

(1997)

<i>Choreography</i>	Hans van Manen
<i>Staging</i>	Mea van Dijken Venema
<i>Music</i>	Johann Sebastian Bach
<i>Costume Design</i>	Keso Dekker
<i>Lighting Design</i>	Joop Caboort

CASTING — SATURDAY AFTERNOON

Guillermo Asca, Malik Le Nost, Kirven J. Boyd

CASTING — SUNDAY AFTERNOON

Abdur-Rahim Jackson, 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 Netherlands 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 nickname of "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, among others. 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

Saddle UP!

(2007)

(West Coast Premiere)

<i>Choreography</i>	Fredrick Earl Mosley
<i>Assistants to the Choreographer</i>	Michael McBride, Alenka Cizmesija, Ellenore Scott
<i>Music</i>	Yo-Yo Ma, Edgar Meyer, Mark O'Connor*
<i>Costume Design</i>	Ann Hould Ward
<i>Scenic and Lighting Design</i>	Al Crawford

CASTING — SATURDAY AND SUNDAY AFTERNOONS

<i>New Sheriff in Town!</i>	Zach Law Ingram
<i>Till Death Do Us Part</i>	The Company
<i>Showdown!</i>	Antonio Douthit, Zach Law Ingram
<i>Perfect Fit</i>	Alicia J. Graf
<i>Lady Like</i>	The Company
<i>Hidden Treasure</i>	Ebony Haswell & Company
<i>May I Have This Dance?</i>	Jamar Roberts, Olivia Bowman
<i>Hoedown!</i>	The Company

This work has been made possible, in part, by public funds from the New York State Council on the Arts, a State agency.

Fredrick Earl Mosley (Raleigh, North Carolina) is the founder and director of both Diversity of Dance Inc. and Earl Mosley’s Institute of the Arts. His works have been presented at Joyce Soho, Lincoln Center Out-of-Doors, Aaron Davis Hall and the Whitney Museum of American Art. In 2005, Mr. Mosley received a Teacher of the Year Award from *Dance Teacher Magazine* and is the recipient of numerous grants from organizations including the National Endowment of the Arts, the Connecticut Community Foundation and the Northwest Regional Workforce Investment Board Award. He taught and choreographed for Ohio University, Virginia Commonwealth University, Interlochen Arts Academy, Tokyo School of Music, Bat-Door Studios, University of Oklahoma, SUNY Purchase and The Ailey School. Mr. Mosley has set works for such companies as American Ballet Theatre’s Studio Company, Dallas Black Dance Theater, Florida Dance Theater, Edge Works Dance Theater, Ailey II and Alvin Ailey American Dance Theater. Currently, he is a faculty member at The Ailey School and the Education Center for the Arts, and is a modern guest artist at Dance New Amsterdam.

* All of the music is taken from the recording *Appalachian Journey*, performed by Yo-Yo Ma, Edgar Meyer and Mark O’Connor. “Emily’s Reel” composed by Mark O’Connor, arranged by Edgar Meyer; “Duet for Cello & Bass” composed by Edgar Meyer; “Indecision” composed by Edgar Meyer; “Poem for Carlita” composed by Mark O’Connor; “Limerock” arranged by Mark O’Connor and Edgar Meyer; “Fisher’s Hornpipe” arranged by Mark O’Connor with Alison Krauss, violin; “Caprice for Three” composed by Mark O’Connor. 2000 Sony Classics, Sony Music Entertainment. Used by Permission, All Rights Reserved.

