

Tuesday, March 9, 2010, 8pm
 Wednesday, March 10, 2010, 8pm
 Thursday, March 11, 2010, 8pm
 Friday, March 12, 2010, 8pm
 Saturday, March 13, 2010, 2pm & 8pm
 Sunday, March 14, 2010, 3pm
 Zellerbach Hall

Alvin Ailey American Dance Theater

Alvin Ailey, *Founder*

JUDITH JAMISON, *Artistic Director*

Masazumi Chaya, *Assistant Artistic Director*

Company Members

Guillermo Asca	Megan Jakel	Jamar Roberts
Kirven James Boyd	Josh Johnson	Samuel Lee Roberts
Hope Boykin	Yannick Lebrun	Renee Robinson
Clifton Brown	Amos J. Machanic, Jr.	Matthew Rushing
Rosalyn Deshauteurs	Michael Francis McBride	Glenn Allen Sims
Khilea Douglass	Rachael McLaren	Linda Celeste Sims
Antonio Douthit	Aisha Mitchell	Yusha-Marie Sorzano
Vernard J. Gilmore	Akua Parker	Constance Stamatiou
Abdur-Rahim Jackson	Briana Reed	Tina Monica Williams
Olivia Bowman Jackson		Marcus Jarrell Willis

Sharon Gersten Luckman, *Executive Director*

Major funding is provided by the National Endowment for the Arts, the New York State Council on the Arts, a state agency, the New York City Department of Cultural Affairs, American Express, Carnegie Corporation of New York, Diageo, Ford Foundation, J. P. Morgan, The Prudential Foundation, The Peter Jay Sharp Foundation, The Shubert Foundation, The Starr Foundation and Target.

Official Vehicle Partner – Toyota

These performances are made possible, in part, by Patron Sponsors Gail and Dan Rubinfeld, Patron Sponsors Deborah and Bob Van Nest, and Corporate Sponsor Bank of America.

Cal Performances' 2009–2010 season is sponsored by Wells Fargo.

Tuesday, March 9, 2010, 8pm
 Saturday, March 13, 2010, 2pm
 Sunday, March 14, 2010, 3pm
 Zellerbach Hall

PROGRAM A

Uptown

INTERMISSION

Dancing Spirit

INTERMISSION

Revelations

Uptown
 (2009)

<i>Choreography</i>	Matthew Rushing
<i>Assistants to the Choreographer</i>	Renee Robinson and Samuel Deshauteurs
<i>Script</i>	Matthew Rushing and Gregor L. Gibson
<i>Music</i>	Various Artists
<i>Original Composition</i>	Ted Rosenthal
<i>Costume Concept & Design</i>	Matthew Rushing
<i>Costume Consultants & Design</i>	Jon Taylor and Dante Baylor
<i>Lighting & Scenic Design</i>	Al Crawford
<i>Photographs</i>	Various Artists
<i>Dramatic Coaching</i>	Hope Clarke
<i>Swing Dance Consultant</i>	Clyde Wilder

CAST — TUESDAY EVENING

NO MORE AUCTION BLOCK

WELCOME TO HARLEM

Victor Amos J. Machanic, Jr.

The Harlemites

Linda Celeste Sims, Briana Reed, Rosalyn Deshauteurs, Tina Monica Williams, Hope Boykin, Khilea Douglass, Yusha-Marie Sorzano, Vernard J. Gilmore, Clifton Brown, Abdur-Rahim Jackson, Antonio Douthit, Kirven James Boyd, Marcus Jarrell Willis, Michael Francis McBride

Alvin Ailey American Dance Theater in *Uptown*.

Paul Kohrik

RENT PARTY

Ladylife Hope Boykin
Victor Amos J. Machanic, Jr.
The Harlemites

GREAT MINDS

W.E.B. DuBois Vernard J. Gilmore
Zora Neale Hurston Briana Reed

VISUAL ART

Marcus Jarrell Willis, Abdur-Rahim Jackson, Antonio Douthit, Clifton Brown, Kirven James Boyd

DIVAS, APPLES & JAZZ

Florence Mills Linda Celeste Sims
Josephine Baker Rosalyn Deshauteurs
Ethel Waters Tina Monica Williams

Big Apple Dancers

Briana Reed, Hope Boykin, Khilea Douglass, Yusha-Marie Sorzano,
 Abdur-Rahim Jackson, Antonio Douthit, Kirven James Boyd, Marcus Jarrell Willis

SHUFFLE ALONG

Auditioner Linda Celeste Sims
Director Amos J. Machanic, Jr.
Chorus Girls Briana Reed, Rosalyn Deshauteurs,
 Tina Monica Williams, Khilea Douglass
Janitor/Partner Antonio Douthit
Wardrobe Hope Boykin
Too Short Abdur-Rahim Jackson
Too Tall Marcus Jarrell Willis

WEARY BLUES

Langston Hughes Clifton Brown

COTTON CLUB

Victor Amos J. Machanic, Jr.
The Harlemites

CAST — SATURDAY & SUNDAY AFTERNOONS**NO MORE AUCTION BLOCK****WELCOME TO HARLEM**

Victor Abdur-Rahim Jackson

The Harlemites

Olivia Bowman Jackson, Constance Stamatiou, Akua Parker, Aisha Mitchell, Briana Reed,
 Rachael McLaren, Megan Jakel, Glenn Allen Sims, Jamar Roberts, Guillermo Asca,
 Yannick Lebrun, Samuel Lee Roberts, Josh Johnson, Michael Francis McBride

