Alvin Ailey American Dance Theater

Alvin Ailey, Founder

JUDITH JAMISON, Artistic Director
Masazumi Chaya, Assistant Artistic Director

Company Members

Guillermo Asca
Kirven James Boyd
Hope Boykin
Clifton Brown
Rosalyn Deshauteurs
Khilea Douglass
Antonio Douthit
Vernard J. Gilmore
Abdur-Rahim Jackson
Olivia Bowman Jackson

Megan Jakel
Josh Johnson
Yannick Lebrun
Amos J. Machanic, Jr.
Michael Francis McBride
Rachael McLaren
Aisha Mitchell
Akua Parker
Briana Reed

Samuel Lee Roberts
Renee Robinson
Matthew Rushing
Glenn Allen Sims
Yusha-Marie Sorzano
Constance Stamatiou
Tina Monica Williams
Marcus Jarrell Willis

Choreography
Assistant to the Choreographer
Script
Music
Original Composition
Costume Concept & Design
Costume Consultants & Design
Lighting & scenic Design
Photographs
Dramatic Coaching
Swing Dance Consultant

Matthew Rushing
Renee Robinson and Samuel Deshauteurs
Matthew Rushing and Gregor L. Gibson
Various Artists
Ted Rosenthal
Matthew Rushing
Jon Taylor and Dante Baylor
Al Crawford
Various Artists
Hope Clarke
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

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.
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 Stamatou, Akua Parker, Aisha Mitchell, Briana Reed,
Rachael McLaren, Megan Jakel, Glenn Allen Simmons, 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 Simmons
Zora Neale Hurston  Constance Stamatou

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 Stamatou, 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 Stamatou, Akua Parker,
Aisha Mitchell, Rachael McLaren
Janitor/Partner  Yannick Lebrun
Wardrobe  Briana Reed
Too Short  Guillermo Asca
Too Tall  Josh Johnson
PROGRAM A

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. Knappman New Works Endowment Fund, and Cheryl Bergenfeld 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 Big 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 Arch, Folkways 05511 ©1961; permission to use the material has been granted by The David Draper DuBois Trust. Recording from Their Eye Were Watching God by Zora Neale Hurston, read by Ruby Dee. Copyright ©1951 by HarperCollins Publishers, Inc. "Hit That Jive Jack" written by Johnny Alonso, Campbell Kees 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.


INTERMISSION

Dancing Spirit

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

CAST — TUESDAY EVENING


CAST — SATURDAY AFTERNOON

Constance Stamiou, 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, Rachel 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, Aliley 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.


INTERMISSION

Revelations

Choreography Alvin Ailey
Music Traditional
Décor and Costumes Vels Harper
Costume Redesign for "Rocka My Soul" Barbara Forbes
Lighting Nicola Cernovich

CAST — TUESDAY EVENING

"I Been ’Buked"
Music arranged by Hall Johnson*

"Didn’t My Lord Deliver Daniel"
Music arranged by James Miller†

PILGRIM OF SORROW

The Company

CAL PERFORMANCES

CAL PERFORMANCES
"Fix Me, Jesus"  
Linda Celeste Sims, Glenn Allen Sims  
Music arranged by Hall Johnson*

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

"Wade in the Water"  
Constance Stamatiou, Matthew Rushing,  
Renee Robinson  
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"  
Amos J. Machanic, Jr.  
Music arranged by James Miller

"Sinner Man"  
Jamar Roberts, Clifton Brown,  
Kirven James Boyd  
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

CAST — SATURDAY AFTERNOON

PIGLIRM OF SORROW

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

"Didn't My Lord Deliver Daniel"  
Samuel Lee Roberts, Khilea Douglass,  
Olivia Bowman Jackson  
Music arranged by James Miller†

"Fix Me, Jesus"  
The Company  
Tina Monica Williams, Antonio Douthit  
Music arranged by Hall Johnson*

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

"Wade in the Water"  
Yusha-Marie Sorzano, Glenn Allen Sims,  
Akua Parker  
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"  
Guillermo Asca  
Music arranged by James Miller

MOVE, MEMBERS, MOVE

"Sinner Man"  
The Company  
Josh Johnson, Yannick Lebrun,  
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.
**PROGRAM A**

**CAST — SUNDAY AFTERNOON**

**PILGRIM OF SORROW**

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

“Didn’t My Lord Deliver Daniel”  
Music arranged by James Miller†

“Fix Me, Jesus”  
Music arranged by Hall Johnson*

**TAKE ME TO THE WATER**

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

“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.

