

February 19–24, 2002
Zellerbach Hall

Alvin Ailey, founder
JUDITH JAMISON, artistic director
Masazumi Chaya, associate artistic director

Company Members

Guillermo Asca, Kevin E. Boseman, Olivia Bowman, Hope Boykin, Clifton Brown,
Anthony Burrell, Samuel Deshauteurs, Linda-Denise Fisher-Harrell, Jeffrey Gerodias,
Vernard J. Gilmore, Venus Hall, William Isaac, Abdur-Rahim Jackson, Amos J. Machanic, Jr.,
Benoit-Swan Pouffer, Briana Reed, Renee Robinson, Juan-Antonio Rodriguez, Laura Rossini,
Cheryl Rowley-Gaskins, Matthew Rushing, Rosalyn Sanders, Wendy White Sasser,
Bahiyah Sayyed-Gaines, Glenn A. Sims, Linda Celeste Sims, Dwana Adiaha Smallwood,
Asha Thomas, Tina Monica Williams, Dion Wilson,
and
Dudley Williams

A presentation of Alvin Ailey Dance Foundation, Inc.

The Alvin Ailey American Dance Theater is produced by Alvin Ailey Dance Foundation, Inc.
Sharon Gersten Luckman, executive director

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the New York City Department of Cultural Affairs; the National Endowment for the Arts;
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a federal agency that supports the visual, literary, and performing arts to benefit all Americans,
and the California Arts Council, a state agency.

Program A

Tuesday, February 19, 8 pm
Saturday, February 23, 8 pm
Sunday, February 24, 3 pm

Dance at the Gym

Intermission

HERE . . . NOW.

Intermission

Revelations

Dance at the Gym

(1991)

Choreography by Donald Byrd

Restaging Assistance by Dana Hash-Campbell and Stephanie Guiland-Brown

Music by Mio Morales

Original Costumes Designed by Davis Church

New Production Associate Costumes Designed by Barbara Forbes

Lighting by David H. Rosenburg

Casting — Tuesday, February 19

Dwana Adiaha Smallwood, Renee Robinson,
Bahiyah Sayyed-Gaines, Linda-Denise Fisher-Harrell,
Matthew Rushing, Jeffrey Gerodias, Clifton Brown, Benoit-Swan Pouffer

Casting — Saturday, February 23 (evening)

Dwana Adiaha Smallwood, Renee Robinson,
Bahiyah Sayyed-Gaines, Linda-Denise Fisher-Harrell,
Matthew Rushing, Jeffrey Gerodias, Clifton Brown, Benoit-Swan Pouffer

Casting — Sunday, February 24

Dwana Adiaha Smallwood, Renee Robinson,
Bahiyah Sayyed-Gaines, Linda-Denise Fisher-Harrell,
Matthew Rushing, Jeffrey Gerodias, Clifton Brown, Benoit-Swan Pouffer

Funds for this production were provided, in part, by
the John S. and James L. Knight Foundation.

The creation of this work was made possible, in part, by The Andrew W. Mellon Foundation.

Donald Byrd started his company, Donald Byrd/The Group, in Los Angeles, California, in 1978, moving it to New York City in 1983. Prior to that time, Byrd studied at Tufts and Yale Universities, The Cambridge School of Ballet, the London School of Contemporary Dance, The Ailey School, and with Mia Slavenska. He also danced with Twyla Tharp, Karole Armitage, and Gus Solomons Jr. Since 1976, Byrd has created over 100 works for his own company, as well as Dayton Contemporary Dance Company, Philadelphia Dance Company (Philadanco), Cleo Parker Robinson, Dallas Black Dance, Alvin Ailey American Dance Theater, and Phoenix Dance in Leeds, England. He has also created works for classical companies including Pacific Northwest Ballet, Concordanse, Oregon Ballet Theater, Aterballetto (Reggio Emilia, Italy), and MaggioDanza di Firenze (Italy), among others.

INTERMISSION

HERE . . . NOW.