RENT PARTY

Ladylife Briana Reed
Victor Abdur-Rahim Jackson
The Harlemites

GREAT MINDS

W.E.B. DuBois Glenn Allen Sims
Zora Neale Hurston Constance Stamatiou

VISUAL ART

Josh Johnson, Guillermo Asca, Yannick Lebrun, Jamar Roberts, Samuel Lee Roberts

DIVAS, APPLES & JAZZ

Florence Mills Olivia Bowman Jackson
Josephine Baker Akua Parker
Ethel Waters Aisha Mitchell

Big Apple Dancers

Constance Stamatiou, Briana Reed, Rachael McLaren, Megan Jakel,
 Guillermo Asca, Yannick Lebrun, Samuel Lee Roberts, Josh Johnson

SHUFFLE ALONG

Auditioner Olivia Bowman Jackson
Director Abdur-Rahim Jackson
Chorus Girls Constance Stamatiou, Akua Parker,
 Aisha Mitchell, Rachael McLaren
Janitor/Partner Yannick Lebrun
Wardrobe Briana Reed
Too Short Guillermo Asca
Too Tall Josh Johnson

WEARY BLUES

Langston Hughes Jamar Roberts

COTTON CLUB

Victor Abdur-Rahim Jackson
The Harlemites

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

Generous support was also received from The Jeanne Greenberg Rohatyn & Nicolas Rohatyn New Works Endowment Fund, The Ellen Jewett & Richard L. Kauffman New Works Endowment Fund, and Cheryl Bergensfeld Katz.

Music: “No More Auction Block for Me” courtesy of Paul Robeson, Jr. “This Joint Is Jumpin’” written by Fats Waller, recorded by the Beale Street Jazz Band featuring Joyce Cobb. “N.A.A.C.P.” and “The Crisis” by W.E.B. DuBois from the recording entitled *W.E.B. DuBois: A Recorded Autobiography, Interview with Moses Asch*, Folkways 05511 ©1961; permission to use the material has been granted by The David Graham DuBois Trust. Recording from *Their Eyes Were Watching God* by Zora Neale Hurston, read by Ruby Dee. Copyright ©1991 by HarperCollins Publishers, Inc. “Hit That Jive Jack” written by Johnny Alston, Campbell Skeets Tolbert, all rights owned or administered by Universal Music Corp. © / [ASCAP], used by permission. “Big Apple Contest” by Lee Norman, recorded by the Solomon Douglas Swingtet. “I’m Just Wild About Harry” music by Eubie Blake and lyrics by Noble Sissle, recorded by Gelber & Manning 1920s Jazz Band. Poem by Langston Hughes (“The Weary Blues”), performed by Carl Hancock Rux, used with permission. “Uptown” music and lyrics by Ted Rosenthal, additional lyrics by Matthew Rushing, vocals by Louise Robinson.

Photos: “Victory Parade of the 369 Regiment” (1919), “Alpha Phi Alpha Basketball Team” (1925), “Black Yankees Negro League” (1931), “Couple in Raccoon Coats” (1932), “Marcus Garvey” (1924), and “Trio of Young Ladies” by James Van Der Zee used with permission from Donna Mussenden Van Der Zee. “Frederick Douglass,” “Cotton Field,” “Billie Holiday with Louis Armstrong,” “Cab Calloway,” “Composer and Bandleader Duke Ellington,” “W.E.B. DuBois,” “Young Boys,” “Josephine Baker,” “Duke Ellington and His Orchestra, New York,” and “a negro family just arrived in Chicago from the rural South” used with permission; photographs reprinted courtesy of the New York Public Library. “Zora Neale Hurston” (1935) by Carl Van Vechten, used with permission by the Van Vechten Estate, reprinted courtesy of Ganser Library, Millersville University. “The Jazz Singers” by Archibald J. Motley, Jr., used with permission from Valerie Gerrard Browne.

INTERMISSION

Dancing Spirit

(2009)

Choreography Ronald K. Brown
Assistants to the Choreographer Arcell Cabuag and Tiffany Quinn
Music Duke Ellington, Wynton Marsalis,
Radiohead and War*
Costumes Omotayo Wunmi Olaiya
Lighting Clifton Taylor

CAST — TUESDAY EVENING

Renee Robinson, Linda Celeste Sims, Rosalyn Deshauteurs, Rachael McLaren,
Matthew Rushing, Vernard J. Gilmore, Jamar Roberts, Kirven James Boyd, Yannick Lebrun

CAST — SATURDAY AFTERNOON

Constance Stamatiou, Briana Reed, Yusha-Marie Sorzano, Hope Boykin,
Josh Johnson, Guillermo Asca, Glenn Allen Sims, Abdur-Rahim Jackson, Antonio Douthit

CAST — SUNDAY AFTERNOON

Renee Robinson, Linda Celeste Sims, Rosalyn Deshauteurs, Rachael McLaren,
Matthew Rushing, Guillermo Asca, Jamar Roberts, Kirven James Boyd, Yannick Lebrun

Generous support was received from Dr. Crawford Parker and the Kansas City Friends of Alvin Ailey through the generosity of its donors.