INTERMISSION

Revelations
(1960)

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

CASTING — SATURDAY AFTERNOON

PILGRIM OF SORROW

“I Been ’Buked”	The Company
Arranged by Hall Johnson*	
“Didn’t My Lord Deliver Daniel”	Zach Law Ingram, Roxanne Lyst, Olivia Bowman
Arranged by James Miller†	
“Fix Me, Jesus”	Tina Monica Williams, Amos J. Machanic, Jr.
Arranged by Hall Johnson*	



Andrew Eccles

Malik Le Nost, Kirven J. Boyd and Antonio Douthit in *Revelations*

TAKE ME TO THE WATER

“Processional/Honor, Honor”	Willy Laury, Constance Stamatiou, Adam McKinney, Chris Jackson
Adapted and arranged by Howard A. Roberts	
“Wade in the Water”	Courtney Brené Corbin, Vernard J. Gilmore, Briana Reed
Adapted and arranged by Howard A. Roberts	
“Wade in the Water” sequence by Ella Jenkins	
“A Man Went Down to the River” is an original composition by Ella Jenkins.	
“I Wanna Be Ready”	Guillermo Asca
Arranged by James Miller	

MOVE, MEMBERS, MOVE

“Sinner Man”	Chris Jackson, Antonio Douthit, Malik Le Nost
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”
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 — SUNDAY AFTERNOON

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, Yusha-Marie Sorzano,
Gwynenn Taylor Jones

“Fix Me, Jesus”
Arranged by Hall Johnson*

Briana Reed, Jamar Roberts

TAKE ME TO THE WATER

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

Malik Le Nost, Khilea Douglass,
Chris Jackson, Willy Laury

“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.

Ebony Haswell, Vernard J. Gilmore,
Alicia J. Graf

“I Wanna Be Ready”
Arranged by James Miller

Antonio Douthit

MOVE, MEMBERS, MOVE

“Sinner Man”
Adapted and arranged by Howard A. Roberts

Willy Laury, Zach Law Ingram,
Kirven J. Boyd

“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

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“Rocka My Soul in the Bosom of Abraham”
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All performances of Revelations are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife, Barbara, and her deep commitment to the Alvin Ailey American Dance Theater.

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The **Alvin Ailey American Dance Theater** (AAADT) 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 Company.

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

Now you can learn more about the Company’s newest works from any cell phone or landline. Call **AileyConnect** at (212) 514-0010* and simply press the prompt number you want to hear followed by the pound sign. For a complete list of prompts, go

to www.alvinailey.org/aileyconnect. **AileyConnect is a free service; cell phone minutes apply.*

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 him before his untimely death. A native of Philadelphia, she studied with Marion Cuyjet, was discovered by Agnes de Mille and made her New York debut with American Ballet Theatre in 1964. She became a member of the Alvin Ailey American Dance Theater in 1965 and danced with the company for 15 years to great acclaim. Recognizing her extraordinary talent, Mr. Ailey created some of his most enduring roles for her, most notably the *tour de force* solo, *Cry*.

After leaving AAADT 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, Judith Jamison has created works for many companies. Her most recent ballet, *Remiscin’*, 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. Ms. Jamison 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 an 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 doctor-

ate 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. In 2003, she received the “Making a Difference” Award by the NAACP ACT-SO. In 2004, 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. Most recently, she was awarded a 2007 Bessie Award for her lifetime commitment to the preservation and development of dance and the arts.

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 development of the Women’s Choreography Initiative; performances at the 1996 Atlanta Olympic Games and the 2002 Cultural Olympiad in Salt Lake City where she carried the Olympic torch during the relay prior to the opening ceremonies; and two unprecedented engagements in South Africa. In recent years, she led the Company to historic performances at the 2005 White Nights Festival in St. Petersburg, Russia, and the 2006 Les étés de la danse de Paris festival in Paris, France. 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 the Alvin Ailey American Dance Theater, she has helped to implement a multicultural curriculum including 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 in Dance 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 in 2004, 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 *The Mooche*, *The Stack-Up*, *Episodes*, *Masekela Langage*, *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 LaScala Ballet. In 2003, he restaged *The River* for North Carolina Dance Theater and for Julio Bocca’s Ballet Argentina. Most recently, Mr. Chaya restaged *Flowers* and *The Road of the Phoebe Snow* for the Company.

As a performer, Mr. Chaya has 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.

