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**ALVIN AILEY AMERICAN DANCE THEATER**  
**RETURNS TO CAL PERFORMANCES WITH THE WEST COAST PREMIERES OF**  
**CAMILLE A. BROWN'S *THE GROOVE TO NOBODY'S BUSINESS* &**  
**FREDERICK EARL MOSLEY'S *SADDLE UP!*;**  
**THE COMPANY'S WEST COAST PREMIERES OF MAURICE BÉJART'S *FIREBIRD* &**  
**ROBERT BATTLE'S *UNFOLD*;**  
**A NEW PRODUCTION OF TALLEY BEATTY'S *THE ROAD TO THE PHOEBE SNOW***

*PLUS*

**A PROGRAM OF AILEY CLASSICS, INCLUDING *REVELATIONS***  
**WEDNESDAY—SUNDAY, MARCH 5–9 AT ZELLERBACH HALL**

**SCHOOLTIME: 1-HOUR PERFORMANCES FOR BAY AREA STUDENTS THURSDAY & FRIDAY,**  
**MARCH 6 & 7 AT 11:00 A.M.**

**BERKELEY, January 24, 2008**—"Pulling out all the dramatic stops" (*The New York Times*), **Alvin Ailey American Dance Theater** (AAADT) returns to Zellerbach Hall **Wednesday–Sunday, March 5–9** for its annual Cal Performances residency. The company founded by **Alvin Ailey** and led by **Judith Jamison** is celebrated for its technical skill, boundless energy and artistic sensibility, and has been enjoyed by millions of people around the world. Cal Performances audiences will be treated to three distinct programs, including the West Coast premieres of **Camille A. Brown's *The Groove to Nobody's Business*** and **Frederick Earl Mosley's *Saddle Up!***; the Company's West Coast Premieres of **Maurice Béjart's *Firebird*** and **Robert Battle's *Unfold***; and a new staging of **Talley Beatty's *The Road to the Phoebe Snow***. AAADT has been hailed by *The New York Times* as being "rich with fine performers these days, both established and rising stars."

Additionally, AAADT will present two *SchoolTime* performances for Bay Area students in Zellerbach Hall on Thursday and Friday, March 6 and 7 at 11:00 a.m.; excerpts from *Saddle Up!* and *Revelations*. Tickets are sold in advance only.

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A luncheon in support of Cal Performances' **Berkeley/Oakland AileyCamp** will be held Thursday, March 6 at 12:00 p.m., following the *SchoolTime* performance at Zellerbach Hall; a guest from AAADT will speak. Now entering its seventh year, Cal Performances' AileyCamp provides local middle school students with an intensive, six-week summer learning experience focused on personal development and expression, health and nutrition. Using the structure and discipline of modern, ballet, jazz and African dance training as its foundation, the goal of AileyCamp is to provide a safe venue for underserved children to learn about themselves and the world. For further information about AileyCamp and the luncheon, contact Corinne Amato at 510.643.5155.

## PROGRAMS

**Program A** of AAADT's Cal Performances engagement, performed Wednesday, March 5 at 8:00 p.m.; and Friday, March 7 at 8:00 p.m., opens with **Maurice Béjart's** 1970 innovative reworking of Michel Fokine's traditional 1910 *Firebird*. This production, set to Igor Stravinski's score, is the first complete ballet by the legendary Béjart to be staged by a United States dance company. In this version, the story becomes an allegory of revolution, idealism and rebirth. An Ailey classic, **Elisa Monte's** *Treading*, follows. This sensual and sculptural 1979 duet for a man and a woman is set to the music of Steve Reich. The West Coast premiere of **Camille A. Brown's** *The Groove to Nobody's Business* takes place on a New York subway platform and explores the various relationships that occur among strangers waiting for a train. The work is choreographed to the music of Ray Charles and Brandon McCune. Alvin Ailey's signature *Revelations* (1960) completes the program.

**Program B** performances are Thursday, March 6 at 8:00 p.m. and Saturday, March 8 at 8:00 p.m. and open with Ailey's 1974 *Night Creature*. The dance is set to the exuberant music of Duke Ellington and demonstrates the rituals of nightlife. Next up is *Unfold* (2005) set to Leontyne Price's romantic recording of Gustave Charpentier's aria from his opera *Louise*. This pas de deux is choreographed by **Robert Battle** and is a company West Coast premiere. **Talley Beatty's** *The Road to the Phoebe Snow* (1959) was recently restaged by AAADT's Associate Director **Masazumi Chaya**, who is celebrating his 35th year with the company. The work,

named after a train on the Erie-Lackawanna Railroad, weaves a love story of young men and women from the wrong side of the tracks. The concert closes on a festive note with a piece that celebrates another jazz legend, this time the four decades of music-making by Dizzy Gillespie. *The Winter in Lisbon* (1992) was choreographed by **Billy Wilson**; the exuberant ballet is set against a background of rhythm and color.