(2001)

West Coast Premiere

Choreography by Judith Jamison

Music Composed by Wynton Marsalis
Scenic and Lighting Design by Al Crawford
Costumes by Emilio Sosa
Assistant to the Choreographer: Matthew Rushing

Speed . . . Strength . . . Style . . . Pain . . . Heaven

Casting — Tuesday, February 19

Linda-Denise Fisher-Harrell, Bahiyah Sayyed-Gaines, Dwana Adiaha Smallwood,
Matthew Rushing, Glenn A. Sims, Clifton Brown

Casting — Saturday, February 23 (evening)

Linda Celeste Sims, Asha Thomas, Olivia Bowman,
Jeffrey Gerodias, Anthony Burrell, Benoit-Swan Pouffer

Casting — Sunday, February 24

Linda Celeste Sims, Asha Thomas, Olivia Bowman,
Jeffrey Gerodias, Anthony Burrell, Benoit-Swan Pouffer

HERE . . . NOW. was commissioned for the 2002 Cultural Olympiad
of the 2002 Olympic Winter Games and Paralympic Games.

Leadership support for this work has been provided by The Kimsey Foundation.

The creation of this work has also been made possible by a grant from AT&T,
and with the support of Laren & Jesse Brill; Camille O. & William H. Cosby, Jr.;
Katherine G. Farley & Jerry I. Speyer; and Cynthia & Allan Fine.

INTERMISSION

Revelations

(1960)

Choreography by Alvin Ailey

Music: Traditional

Decor and Costumes by Ves Harper

Costumes for "Rocka My Soul" redesigned by Barbara Forbes

Lighting by Nicola Cernovitch

Casting — Tuesday, February 19

PILGRIM OF SORROW

I Been 'Buked
Arranged by Hall Johnson

The Company

Didn't My Lord Deliver Daniel

Benoit-Swan Pouffer, Venus Hall,

Fix Me, Jesus
Arranged by Hall Johnson

Linda-Denise Fisher-Harrell, Amos J. Machanic, Jr.

TAKE ME TO THE WATER

Processional/Honor, Honor Kevin E. Boseman, Cheryl Rowley-Gaskins,

Wade in the Water Dwana Adiaha Smallwood, Matthew Rushing,
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 Jeffrey Gerodias
Arranged by James Miller

MOVE, MEMBERS, MOVE

Sinner Man Anthony Burrell, Clifton Brown, Samuel Deshauteurs

The Day is Past and Gone The Company
Arranged by Howard A. Roberts and Brother John Sellers

You May Run On The Company
Arranged by Howard A. Roberts and Brother John Sellers

Rocka My Soul in the Bosom of Abraham The Company

Casting — Saturday, February 23 (evening)

PILGRIM OF SORROW

I Been ‘Buked The Company
Arranged by Hall Johnson

Didn’t My Lord Deliver Daniel Anthony Burrell, Hope Boykin,

Fix Me, Jesus Wendy White Sasser, Amos J. Machanic, Jr.
Arranged by Hall Johnson

TAKE ME TO THE WATER

Processional/Honor, Honor Samuel Deshauteurs, Cheryl Rowley-Gaskins,
Adapted and arranged by Howard A. Roberts Juan-Antonio Rodriguez, Dion Wilsom

Wade in the Water Linda-Denise Fisher-Harrell, Benoit-Swan Pouffer,
Adapted and arranged by Howard A. Roberts Renee Robinson
“A Man Went Down to the River” is an original composition by Ella Jenkins.

I Wanna Be Ready Matthew Rushing
Arranged by James Miller

MOVE, MEMBERS, MOVE

Sinner Man Dion Wilson, Clifton Brown, Guillermo Asca
Adapted and arranged by Howard A. Roberts

The Day is Past and Gone The Company
Arranged by Howard A. Roberts and Brother John Sellers

You May Run On The Company
Arranged by Howard A. Roberts and Brother John Sellers

Rocka My Soul in the Bosom of Abraham The Company

Casting — Sunday, February 24

PILGRIM OF SORROW

I Been 'Buked The Company
Arranged by Hall Johnson

Didn't My Lord Deliver Daniel Vernard J. Gilmore, Hope Boykin,
*Arranged by James Miller Wendy White Sasser

Fix Me, Jesus Venus Hall, Benoit-Swan Pouffer
Arranged by Hall Johnson

TAKE ME TO THE WATER

Processional/Honor, Honor Abdur-Rahim Jackson, Rosalyn Sanders,
Adapted and arranged by Howard A. Roberts Juan-Antonio Rodriguez, William Isaac

Wade in the Water Linda Celeste Sims, Glenn A. Sims,
Adapted and arranged by Howard A. Roberts Briana Reed
"A Man Went Down to the River" is an original composition by Ella Jenkins.