Ronald K. Brown is an advocate for the growth of the African-American dance community and uses movement as a way to acquaint audiences with the beauty of traditional African forms and rhythms. Mr. Brown founded Brooklyn-based Evidence, A Dance Company in 1985 and has also set works on Alvin Ailey American Dance Theater, Ailey II, Cleo Parker Robinson Ensemble, Dayton Contemporary Dance Company, Jennifer Muller/The Works, Jeune Ballet d’Afrique Noire, Ko-Thi Dance Company, Philadanco and others. Mr. Brown choreographed Regina Taylor’s award-winning play, *Crowns*, for which he won an AUDELCO Award. In addition, he has received a John Guggenheim Memorial Fellowship, a National Endowment for the Arts Choreographers Fellowship, a New York Foundation for the Arts Fellowship and a United States Artists Fellowship, among others.

* “The Single Petal of a Rose” by Duke Ellington, performed by Stefon Harris, courtesy of Sony Music Entertainment, by arrangement with Sony Music Licensing. “What Have You Done?” by Wynton Marsalis, performed by Wynton Marsalis, Victor Goines, Wycliffe Gordon, Douglas Wamble, Reginald Veal, Herlin Riley and Eric Lewis, by arrangement with Boosey & Hawkes, Inc on behalf of Wynton Marsalis Enterprises, Inc (WME), doing business as Skaynes Music, copyright owner. “The Single Petal of a Rose” performed by Joe Temperley, courtesy of Sony Music Entertainment, by arrangement with Sony Music Licensing. “Tsotsobi—The Morning Star (Children)” by Wynton Marsalis, performed by Wynton Marsalis, Yacub Addy, Odadaa and the Jazz at Lincoln Center Orchestra, by arrangement with Boosey & Hawkes, Inc on behalf of Wynton Marsalis Enterprises, Inc (WME), doing business as Skaynes Music, copyright owner. “Everything in Its Right Place” performed by the Vitamin String Quartet, © T. Yorke, E. O’Brien, C. Greenwood, P. Selway and J. Greenwood, courtesy of Warner/Chappell Music LTD (Performing Rights Society). All rights administered by WB Music Corp. “Flying Machine (The Chase)” © S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar and H. Scott, performed by same under name “War,” courtesy of Far Out Music, a division of Universal Polygram International.

INTERMISSION

Revelations

(1960)

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

CAST — TUESDAY EVENING

PILGRIM OF SORROW

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

“Didn’t My Lord Deliver Daniel” Josh Johnson, Hope Boykin,
Music arranged by James Miller† Tina Monica Williams

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

TAKE ME TO THE WATER

“Processional/Honor, Honor” Abdur-Rahim Jackson, Olivia Bowman Jackson,
 Music adapted and arranged by Howard A. Roberts Josh Johnson, Marcus Jarrell Willis

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

MOVE, MEMBERS, MOVE

“Sinner Man” Jamar Roberts, Clifton Brown,
 Music adapted and arranged by Howard A. Roberts Kirven James Boyd

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

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

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



Alvin Ailey American Dance Theater in *Revelations*.

CAST — SATURDAY AFTERNOON**PILGRIM OF SORROW**

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

“Didn’t My Lord Deliver Daniel” Samuel Lee Roberts, Khilea Douglass,
 Music aArranged by James Miller† Olivia Bowman Jackson

“Fix Me, Jesus” Tina Monica Williams, Antonio Douthit
 Music arranged by Hall Johnson*

TAKE ME TO THE WATER

“Processional/Honor, Honor” Abdur-Rahim Jackson, Megan Jakel,
 Music adapted and arranged by Howard A. Roberts Samuel Lee Roberts, Josh Johnson

“Wade in the Water” Yusha-Marie Sorzano, Glenn Allen Sims,
 Music adapted and arranged by Howard A. Roberts Akua Parker
 “Wade in the Water” sequence by Ella Jenkins
 “A Man Went Down to the River” is an original composition by Ella Jenkins.

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

MOVE, MEMBERS, MOVE

“Sinner Man” Josh Johnson, Yannick Lebrun,
 Music adapted and arranged by Howard A. Roberts Michael Francis McBride

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

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

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

CAST — SUNDAY AFTERNOON

PILGRIM OF SORROW

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

“Didn’t My Lord Deliver Daniel” Samuel Lee Roberts, Megan Jakel,
 Music arranged by James Miller† Olivia Bowman Jackson

“Fix Me, Jesus” Akua Parker, Glenn Allen Sims
 Music arranged by Hall Johnson*

TAKE ME TO THE WATER

“Processional/Honor, Honor” Abdur-Rahim Jackson, Yusha-Marie Sorzano,
 Music adapted and arranged by Michael Francis McBride, Samuel Lee Roberts
 Howard A. Roberts

“Wade in the Water” Rosalyn Deshauteurs, Jamar Roberts,
 Music adapted and arranged by Howard A. Roberts Briana Reed
 “Wade in the Water” sequence by Ella Jenkins
 “A Man Went Down to the River” is an original composition by Ella Jenkins.