In 2007, Masazumi Chaya celebrated 35 years with Alvin Ailey American Dance Theater.

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.

The Company

Guillermo Asca (Rego Park, New York), or “Moe,” as he is affectionately known, graduated from LaGuardia High School of the Performing Arts. He was a 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, D.C. 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. In 2005, Ms. Boykin choreographed *Acceptance in Surrender* in collaboration with Abdur-Rahim Jackson and Matthew Rushing for AAADT. She joined the Company in 2000.

Clifton Brown (Goodyear, Arizona) began his dance training at Take 5 Dance Academy. He continued his training at various schools including Ballet Arizona, New School for the Arts and The Ailey School, where he was a student in the Ailey/Fordham BFA Program in Dance. Mr. Brown is a recipient of a Martin Luther King, Jr. Scholarship funded by the city of Phoenix, a Donna Wood Foundation Award, and a Level 1 ARTS award given by the National Foundation for Advancement in the Arts. He has performed with Earl Mosley’s Diversity of Dance, and performed as a guest with the Miami City Ballet. In 2005, Mr. Brown was nominated in the UK for a Critics Circle National Dance Award for best male dancer. 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 degree 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*, *Douglas*, *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 as a fellowship student at The Ailey School. Mr. Gilmore is also a teacher and choreographer, and a former member of Ailey II. He 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 performances with Andre 3000 of *Outkast* and Beyoncé. Ms. Graf graduated magna cum laude and received 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.

Ebony Haswell (Miami, Florida) began her dance training at Miami Conservatory and received her degree from New World School of the Arts in Miami. She was a member of Dance Theatre of Harlem and Complexions and danced leading roles in the ballets *Agon*, *Apollo*, and *Dialogues*. As a guest artist, Ms. Haswell performed with Ballet Concierto de Puerto Rico and TITAS Command Performance, and will appear in the upcoming film *Bolden*. Ms. Haswell joined the Company in 2007.

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 TU Embrace Project under the direction of Toni Pierce and Uri Sands. He received first place in the NAACP ACT-SO Competition in Dance and an ARTS award given by the National Foundation for Advancement in the Arts. Mr. Ingram was a member of Ailey II and joined the Company in 2004.

Abdur-Rahim Jackson (Philadelphia, 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 dancing at The Stairway of the Stars dance studio. In 1998, he started his formal dance training at The Chicago Academy for the Arts High School under the direction of Anna Paskevka and Randy Duncan. Mr. Jackson later went on to pursue training at The Ailey School where he was a recipient of the 2001–2002 Alvin Ailey Fellowship. He was an apprentice with River North Dance Chicago, and was a member of Ailey II. Mr. Jackson 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 moved to New York where she studied at The Ailey School as a fellowship student and later became a member of Ailey II. She danced with Earl Mosley Diversity of Dance, Fred Benjamin Dance Company, Cedar Lake Ensemble and performed choreography by George Faison for Aretha Franklin. Ms. Jones joined the Company in 2004.

Willy Laury (Paris, France) received his early dance training at the Janine Stanlowa Institute de Danse and the Studio Harmonic in Paris. Upon moving to New York City, Mr. Laury continued his dance education at SUNY Purchase, The Juilliard School, and The Ailey School where he performed works by Judith Jamison, Matthew Rushing, and Ballett Frankfurt's Alan Barnes. Mr. Laury was featured in the motion picture *Ever After* and appeared in *Italian Vogue* and *Nylon Magazine*. He also worked with *Men's Health* photographer Maria Elena Giuliani and was a member of Ailey II. Mr. Laury joined the Company in 2004.

Malik Le Nost (Paris, France) began his training in the south of France at Dance Energy. After graduating high school, he continued his training at the Conservatoire National de Musique de Danse de Paris. Mr. Le Nost appeared on television with Mariah Carey and worked with Redha and Kamel Ouali in musicals and with Jean Paul Goude in a commercial. In 2005, he moved to New York, where he studied at The Ailey School as a fellowship student. He was also a member of Ailey II. Mr. Le Nost joined the Company in 2006.