I Wanna Be Ready Jeffrey Gerodias
Arranged by James Miller

MOVE, MEMBERS, MOVE

Sinner Man William Isaac, Dion Wilson, Samuel Deshauteurs
Adapted and arranged by Howard A. Roberts

The Day is Past and Gone The Company
Arranged by Howard A. Roberts and Brother John Sellers

You May Run On The Company
Arranged by Howard A. Roberts and Brother John Sellers

Rocka My Soul in the Bosom of Abraham The Company

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

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

The Alvin Ailey American Dance Theater grew from a now fabled performance in March 1958, at the 92nd Street Young Men's Hebrew Association in New York. Led by Alvin Ailey and a group of young black modern dancers, that performance changed forever the perception of American dance. The Ailey company has gone on to perform for an estimated 19 million people in 48 states and in 68 countries on six continents, including two historic residencies in South Africa. The company has earned a reputation as one of the most acclaimed international ambassadors of American culture, promoting the uniqueness of black cultural expression 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 Ailey began creating dance, he drew upon his “blood memories” of Texas, the blues, spirituals, and gospel as inspiration, which resulted in the creation of his most popular and critically acclaimed work—Revelations.

Although he created 79 ballets over his lifetime, Alvin Ailey maintained that his company was not exclusively a repository for his own work. Today, the company continues Ailey’s mission by presenting important works of the past and commissioning new ones to add to the repertoire. In all, more than 170 works by over 65 choreographers have been performed by The Ailey.

In 1989, after the death of Alvin Ailey, Judith Jamison was appointed artistic director of Alvin Ailey American Dance Theater. 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.”

The Ailey® School

The versatility of an “Ailey dancer” arises from the diverse curriculum taught at The School, which includes Horton and Graham-based modern, ballet, jazz, and several other techniques, along with dance academics and repertory workshops. Founded in 1969, and now under the direction of Denise Jefferson, The School offers professional training programs, open classes for adults, and programs for children. The School currently offers a BFA Program with New York City’s Fordham University*, and has partnerships with The Actors Studio/New School and the Professional Performing Arts School.

Group Rates and Special Visits

The Ailey School offers special packages for groups of 10 or more students. Groups may participate in private or ongoing open classes in a wide variety of techniques throughout the year. Special 4-week repertory workshops can also be arranged. All classes are taught by our distinguished dance faculty and are accompanied by live music performed by our staff of professional musicians.

To arrange a group visit, please contact JoAnne Ruggeri at 212.767.0590, ext. 510, or e-mail jruggeri@alvinailey.org.

Ailey® II

To help talented students from The Ailey School make the leap from the studio to the stage, Alvin Ailey formed Ailey II in 1974. Under the artistic direction of former Ailey dancer Sylvia Waters, Ailey II has emerged as a professional company in its own right. It has received critical acclaim for its national tours, residencies at major universities, and programs in public schools all over the United States.

MetLife Foundation is the proud sponsor of Ailey® II.

AileyCamp®

AileyCamp is a unique program that brings under-served youth (ages 11–14) to a summer day camp that combines dance classes with personal development workshops, creative communication classes, and field trips. Started in 1989 by the Kansas City Friends of Alvin Ailey, there are currently AileyCamps in Kansas City, MO; Kansas City, KS; Bridgeport, CT; Chicago, IL; Boston, MA; and New York City (in collaboration with the Children’s Aid Society). The newest AileyCamp, here in Berkeley/Oakland, will launch in 2002.

AXA Foundation is the proud sponsor of CAS/AileyCamp® in New York.

Arts-in-Education

& Community Outreach

In fulfillment of Alvin Ailey’s long-standing dictum, “dance is for everybody,” the Ailey organization is committed to bringing dance into the classrooms, communities, and lives of people throughout the world. Its innovative arts-in-education programs include special performances, lecture/demonstrations, technique classes, and curriculum-based residencies, which use dance to teach academic subjects in a unique way. Each program is designed to develop self-respect, confidence, discipline, and creativity, while at the same time fostering an appreciation for the joy of dance.

Citigroup provides major support for the Alvin Ailey Dance Foundation’s Arts-in-Education programs.