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

MOVE, MEMBERS, MOVE

“Sinner Man” Josh Johnson, Yannick Lebrun,
 Music adapted and arranged by Howard A. Roberts Kirven James Boyd

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

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

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

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

* Used by arrangement with G. Schirmer, Inc., publisher and copyright owner.
 † Used by special arrangement with Galaxy Music Corporation, New York City.

Wednesday, March 10, 2010, 8pm
 Friday, March 12, 2010, 8pm
 Zellerbach Hall

PROGRAM B

Suite Otis

INTERMISSION

Among Us (Private Spaces: Public Places)

INTERMISSION

*Revelations**Suite Otis*

(1971)

*A Tribute to the late Otis Redding
 Dedicated to Thelma Hill*

Choreography & Costumes George Faison
Music Otis Redding*
Lighting Chenault Spence

CAST — WEDNESDAY EVENING

Jamar Roberts, Renee Robinson, Matthew Rushing, Clifton Brown,
 Yannick Lebrun, Vernard J. Gilmore, Marcus Jarrell Willis, Linda Celeste Sims,
 Rachael McLaren, Tina Monica Williams, Olivia Bowman Jackson, Akua Parker

CAST — FRIDAY EVENING

Antonio Douthit, Rachael McLaren, Guillermo Asca, Michael Francis McBride,
 Samuel Lee Roberts, Josh Johnson, Marcus Jarrell Willis, Rosalyn Deshauteurs,
 Aisha Mitchell, Khilea Douglass, Olivia Bowman Jackson, Megan Jakel

Generous support for this new production was provided by The Pamela D. Zilly and John H. Schaefer New Works Endowment Fund, The Jeanne Greenberg Robatyn & Nicolas Robatyn New Works Endowment Fund, and Elaine and Stephen Wynn.

George W. Faison danced with Alvin Ailey American Dance Theater from 1967 through 1970. He was the first African-American choreographer to win a Tony Award for his choreography in *The Wiz* (1975). In the early 1970s, he created two modern American dance classics, *Suite Otis* and *Slaves*, for the George Faison Universal Dance Experience. He choreographed for Broadway and choreographed and directed numerous productions for regional theaters. In the early 1980s, he changed his professional career focus to writing, directing and choreographing dramatic and musical theater pieces. He co-produced and wrote the *Cosby Salutes Ailey* NBC-TV special celebrating the 30th anniversary of the Company. He is co-founder and the producing artistic director of the Faison Firehouse Theatre, located in a former Harlem firehouse. In addition to the theater, he has developed a unique performing arts-based outreach and youth theater project, the Faison Firehouse Respect Project. In the fall, Mr. Faison presented his first performance season at the Faison Firehouse Theatre.

* All music performed by Otis Redding. All rights reserved. Used by permission. "Just One More Day" written by Steve Cropper, Otis Redding & McEvoy Robinson © Irving Music, Inc. on behalf of East Memphis Music Corp. (BMI). "Can't Turn You Loose" written by Otis Redding © Irving Music, Inc. (BMI). "My Lover's Prayer" written by Otis Redding © Irving Music, Inc. on behalf of East Memphis Music Corp. (BMI). "(I Can't Get No) Satisfaction" written by Mick Jagger and Keith Richards, Worldwide copyright owner ABKCO Music, Inc. "I've Been Loving You Too Long" written by Jerry Butler, Otis Redding © Irving Music, Inc. (BMI). "Try a Little Tenderness" written by Harry M. Woods, Jimmy Campbell and Reg Connelly, used by permission of EMI Robbins Catalog Inc. and Campbell-Connelly & Co. Ltd.

INTERMISSION

Among Us (*Private Spaces: Public Places*) (2009)

Choreography & Original Artwork Judith Jamison
Assistant to the Choreographer Clifton Brown
Original Composition ELEW
Costumes Paul Tazewell
Lighting & Scenic Design Al Crawford

CAST — WEDNESDAY EVENING

JIN (GENIE)
Clifton Brown

SOFT EDGES
Hope Boykin, Kirven James Boyd, Rosalyn Deshauteurs, Vernard J. Gilmore

LOST & FOUND
Ronni Favors, Matthew Rushing

PRECEDENT (PRESIDENT)
Jamar Roberts,
Glenn Allen Sims, Kirven James Boyd, Ronni Favors, Linda Celeste Sims, Rosalyn Deshauteurs,
Hope Boykin, Aisha Mitchell, Matthew Rushing, Clifton Brown, Vernard J. Gilmore

AFTERWARDS

Clifton Brown, Matthew Rushing, Vernard J. Gilmore

BRIGHTS

Linda Celeste Sims, Glenn Allen Sims

UPTOWN DOWN

Aisha Mitchell,
Ronni Favors, Linda Celeste Sims, Rosalyn Deshauteurs, Hope Boykin, Matthew Rushing,
Vernard J. Gilmore, Glenn Allen Sims, Jamar Roberts, Kirven James Boyd
Clifton Brown



Alvin Ailey American Dance Theater's Hope Boykin and Kirven James Boyd in *Among Us*.