**Program C, Saturday, March 8 at 2:00 p.m. and Sunday, March 9 at 3:00 p.m.** opens with the West Coast premiere of *Saddle Up!* choreographed by **Frederick Earl Mosley**. Set to the energizing music of “Appalachian Journey” composed and recorded by Mark O’Connor, Edgar Meyer and Yo-Yo Ma, *Saddle Up!* is an upbeat, broadly drawn version of the wild West with all the necessary characters, including the new sheriff, the bad guy, the showgirls and the young lovers. **Hans van Manen’s Solo** (1997) is actually choreographed for three male dancers each expressing a different side of one man. The seven minute tour-de-force piece is set to Johann Sebastian Bach’s Violin Suite and is a powerful display of physicality and wit. Camille A. Brown’s *The Groove to Nobody’s Business* is reprised along with Ailey’s *Revelations* that concludes the program.

### **ALVIN AILEY AMERICAN DANCE THEATER**

**Alvin Ailey American Dance Theater** grew from a legendary performance in March 1958 at the 92nd Street Y in New York. Led by Alvin Ailey and a group of young, black modern dancers, the performance signaled a substantial shift in the evolution and perception of American dance. Ailey, born in Rogers, Texas, in 1931, was inspired as a youngster by his participation in the Baptist Young People’s Union, later incorporating the gospel music in his dances. It was on a junior high school class trip that he first saw the Ballet Russe de Monte Carlo, and the experience changed his life. He studied and was mentored by Lester Horton, who founded the United States’ first racially integrated dance company—a company Ailey ran after Horton’s death. Since the founding of AAADT in 1958, the company has entertained an estimated 21 million people in 68 countries, including two historic visits to South Africa. AAADT has a reputation as an international ambassador of American culture, beautifully embodying the unique essence of African American cultural expression while

enriching the American modern dance heritage. The company first performed on the Berkeley campus in 1968 and is presented by Cal Performances in more performances each year than any other venue outside of New York.

### **JUDITH JAMISON**

**Judith Jamison**, Artistic Director of AAADT since 1989, was a dancer with the company from 1965 to 1980. An extraordinary talent who began dancing at the age of seven, Jamison studied with several acclaimed teachers, including Marion Cuyjet, Antony Tudor, John Hines, Delores Browne and Madame Swoboda. She was discovered by Agnes De Mille and made her New York debut with American Ballet Theatre in de Mille's *The Four Marys*, then toured with Alvin Ailey for 15 years. Inspired by her commanding stage presence, Ailey created some of his most enduring roles for her, most notably the solo *Cry*. She has partnered with many of the world's greatest dancers, including James Truitte, Dudley Williams, Kevin Haigen and Mikhail Baryshnikov. She also starred in the Broadway hit musical *Sophisticated Ladies* and went on to appear as a guest artist with many of the world's leading ballet and modern dance companies.

In 1997, Judith Jamison led AAADT on its first visit to South Africa, performing, teaching and collaborating with other artists and students in Johannesburg, Pretoria and Soweto. One of the first artistic ambassadors to enter the country after the lifting of apartheid's cultural ban, the company's impact was immediate and deep, and they returned again in late 1998. Jamison has also been a guiding force in helping to establish the Ailey/Fordham University B.F.A. program, a collaboration with the Ailey School that offers students the opportunity to receive superb dance training and an excellent liberal arts education (the first class graduated in 2002). In 1999, Jamison was the recipient of the prestigious Kennedy Center Award, and in 2002 President Bush presented her with the National Medal of the Arts, the nation's highest artistic honor. Most recently Jamison received the Paul Robeson Award from the Actors' Equity Association in recognition for her outstanding contribution to the performing arts.

### **TICKET INFORMATION**

Tickets for **Alvin Ailey American Dance Theater** in Zellerbach Hall from **Wednesday, March 5–Sunday, March 9** are priced at **\$34.00, \$48.00** and **\$60.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperformances.org](http://www.calperformances.org); and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens and other students receive a \$2 discount, and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call Cal Performances at 510.642.9988, or visit the Cal Performances web site at [www.calperformances.org](http://www.calperformances.org).