Judith Jamison (artistic director) was asked to become artistic director of Alvin Ailey American Dance Theater by her mentor Alvin Ailey, and was appointed to the position in December 1989, after Ailey’s untimely death. A native of Philadelphia, she studied with Marion Cuyjet, was discovered by Agnes de Mille, and made her New York debut with American Ballet Theatre in 1964. She became a member of the Alvin Ailey American Dance Theater in 1965, and

danced with the company for 15 years to great acclaim. Recognizing her extraordinary talent, Ailey created some of his most enduring roles for her, most notably the tour de force solo *Cry*.

After leaving the company in 1980, 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, Jamison has created works for many companies. *HERE . . . NOW.*, commissioned for the 2002 Cultural Olympiad of the 2002 Olympic Winter Games and Paralympic Games, is her most recent ballet. She also choreographed *Double Exposure* for the Lincoln Center Festival in July 2000. *Divining* (1984), *Rift* (1991), *Hymn* (1993), *Riverside* (1995), *Sweet Release* (1996), and *Echo: Far From Home* (1998) are other major works she has choreographed for the company.

Jamison is a master teacher, lecturer, and author. Her autobiography, *Dancing Spirit*, was published in 1993. She is a noted authority on modern dance and an advocate for education in the arts. Jamison is the recipient of many awards and honorary degrees, including a prime time Emmy Award and an American Choreography Award for Outstanding Choreography in the PBS *Great Performances: Dance In America* special "A Hymn for Alvin Ailey." In December 1999, Jamison was presented with the Kennedy Center Honor, recognizing her lifetime contributions to American culture through the performing arts. Most recently she received the Algur H. Meadows Award from Southern Methodist University.

Today, Judith Jamison presides over a renewed Ailey organization—one that has been artistically and fiscally invigorated by her strong artistic decisions. Her presence has been a catalyst, propelling the organization in new directions—the development of the Women's Choreography Initiative; performances at the 2002 Cultural Olympiad and the 1996 Atlanta Games; and two unprecedented engagements in South Africa. Currently she is at the forefront of the campaign for The Ailey's new home. The state-of-the-art building, scheduled to open in 2004, will be the realization of a long-awaited dream.

Judith Jamison has continued Alvin 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, as well as salsa. She has also been a guiding force in establishing a BFA program with The Ailey School and Fordham University, which offers a unique combination of superb dance training and a superior liberal arts education. Following the tradition of Alvin Ailey, Jamison is dedicated to ensuring the presence of the arts at the forefront of 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.

Masazumi Chaya (associate artistic director) was born in Fukuoka, Japan, where he began his classical ballet training. Upon moving to New York in 1970, he studied modern dance and performed with the Richard Englund Repertory Company. 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, Chaya was named associate artistic director of the company. He continues to provide invaluable creative assistance in all facets of its operations.

Chaya has staged numerous ballets, including Alvin Ailey's *Flowers for the State Ballet of Missouri* (1990) and *The River* for the Royal Swedish Ballet (1993), *Ballet Florida* (1995), *National Ballet of Prague* (1995), *Pennsylvania Ballet* (1996), and *Colorado Ballet* (1998). He has also restaged *Pas de Duke*, *The River*, *The Mooche*, *The Stack-Up*, *Episodes*, *Masekela Langage*, and *Bad Blood* for the company. At the beginning of his tenure as associate artistic director, Chaya restaged Ailey's *For "Bird"* – *With Love for a Dance in America* program entitled "Alvin Ailey American Dance Theater: Steps Ahead." In 2000, Chaya restaged Ailey's *Night Creature* for the Rome Opera House and *The River* for LaScala Ballet.

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 graduating from high school, she traveled to New York to continue her studies at The Ailey School. Favors has been a member of Ailey II, Alvin Ailey American Dance Theater (AAADT), and the Lar Lubovitch Dance Company, and is a recipient of the Min-On Art Award. She served as Lar Lubovitch's assistant in setting his works on several companies, including

Cleveland Ballet, the Juilliard Dance Ensemble, Ballet du Nord, and AAADT. Favours was the ballet instructor at AileyCamp's 1989 inaugural session in Kansas City and served as the artistic director there in 1990. She was the founding director of New York's CAS/AileyCamp and provided guidance in the national implementation of the program. Favours was named assistant rehearsal director in 1997 and rehearsal director in 1999. During the company's return to South Africa in the fall of 1998, she engaged and rehearsed South African students, who performed in Alvin Ailey's *Memoria* in Johannesburg.