CAST — FRIDAY EVENING

JIN (GENIE)
Antonio Douthit

SOFT EDGES
Rachael McLaren, Michael Francis McBride, Constance Stamatiou, Guillermo Asca

LOST & FOUND

Renee Robinson, Samuel Lee Roberts

PRECEDENT (PRESIDENT)

Amos J. Machanic, Jr.,

Josh Johnson, Michael Francis McBride, Renee Robinson, Briana Reed, Rachael McLaren,
Constance Stamatiou, Megan Jakel, Antonio Douthit, Samuel Lee Roberts, Guillermo Asca

AFTERWARDS

Antonio Douthit, Samuel Lee Roberts, Guillermo Asca

BRIGHTS

Briana Reed, Josh Johnson

UPTOWN DOWN

Megan Jakel,

Renee Robinson, Briana Reed, Rachael McLaren, Constance Stamatiou, Samuel Lee Roberts,
Guillermo Asca, Josh Johnson, Amos J. Machanic, Jr., Michael Francis McBride
Antonio Douthit

Leadership support was provided by Ford Foundation.

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

Generous support was received from The Fred Eychaner New Works Endowment Fund.

*Support was also provided by The Kansas City Friends of Alvin Ailey—Sara & Bill Morgan New Works Endowment Fund,
Laren and Jesse Brill, Elaine Wynn, André Leon Talley, Daria and William Foster, NJPAC Alternate Routes, and Sara
Lee and Axel Schupf.*

*Multicultural dance samplings by Sathi Pillai-Colucci (Bharatanatyam), Maguette Camara (Sabar) and the late Dr. Pearl
Primus (Fanga). A special thanks to Hope Boykin.*

INTERMISSION**Revelations**

(1960)

Choreography Alvin Ailey

Music Traditional

Décor and Costumes Ves Harper

Costume Redesign for "Rocka My Soul" Barbara Forbes

Lighting Nicola Cernovitch

CAST — WEDNESDAY EVENING**PILGRIM OF SORROW**

"I Been 'Buked"
Music arranged by Hall Johnson* The Company

"Didn't My Lord Deliver Daniel"
Music arranged by James Miller† Michael Francis McBride, Hope Boykin
Olivia Bowman Jackson

"Fix Me, Jesus"
Music arranged by Hall Johnson* Akua Parker, Clifton Brown

TAKE ME TO THE WATER

"Processional/Honor, Honor"
Music adapted and arranged by Howard A. Roberts Samuel Lee Roberts, Megan Jakel,
Marcus Jarrell Willis, Yannick Lebrun

"Wade in the Water"
Music adapted and arranged by Howard A. Roberts Yusha-Marie Sorzano, Glenn Allen Sims,
Aisha Mitchell
"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"
Music arranged by James Miller Guillermo Asca

MOVE, MEMBERS, MOVE

"Sinner Man"
Music adapted and arranged by Howard A. Roberts Samuel Lee Roberts, Yannick Lebrun,
Kirven James Boyd

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

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

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

CAST — FRIDAY EVENING

PILGRIM OF SORROW

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

“Didn’t My Lord Deliver Daniel” Josh Johnson, Yusha-Marie Sorzano,
 Music arranged by James Miller† Tina Monica Williams

“Fix Me, Jesus” Briana Reed, Jamar Roberts
 Music arranged by Hall Johnson*

TAKE ME TO THE WATER

“Processional/Honor, Honor” Kirven James Boyd, Megan Jakel,
 Music adapted and arranged by Howard A. Roberts Josh Johnson, Marcus Jarrell Willis

“Wade in the Water” Constance Stamatiou, Kirven James Boyd,
 Music adapted and arranged by Howard A. Roberts Aisha Mitchell
 “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.
 Music arranged by James Miller

MOVE, MEMBERS, MOVE

“Sinner Man” Samuel Lee Roberts, Yannick Lebrun,
 Music adapted and arranged by Howard A. Roberts Michael Francis McBride

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

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

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

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

Thursday, March 11, 2010, 8pm

Saturday, March 13, 2010, 8pm
 Zellerbach Hall

PROGRAM C

Love Stories

INTERMISSION

Hymn

INTERMISSION

*Revelations**Love Stories*

(2004)

Choreography Judith Jamison with Robert Battle and Rennie Harris

Assistant to Rennie Harris Nina Flagg

Music Stevie Wonder and Clarence Paul-Henry Cosby*

Original Composition & Production Darrin Ross

Costumes Susan Hilferty

Costume Assitant Maiko Matsushima

Lighting & Visual Design Al Crawford

CAST — THURSDAY EVENING

Kirven James Boyd, Aisha Mitchell, Constance Stamatiou, Khilea Douglass,
 Rachael McLaren, Megan Jakel, Antonio Douthit, Abdur-Rahim Jackson,
 Josh Johnson, Michael Francis McBride, Samuel Lee Roberts, Marcus Jarrell Willis

CAST — SATURDAY EVENING

Kirven James Boyd, Yusha-Marie Sorzano, Briana Reed, Olivia Bowman Jackson,
 Rachael McLaren, Akua Parker, Antonio Douthit, Yannick Lebrun,
 Marcus Jarrell Willis, Samuel Lee Roberts, Josh Johnson

Love Stories was created through the Ailey New Works Fund, supported by Altria Group, Inc.