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

Amos J. Machanic, Jr. (Miami, 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.

Adam McKinney (Milwaukee, Wisconsin) trained at the Joffrey Ballet School, Milwaukee Ballet School and The Ailey School. Mr. McKinney received a BFA in dance performance from Butler University and was a member of Bejart Ballet Lausanne, Alonzo King's *LINES* Ballet, Buglisi Dance Theatre and Milwaukee Ballet Company. He was an artist-in-residence at the South African Ballet Theatre and choreographed for Agulhas Theatre Works in Johannesburg, South Africa, a company that makes dance available to the disabled and able-bodied. Mr. McKinney is a 2006 US Embassy Culture Connect Envoy in Cape Town, Pretoria and Johannesburg. He joined the Company in 2006.

Briana Reed (St. Petersburg, Florida) began her dance training at the Academy of Ballet Arts and the Pinellas County Center for Arts. She also studied at The Ailey School as a fellowship student. In 1997, Ms. Reed graduated from The Juilliard School and was a member of Ailey II. She joined the Company in 1998.

Jamar Roberts (Miami, Florida) graduated from the New World School of the Arts. He trained at the Dance Empire of Miami 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, D.C.) 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 presidential celebration. In 2003, Mr. Rushing performed at the White House State Dinner in honor of the President of Kenya, Mwai Kibaki. He joined the Company in 1992.

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

Linda Celeste Sims (Bronx, 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 scholarship student at the Pennsylvania Ballet School. She has danced with El Piccolo Teatro de la Opera and Ballet Hispanico. Mrs. Sims joined the Company in 1996.

Yusha-Marie Sorzano (Miami, Florida) is originally from Trinidad. She received her primary dance training from New World School of the Arts, The Miami Conservatory, and Dance Theatre of Harlem. Ms. Sorzano is a graduate of the Ailey/Fordham BFA Program in Dance and was a member of Ailey II in her junior year. She performed with Nathan Trice/Rituals and TU Dance (Artistic Directors Uri Sands and Toni Pierce-Sands) and was a member of Complexions. Ms. Sorzano also performed with recording artists Destiny's Child and Rihanna. She joined the company in 2007.

Constance Stamatiou (Charlotte, North Carolina) began her dance training at Pat Hall's Dance Unlimited and North Carolina Dance Theatre. In May 2002, she graduated from Northwest School of the Arts and studied at SUNY Purchase before becoming a fellowship student at The Ailey School. Ms. Stamatiou was a member of Ailey II and joined the Company in 2007.

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 and the Shore Ballet Company, and was invited to perform in Italy in 1994 as part of a youth cultural exchange tour. In 1998, she was invited to join Ailey II. Ms. Williams joined the Company in 2000.

Alvin Ailey American Dance Theater

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Dacquiri T'Shaun Smittick	<i>Company Manager</i>
E. J. Corrigan	<i>Technical Director</i>
Kristin Colvin Young	<i>Stage Manager</i>
Jennifer McGrath	<i>Assistant Stage Manager</i>
Jon Taylor	<i>Wardrobe Supervisor</i>
Al Crawford	<i>Lighting Director</i>
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David Kerr	<i>Master Electrician</i>
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Daniel Swalec	<i>Assistant Electrician</i>
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Dante Baylor	<i>Wardrobe Assistant</i>
Sarah Alexander	<i>Assistant Company Manager, Tour Merchandise Manager</i>
Masazumi Chaya	<i>Associate Artistic Director, Company Teacher</i>
Ronni Favors	<i>Rehearsal Director, Company Teacher</i>
Donald J. Rose, M.D.	<i>Director of the Harkness Center for Dance Injuries, Hospital for Joint Disease</i>
Shaw Bronner	<i>Director of Physical Therapy</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).

Touring Contact

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