Guillermo Asca (Rego Park, NY), or "Moe," as he is affectionately known, was a scholarship student at The Ailey School and has danced with Ailey II, Ballet Metropolitan de Caracas, Ballet Hispanico, Dance Compass, and Foot Prints Dance Project. He joined the company in 1994.

Kevin E. Boseman (Anderson, SC) began training with Andrew Kuharsky at the Greenville Ballet, where he later made his performing debut. Boseman was a scholarship student at The Ailey School and has danced with Ailey II, the Martha Graham Dance Company, and Donald Byrd/The Group. He was in the 1995 revival tour of *Your Arms Too Short to Box With God*. Boseman joined the company in 1997.

Olivia Bowman (Brooklyn, NY) graduated from LaGuardia High School of the Performing Arts. She attended the North Carolina School of the Arts, Eglevsky Ballet, Dance Theatre of Harlem School, and The Ailey School, all on scholarship. Bowman also danced with Nathaniel Trice and Mia Michaels and was a member of Donald Byrd/The Group and *Complexions – "A Concept in Dance."* She joined the company in 2001.

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

Clifton Brown (Goodyear, AZ) began dancing at the age of five, and trained at various schools, including Take 5 Dance Academy, Ballet Arizona, New School for the Arts, and The Ailey School, where he was a student in the Ailey/Fordham BFA Program in Dance. He has also received a number of scholarships and awards, including the Martin Luther King Scholarship from the city of Phoenix (AZ), and a Level 1 ARTS award given by the National Foundation for Advancement in the Arts. Brown joined the company in 1999.

Anthony Burrell (Philadelphia, PA) began his training at Point Breeze Performing Arts Center. He later studied at various institutions, including *Philadanco*, Pennsylvania Ballet, the University of the Arts, and The Ailey School. He has performed with *Koresh*, *Eleone Dance Theater*, *K.T.M./Extreme*, and Ailey II. Burrell was a national gold medalist of the NAACP ACT-SO Competition in Dance. He joined the company in 2000.

Samuel Deshauteurs (Guadeloupe, F.W.I.) began his dance training in his native country. After graduating from high school, he performed in Paris with Ballet Jazz Rick Odums in 1996. His performance credits also include the Fred Benjamin Dance Company. Deshauteurs attended The Ailey School as a fellowship student and danced with Ailey II in 1999. He joined the company in 2000.

Linda-Denise Fisher-Harrell (Baltimore, MD) began her dance training at the Baltimore School for the Arts under the guidance of Sylvester Campbell and Stephanie Powell. She was a fellowship student at The Ailey School and attended the Juilliard School before joining Hubbard Street Dance Chicago, where she danced from 1989–1992. Fisher-Harrell has received many awards, including first place in the NAACP ACT-SO Competition in Dance. She won an ARTS award given by the National Foundation for Advancement in the Arts and has received two Individual Artist citations from the state of Maryland. She has performed with the Capitol Ballet and was featured as a guest artist in the World Stars at the Opera International Ballet Gala in Budapest, Hungary, in 2000. Fisher-Harrell joined the company in 1992.

Jeffrey Gerodias (San Diego, CA) studied at the San Diego School of Creative and Performing Arts and the Boston Conservatory of Music, Theater, and Dance. He also studied at The Ailey School, where he was a recipient of a Donna Wood Foundation Award during the summer of 1994. He has danced with Ailey II and joined the company in 1996.

Vernard J. Gilmore (Chicago, IL) 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, won the all-city NAACP ACT-SO Competition in Dance in 1993, and studied on fellowship at The Ailey School.

A former member of Ailey II, Gilmore joined the company in 1997.

Venus Hall (Chicago, IL) trained at Joseph Holmes Chicago Dance Theater under the instruction of Randy Duncan and Harriet Ross. She was a scholarship student at Barat College, where she received her BFA and was named to numerous honor societies. Hall is a former winner of the all-city NAACP ACT-SO Competition in Dance. She studied on fellowship at The Ailey School, was a member of Ailey II, and joined the company in 1997.