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

Major support for Love Stories was provided by 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 was provided by The Harkness Foundation for Dance, NJPAC Alternate Routes, Elaine and Stephen Wynn, Camille O. and William H. Cosby, and Laren and Jesse Brill.

Robert Battle is a graduate of the New World School of the Arts and holds a BFA in dance from The Juilliard School. He was a member of the Parsons Dance Company from 1994 to 2001, where he began setting his work in 1998 and had his choreography featured in five New York City seasons. Founded by Mr. Battle in 2001, Battleworks Dance Company has performed in New York City at the Joyce Theater, St. Mark's Church, Evening Stars, The Juilliard Theater and Dance Theater Workshop. He has been commissioned for both new and restaged works by numerous companies including Alvin Ailey American Dance Theater, Ailey II, River North Chicago, Introdans, Ballet Memphis, Koresh Dance Company and PARADIGM. In 2005, Mr. Battle was honored in the Masters of African-American Choreography program at the Kennedy Center, and in 2007 he received the prestigious Statue Award from The Princess Grace Foundation.

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

Hymn

(1993)

<i>Choreography & Direction</i>	Judith Jamison
<i>Restaging</i>	Masazumi Chaya
<i>Text Conceived, Written and Recorded by</i>	Anna Deavere Smith
<i>Music</i>	Robert Ruggieri
<i>Original Costumes</i>	Toyce Anderson
<i>Costume Redesign</i>	Jon Taylor
<i>Set</i>	Timothy Hunter, Daniel Bonitsky and Donald J. Oberpriller
<i>Lighting</i>	Timothy Hunter



Andrew Eccles

Alvin Ailey American Dance Theater in *Hymn*.

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

CAST

Prologue

A Head of State Constance Stamatou, Amos J. Machanic, Jr., and the Company

Spiritual Walking The Company

Never Spoken Glenn Allen Sims

I Have Nothing Clifton Brown, Hope Boykin, Abdur-Rahim Jackson, Antonio Douthit, Jamar Roberts

Dance The Company

Survivor Guillermo Asca and the Company

Cathedral Rosalyn Deshauteurs and Clifton Brown

The Search for Perfection Renee Robinson and the Company

Cathedral Jamar Roberts

Black Dress Linda Celeste Sims

Whores in a Whorehouse Comin' to Church Matthew Rushing

The Mask Yusha-Marie Sorzano

A Message Kirven James Boyd

Epilogue

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

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

Generous support for this production was provided by The Pamela D. Zilly & John H. Schaefer New Works Endowment Fund.

Anna Deavere Smith is an actress, playwright and author who performs in film, television and theater. She is most recognizable in popular culture as Nancy McNally on NBC's former hit series, *The West Wing*, though her intellectual focus is her work in the theater. Her plays *Fires in the Mirror* and the two-time Tony-nominated *Twilight: Los Angeles* are among several works created and performed using her journalistic technique. Both plays are part of the ongoing series, *On the Road: A Search for American Character*, and each has received numerous honors. Ms. Smith has been featured in several films, including *The American President*, *The Human Stain*, *Dave* and *Rent*. She is currently performing off-Broadway in her new play, *Let Me Down Easy*, part of the *On the Road* series, and may also be seen on Showtime's *Nurse Jackie*.

Music track produced by Rick Kerr.

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

CAST — THURSDAY EVENING

PILGRIM OF SORROW

"I Been 'Buked"		The Company
Music arranged by Hall Johnson*		
"Didn't My Lord Deliver Daniel"	Marcus Jarrell Willis, Yusha-Marie Sorzano, Olivia Bowman Jackson	
Music arranged by James Miller†		
"Fix Me, Jesus"	Akua Parker, Amos J. Machanic, Jr.	
Music arranged by Hall Johnson*		

TAKE ME TO THE WATER

"Processional/Honor, Honor"	Abdur-Rahim Jackson, Khilea Douglass, Josh Johnson, Marcus Jarrell Willis
Music adapted and arranged by Howard A. Roberts	
"Wade in the Water"	Linda Celeste Sims, Matthew Rushing, Briana Reed
Music 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"	Clifton Brown
Music arranged by James Miller	

MOVE, MEMBERS, MOVE

"Sinner Man"	Jamar Roberts, Antonio Douthit, Michael Francis McBride
Music adapted and arranged by Howard A. Roberts	
"The Day Is Past and Gone"	The Company
Music arranged by Howard A. Roberts and Brother John Sellers	
"You May Run On"	The Company
Music arranged by Howard A. Roberts and Brother John Sellers	
"Rocka My Soul in the Bosom of Abraham"	The Company
Music adapted and arranged by Howard A. Roberts	



Alvin Ailey American Dance Theater in *Revelations*.

CAST — SATURDAY EVENING

PILGRIM OF SORROW

“I Been ’Buked” Music arranged by Hall Johnson*	The Company
“Didn’t My Lord Deliver Daniel” Music arranged by James Miller†	Josh Johnson, Hope Boykin, Tina Monica Williams
“Fix Me, Jesus” Music arranged by Hall Johnson*	Linda Celeste Sims, Amos J. Machanic, Jr.