“I Wanna Be Ready”  
Music arranged by James Miller

**MOVE, MEMBERS, MOVE**

“Sinner Man”  
Music adapted and arranged by Howard A. Roberts

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

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

“Rocka My Soul in the Bosom of Abraham”  
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.

---

**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.


*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

CAST — FRIDAY EVENING

**JIN (GENIE)**

Antonio Douthit

**SOFT EDGES**

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

**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*. Paul Kolnik
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, Andre Leon Talley, Darria 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 Cernovich

CAST — WEDNESDAY EVENING

PILGRIM OF SORROW

“I Been ‘Buked”
Music arranged by Hall Johnson*

“Didn’t My Lord Deliver Daniel”
Music arranged by James Miller†

“Fix Me, Jesus”
Music arranged by Hall Johnson*

TAKEME TO THE WATER

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

“Wade in the Water”
Music adapted and arranged by Howard A. Roberts

“A Man Went Down to the River” is an original composition by Ella Jenkins.

“I Wanna Be Ready”
Music arranged by James Miller

MOVE, MEMBERS, MOVE

“Sinner Man”
Music adapted and arranged by Howard A. Roberts

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

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

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

*Music arranged by Hall Johnson
†Music arranged by James Miller
**PROGRAM B**

**CAST — FRIDAY EVENING**

**PILGRIM OF SORROW**

“I Been ‘Buked”
Music arranged by Hall Johnson*

“Didn’t My Lord Deliver Daniel”
Music arranged by James Miller†

“Fix Me, Jesus”
Music arranged by Hall Johnson*

**TAKE ME TO THE WATER**

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

“Wade in the Water”
Music adapted and arranged by Howard A. Roberts

“Wade in the Water” sequence by Ella Jenkins

“Wade in the Water” is an original composition by Ella Jenkins.

“I Wanna Be Ready”
Music arranged by James Miller

**MOVE, MEMBERS, MOVE**

“Sinner Man”
Music adapted and arranged by Howard A. Roberts

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

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

“Rocka My Soul in the Bosom of Abraham”
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.

---

**PROGRAM C**

**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
Maiko Matsushima

Costume Assistant
Maiko Matsushima

Lighting & Visual Design
Al Crawford

**CAST — THURSDAY EVENING**


**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.
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.

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.


**INTERMISSION**

_Hymn_

(1993)

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

CAST

Prologue
_A Head of State_ Constance Stamatiou, Amos J. Machanic, Jr., and the Company
_Spiritual Walking_ The Company
_Never Spoken_ Clifton Brown, Hope Boykin, Abdur-Rahim Jackson, Antonio Douthit, Jamar Roberts
_I Have Nothing_ The Company
_Dance Survivor _ Guillerme Asca and the Company
_Cathedral_ Rosalyn Deshauteurs and Clifton Brown
_The Search for Perfection_ 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)

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

CAST — THURSDAY EVENING

PILGRIM OF SORROW

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

“Didn’t My Lord Deliver Daniel”
Music arranged by James Miller†

“Fix Me, Jesus”
Music arranged by Hall Johnson*

The Company

Marcus Jarrell Willis, Yusha-Marie Sorzano,
Olivia Bowman Jackson

Akua Parker, Amos J. Machanic, Jr.

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

“Wade in the Water”
Music adapted and arranged by Howard A. Roberts
Linda Celeste Sims, Matthew Rushing,
Briana Reed

“A Man Went Down to the River” is an original composition by Ella Jenkins.

“I Wanna Be Ready”
Music arranged by James Miller
Clifton Brown

“Sinner Man”
Music adapted and arranged by Howard A. Roberts
Jamar Roberts, Antonio Douthit,
Michael Francis McBride

“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

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

“Wade in the Water”
Music adapted and arranged by Howard A. Roberts
Linda Celeste Sims, Matthew Rushing,
Briana Reed

“A Man Went Down to the River” is an original composition by Ella Jenkins.

“I Wanna Be Ready”
Music arranged by James Miller
Clifton Brown

“Sinner Man”
Music adapted and arranged by Howard A. Roberts
Jamar Roberts, Antonio Douthit,
Michael Francis McBride

“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

Alvin Ailey American Dance Theater in Revelations.
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 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 performance 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 Reminiscin’ 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 1991. 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 Alguard 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 Alvin company. 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 Allevi Barbé 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 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 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 Enghold 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.