For select performances, Cal Performances offers UCB student, faculty and staff, senior and community Rush Tickets. Rush Tickets are announced two hours prior to a performance and are available in person only at the Ticket Office beginning one hour before the performance; quantities may be limited. Rush Ticket sales are limited to one ticket per person; all sales are cash only. Rush Ticket prices are \$10.00 for UCB students; \$15.00 for UCB faculty and staff (UCB ID required) and seniors age 65 or older; and \$20.00 for all other community members. Information is available at 510.642.9988, press 2 for the Rush Ticket hotline, two hours prior to a performance only.

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Cal Performances 2007/08 season is sponsored by Wells Fargo.

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**CALENDAR EDITORS, PLEASE NOTE:  
CAL PERFORMANCES PRESENTS**

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**Wednesday–Friday, March 5–7 at 8:00 p.m.**  
**Saturday, March 8 at 2:00 p.m. & 8:00 p.m.**  
**Sunday, March 9 at 3:00 p.m.**

**Zellerbach Hall, UC Berkeley**  
Bancroft Way at Telegraph, Berkeley

*Dance*

**Alvin Ailey American Dance Theater**  
**Judith Jamison**, Artistic Director  
**Masazumi Chaya**, Associate Artistic Director

**Program:**

**Program A: Wed. & Fri., Mar. 5 & 7 at 8:00 p.m.**

*Firebird* (1970): music by Igor Stravinsky; choreography by Maurice Béjart, restaged by Shonach Mirk Robles (company West Coast premiere)

*Treading* (1979): music by Steve Reich (“Eighteen Musicians”); choreography by Elisa Monte

*The Groove To Nobody’s Business* (2007): music by Ray Charles and Brandon McCune; choreography by Camille A. Brown (West Coast premiere)

*Revelations* (1960): traditional spirituals; choreography by Alvin Ailey

**Program B: Thurs. & Sat., Mar. 6 & 8 at 8:00 p.m.**

*Night Creature* (1974): music by Duke Ellington (“Night Creature”); choreography by Alvin Ailey

*Unfold* (2005): music by Gustave Charpentier, performed by Leontyne Price; choreography by Robert Battle (company West Coast premiere)

*The Road to the Phoebe Snow* (1959): music by Duke Ellington and Billy Strayhorn; choreography by Talley Beatty, restaged by Masazumi Chaya

*The Winter in Lisbon* (1992): music by Dizzy Gillespie and Charles Fishman; choreography by Billy Wilson, restaged by Masazumi Chaya

**Program C: Sat., Mar. 8 at 2:00 p.m. & Sun., Mar. 9 at 3:00 p.m.**

*Saddle Up!* (2007): music by Yo-Yo Ma, Edgar Meyer and Mark O’Connor; choreography by Fredrick Earl Mosley (West Coast premiere)

*Solo* (1997): music by J. S. Bach; choreography by Hans van Manen

*The Groove To Nobody’s Business* (2007): music by Ray Charles and Brandon McCune; choreography by Camille A. Brown (West Coast premiere)

*Revelations* (1960): traditional spirituals; choreography by Alvin Ailey

**Tickets:** \$34.00, \$48.00 and \$60.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at 510.642.9988 to charge by phone; at [www.calperformances.org](http://www.calperformances.org); and at the door.

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**Thursday & Friday, March 6 & 7 at 11:00 a.m.**  
**SCHOOLTIME PERFORMANCES**

**Zellerbach Hall, UC Berkeley Campus**  
Bancroft Way at Telegraph, Berkeley

**Alvin Ailey American Dance Theater**

**Program:** Alvin Ailey American Dance Theater will perform excerpts from *Saddle Up!* and Ailey's masterpiece *Revelations*.

**Tickets:** \$4.00 per student or adult chaperone, sold **in advance only** through Cal Performances at (510) 642-1082. *SchoolTime* performances are open to students in grades 2 through 12 in Bay Area public and private schools. Supplemental study guides for the classroom are provided. For more information about the *SchoolTime* program, contact the *SchoolTime* coordinator at Cal Performances by email at [eduprograms@calperfs.berkeley.edu](mailto:eduprograms@calperfs.berkeley.edu), or by phone at (510) 642-0212.

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**Friday, March 7 at 12:00 p.m.**  
**AileyCamp Luncheon**

**Alumni House, UC Berkeley Campus**  
Bancroft Way at Telegraph, Berkeley

**Program:** A member of Alvin Ailey American Dance Theater will speak about the importance of the Berkeley/Oakland AileyCamp at Cal Performances.

**Tickets:** For further information, call Corinne Amato at 510.643.5155.

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–Cal Performances–