TAKE ME TO THE WATER

“Processional/Honor, Honor” Music adapted and arranged by Howard A. Roberts	Marcus Jarrell Willis, Khilea Douglass, Samuel Lee Roberts, Josh Johnson
“Wade in the Water” Music 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.	Rachael McLaren, Clifton Brown, Renee Robinson
“I Wanna Be Ready” Music arranged by James Miller	Matthew Rushing

MOVE, MEMBERS, MOVE

“Sinner Man” Music adapted and arranged by Howard A. Roberts	Jamar Roberts, Antonio Douthit, Kirven James Boyd
“The Day Is Past and Gone” Music arranged by Howard A. Roberts and Brother John Sellers	The Company
“You May Run On” Music arranged by Howard A. Roberts and Brother John Sellers	The Company
“Rocka My Soul in the Bosom of Abraham” Music 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 Alvin Ailey American Dance Theater.

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

ALL ABOUT AILEY

Alvin Ailey American Dance Theater grew from the now-fabled performance in March 1958 at the 92nd Street Y 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 Company has gone on to perform for an estimated 23 million people in 48 states and in 71 countries on six continents, including two historic residencies in South Africa. In 2008, the United States Congress designated the Company as “a vital American cultural ambassador to the world,” 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 dances, 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 during 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. In all, more than 200 works by over 80 choreographers are part of the Ailey company’s repertoire.

Before his untimely death in 1989, Alvin Ailey asked Judith Jamison to become Artistic Director of Alvin Ailey American Dance Theater. This year, Ms. Jamison celebrates her 20th anniversary in that role. Remaining committed to furthering Alvin Ailey’s legacy, she has brought the Company to unprecedented success. 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—Celebrating 20 Years*) 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 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 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, Judith Jamison has created works for many companies. Her new work, *Among Us (Private Spaces: Public Places)*, premieres this season. Her 2005 *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 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 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. She received the “Making a Difference” Award by the NAACP ACT-SO, the Paul Robeson award from 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, and a Bessie Award for her lifetime commitment to the preservation and development of dance and the arts. This year, Ms. Jamison was honored at “The BET Honors,” an event that recognizes the lives and achievements of leading African-American luminaries, and she was listed in the *TIME 100: The World’s Most Influential People*. Most recently, she was awarded the highest rank of the Order of Arts and Letters, an award that recognizes eminent artists and writers, and those who have contributed significantly to furthering the arts in France and throughout the world.

Today, Judith Jamison presides over the artistically and fiscally vibrant Ailey organization. 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 historic engagements in South Africa. Recently, she led the Company on a 50-city global tour celebrating Alvin Ailey American Dance Theater’s 50th anniversary with a year-long series of special performances, collaborations, events and commemorative merchandise including an Ailey Barbie® Doll by Mattel designed by Ms. Jamison. She 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 multicul-

tural 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 between 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, The Joan Weill Center for Dance, in 2004, a state-of-the-art building located at 55th Street and Ninth Avenue, was the realization of her 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*, *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 Theatre and for Julio Bocca’s Ballet Argentina. Most recently, Mr. Chaya restaged *Blues Suite* and Judith Jamison’s *Hymn* for the Company.

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. After studying at the National Music Camp in Interlochen, Michigan, as the recipient of the Camp Scholarship, she traveled to New York to continue her training 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 she is a recipient of the Min-On Art Award. As the assistant to Lar Lubovitch, Ms. Favors set his works on several companies, including Cleveland Ballet, the Juilliard Dance Ensemble, Ballet du Nord and Alvin Ailey American Dance Theater. She served as the ballet instructor at the 1989 inaugural session of AileyCamp in Kansas City and served as Artistic Director of the Camp in 1990. She is the founding Director of New York’s CAS/AileyCamp and provided guidance in the national implementation of the program. In 1997, Ms. Favors was named Assistant Rehearsal Director of the Company and became Rehearsal Director in 1999. She engaged and rehearsed local dance students who performed with the Company in Alvin Ailey’s *Memoria* in Johannesburg during Ailey’s return to South Africa in 1998, as well as in Seattle in 2003 and 2008 and in Copenhagen in September 2009.

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 Footprints Dance Project. Mr. Asca joined the Company in 1994.

Kirven James Boyd (Boston, Massachusetts) began his formal dance training at the Boston Arts Academy and joined Boston Youth Moves in 1999 under the direction of Jim Viera and Jeannette Neill. He also trained on scholarship at the Boston Conservatory and as a 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 while in Washington DC performed with Lloyd Whitmore’s New World Dance Company. 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 Alvin Ailey American Dance Theater. Most recently, she choreographed *Go in Grace* with award-winning singing group Sweet Honey in the Rock for the Company’s 50th anniversary celebration. Ms. Boykin joined the Company in 2000.

Clifton Brown (Goodyear, Arizona) trained at various schools including Take 5 Dance Academy, Ballet Arizona, The 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 Donna Wood Foundation Award,

a Level 1 ARTS award given by the National Foundation for Advancement in the Arts, and was a 2005 nominee in the United Kingdom for a Critics Circle National Dance Award for best male dancer. In 2007, Mr. Brown received a Bessie Award in recognition of his work with AAADT. He has performed with Earl Mosley's Diversity of Dance and as a guest artist with the Miami City Ballet. Mr. Brown joined the Company in 1999.