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, Michihioko 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 Ailey Camp in Kansas City and served as Artistic Director of the Camp in 1990. She is the founding Director of New York’s CAS/Ailey Camp 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.

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 Aliley II, Ballet Metropolitano 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 Nell. He also trained on scholarship at the Boston Conservatory and as a fellowship student at The Aliley School. Mr. Boyd has danced with Battleworks Dance Company, The Parsons Dance Company and Aliley 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 Aliley 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 Aliley School, where he was a student in the Aliley/Fordham BFA Program in Dance. Mr. Brown is a recipient of a Donna Wood Foundation Award,
ABOUT THE ARTISTS

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 Noting and at the Alexandria School of Ballet. He also trained at North Carolina School of the Arts, the Joffrey Ballet School, San Francisco Ballet and the Dance Theatre of Harlem School. After graduating from high school in 1999, Mr. Douthit became a member of Dance Theatre of Harlem where he appeared in featured roles in the ballets South African Suite, Dougla, Concerto in F, Return and Dwight Rhoden’s Twist. He was promoted to soloist in 2003. He also performed with Les Grands Ballets Canadiens de Montréal. Mr. Douthit joined the Company in 2004.

Vernard J. Gilmore (Chicago, Illinois) began dancing at Curie Performing and Creative Arts High School in Chicago and later studied at the Joseph Holmes Chicago Dance Theater with Marquita Levy, Harriet Ross and Emily Stein. He attended Barat College as a dance scholarship recipient, received first place in the all-city NAACP ACT-SO Competition in Dance in 1991 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 Oris 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 José. Ms. Parker has had the opportunity to perform around the world and had the pleasure of working with legendary icons Fredric Franklin and Geoffrey Holder. She joined the Company in 2008.

Brian 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 ofattleworks 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.

**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 Piccalo 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 Aliley/Fordham BFA Program in Dance and was a member of Aliley 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 Aliley 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 Aliley 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 Aliley 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 Aliley 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 Aliley 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 Aliley 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 Aliley dancers are supported, in part, by the *The Judith McDonough Kaminski Dancer Endowment Fund*.

Alvin Ailey American Dance Theater gratefully acknowledges the *Joan & Sandy Weill Global Ambassador Fund*, which provides vital support for Aliley’s national and international tours.
ABOUT THE ARTISTS

Alvin Ailey Dance Foundation Administrative Staff
Sharon Gersten Luckman    Executive Director
Calvin Hunt              Senior Director, Performance and Production
Bennett Rink             Senior Director, Development and External Affairs
Pamela Robinson          Chief Financial Officer

Alvin Ailey American Dance Theater
Ronni Favors             Rehearsal Director
Terence Dake             Company Manager
E. J. Corrigan           Technical Director
Isabelle Quattlebaum     Business Manager
Kristin Colvin Young     Stage Manager
Jennifer McGrath         Assistant Stage Manager
Jon Taylor               Wardrobe Supervisor
Al Crawford              Lighting Director
David Kerr               Master Electrician
Joe Gaito                Master Carpenter
Adam Omelzanius          Sound Engineer
Samuel Deshauteurs       Property Master
Andrew Blacks            Flyman
Brian Lufri              Assistant Electrician
Corin Wright             Senior Wardrobe Assistant
Dante Baylor             Wardrobe Assistant
Joy L. Pelham            Assistant Company Manager
Alexander Fogel          Assistant Lighting Director
Christina Collura        Performance and Production Associate/Ticket Coordinator
Laura Dueller            Production Assistant
Donald J. Rose, M.D.     Director of the Harkness Center for Dance Injuries,
                        Hospital for Joint Disease
Shaw Bronner             Director of Physical Therapy
Sheyi Ojofoesinimi       Physical Therapist
Laura Becica             Physical Therapist

Touring Contact
Opus 3 Artists
470 Park Avenue South, Ninth Floor North
New York, New York 10016
phone (212) 584-7500, fax (646) 100-8200
www.opus3artists.com

Paul Szilard, Impresario Emeritus

Production Credits
Lighting system provided by 4Wall Entertainment. Touring sound system provided by New York Audio Service Inc.

American Airlines is the Official Airline of Alvin Ailey American Dance Theater.

Alvin Ailey American Dance Theater is a proud member of Dance/USA, the national service for professional dance.

For more information on Alvin Ailey Dance Foundation
The Joan Weill Center for Dance
405 West 55th Street (at Ninth Avenue)
New York, New York 10019-4402
phone (212) 405-9000, fax (212) 405-9001
www.alvinailey.org

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.