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*, *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.

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.

Olivia Bowman Jackson (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. Mrs. Jackson was a member of Donald Byrd/The Group and Complexions. She joined the Company in 2001.

Megan Jakel (Waterford, Michigan) trained in ballet and jazz in her hometown. As a senior in high school, she spent a year dancing with the City Ballet of San Diego. In 2005, Ms. Jakel was an apprentice and rehearsal director for the Francesca Harper Project. She graduated with honors in May 2007 from the Ailey/Fordham BFA Program in Dance. Ms. Jakel has performed works by choreographers David Parsons, Debbie Allen, Thaddeus Davis, Hans van Manen, and Dwight Rhoden. She was a member of Ailey II. Ms. Jakel joined the Company in 2009.

Josh Johnson (San Fernando, California) began dancing under Eartha D. Robinson and Otis Sallid. He was a scholarship student at the Marat Daukayev School of Ballet, where he worked with Karen McDonald. Mr. Johnson attended Hollywood High School and studied with Keny Long before entering The Ailey School as a fellowship student. Mr. Johnson performed in the Francesca Harper Project *Modo Fusion*, worked

with Buglisi Dance Theatre, and was a member of Ailey II. He joined the Company in 2009.

Yannick Lebrun (Cayenne, French Guiana) began training in his native country at the Adaclam School under the guidance of Jeanine Verin. After graduating high school in 2004, he moved to New York City to study at The Ailey School as a fellowship student. Mr. Lebrun has performed works by choreographers Troy Powell, Matthew Rushing, Debbie Allen, Scott Rink, Thaddeus Davis, Nilas Martins and Dwight Rhoden and has danced with the Francesca Harper Project, *Modo Fusion*. He was also a member of Ailey II. Mr. Lebrun joined the Company in 2008.

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.

Michael Francis McBride (Johnson City, New York) is currently a senior in the Ailey/Fordham BFA Program in Dance. He began his training at the Danek School of Performing Arts and later trained at Amber Perkins School of the Arts in Norwich, New York. In addition to The Ailey School, Mr. McBride attended Earl Mosley's Institute of the Arts for two consecutive summers. He was also the assistant to choreographer Fredrick Earl Mosley when he set the piece *Saddle UP!* on the Company in 2007. Mr. McBride joined the Company in 2009.

Rachael McLaren (Manitoba, Canada) began her formal dance training at the Royal Winnipeg Ballet School. After graduating high school, she joined the Toronto cast of *Mamma Mia!* Ms. McLaren moved to New York to study at The Ailey School as a fellowship student and later joined Ailey II. She has performed works by Karole Armitage, Dwight Rhoden, Francesca Harper and Nilas Martins. Ms. McLaren joined the Company in 2008.

Aisha Mitchell (Syracuse, New York) received her primary dance training at the Onondaga Dance Institute, Dance Centre North and with Tony Salatino of Syracuse University. She studied

at North Carolina Dance Theatre, Lines Ballet School, The Joffrey Ballet School and The Ailey School as a fellowship student. Ms. Mitchell is a graduate of the Ailey/Fordham BFA Program in Dance and was a member of Ailey II. She performed works by choreographers Alonzo King, Dwight Rhoden, Debbie Allen, Seán Curran and Nacho Duato. Ms. Mitchell is a bronze medalist of a 2001 NAACP National ACT-SO competition. She joined the Company in 2008.

Akua Parker (Kinston, North Carolina) began her ballet training at age three. In 2000, she joined Dance Theatre of Harlem, where she danced lead roles in *Giselle*, *Agon* and *The Four Temperaments*. Thereafter she danced with Cincinnati Ballet and Ballet San Jose. Ms. Parker has had the opportunity to perform around the world and had the pleasure of working with legendary icons Fredrick Franklin and Geoffrey Holder. She joined the Company in 2008.

Briana Reed (St. Petersburg, Florida) began her dance training at the Academy of Ballet Arts and the Pinellas County Center for Arts. She 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.

Samuel Lee Roberts (Quakertown, Pennsylvania) began his dance training under the direction of Kathleen Johnston and attended The Juilliard School. He performed in the first international show of Radio City Christmas Spectacular in Mexico City and danced with the New York cast from 1999 to 2004. Mr. Roberts performed during the award ceremony at the 2002 Salt Lake City Winter Olympics, worked with Corbin Dances and Keigwin and Company and was a founding member of Battleworks Dance Company. He

performed several roles in Julie Taymor's *Across the Universe* and the original opera, *Grendel*. Mr. Roberts joined the Company in 2009.

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, Mr. Rushing 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, he performed at The White House State Dinner in honor of the President of Kenya, Mwai Kibaki. This season, Mr. Rushing choreographed the new ballet *Uptown* for Alvin Ailey American Dance Theater. 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 LaGuardia 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 del 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. In 2009, Ms. Stamatiou received the Leonore Annenberg Fellowship in the Performing and Visual Arts, which is awarded to exceptionally talented and promising artists. She 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.

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

The Ailey dancers are supported, in part, by **The Judith McDonough Kaminski Dancer Endowment Fund**.

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