William Isaac (St. Johns, Antigua) began his training at I.S. 158 in the Bronx and the Bernice Johnson Cultural Arts Center in Queens, New York. He was a fellowship recipient at The Ailey School and is an alumnus of the High School of the Performing Arts and the Juilliard School. Isaac won an ARTS award given by the National Foundation for Advancement in the Arts, and was a William Loeb scholarship recipient at Philadanco. He danced with Philadanco, Dance Theatre of Harlem, Lines Contemporary Ballet and Complexions – “A Concept in Dance.” Isaac joined the company in 2001.

Abdur-Rahim Jackson (Philadelphia, PA) 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. Jackson has received a Marion D. Cuyjet Award and was an award recipient of the regional NAACP ACT-SO Competition in Dance. He danced with Ailey II in 2000 and joined the company in 2001.

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

Benoit-Swan Pouffer (Paris, France) attended the Conservatoire National Supérieur de Danse de Paris and was a fellowship student at The Ailey School. He was first prize winner at the European Benetton Competition in Italy, and has worked with Complexions – “A Concept in Dance,” Philadanco, and Donald Byrd/The Group. Pouffer joined the company in 1997.

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

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 and The Ailey School. Robinson was a member of Ailey II and joined the company in 1981.

Juan-Antonio Rodriguez (Long Island, NY) began his dance training at Westbury Academy and Two Worlds Dance Company under the guidance of Jean Lee. He continued his studies at The Ailey School as a fellowship student and won an ARTS award given by the National Foundation for Advancement in the Arts. In 2001, Rodriguez graduated from the Juilliard School with a BFA degree; he joined the company the same year.

Laura Rossini (Atlanta, GA) began studying dance in Atlanta, Georgia, with the late Pittman Corry. After training with Patricia Bromley and Gary Harrison, she accepted a fellowship at The Ailey School. She subsequently performed with Ailey II before joining Donald Byrd/The Group. Rossini became a member of the company in 2000.

Cheryl Rowley-Gaskins (Miami, FL) began dancing more than 13 years ago. She trained at the New World School in Florida and on fellowship at The Ailey School, and won an ARTS award given by the National Foundation for Advancement in the Arts. Rowley-Gaskins performed with Ailey II for three years and joined the company in 1999.

Matthew Rushing (Los Angeles, CA) attended the Los Angeles County High School for the Arts and trained at the Los Angeles Contemporary Dance Theater, Stanley Holden Dance Center, and The Ailey School. He has received the Spotlight Award and was named a Presidential Scholar in the Arts. Rushing danced with Ailey II and joined the company in 1992.

Rosalyn Sanders (New Orleans, LA) studied at the New Orleans Center for Creative Arts. She also trained at Perry Mansfield, the School of American Ballet, and The Ailey School. After receiving her BFA from the Juilliard School, Sanders-Deshauteurs was a member of Ailey II. She joined the company in 2000.

Wendy White Sasser (Montgomery, AL) received her training from the Alabama Dance Theater and the Carver Creative and Performing Arts Center Magnet School. In 1994, she was named a Presidential Scholar in the Arts by the National Foundation for Advancement in the Arts. She was a fellowship student at The Ailey School and has danced with Ailey II, Donald Byrd/The Group, and Complexions – “A Concept in Dance.” She joined the company in 2000.

Bahiyah Sayyed-Gaines (Brooklyn, NY) received her early and most influential training at the Baltimore School for the Arts, supplemented by fellowships at The Ailey School. While attending the Juilliard School, she performed with artists such as Jamel Gaines, Kevin Jeff, Donald Byrd/The Group, and Complexions – “A Concept in Dance.” After receiving her BFA degree, Sayyed-Gaines joined the Frankfurt Ballet, under the direction of William Forsythe. She joined the company in 1998.

Glenn A. Sims (Long Branch, NJ) 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 (1993). While attending the Juilliard School, he performed works by Glenn Tetley, Paul Taylor, and Lila York. Sims has performed for the King of Morocco. He joined the company in 1997.

Linda Celeste Sims (Bronx, NY) began her dance training at Ballet Hispanico School of Dance and is a graduate of La Guardia High School for the Performing Arts. During the summer of 1993, she was a scholarship student at the Pennsylvania Ballet, and in 1994, she won an ARTS award given by the National Foundation for Advancement in the Arts. She has danced with ‘El Piccalo Teatro del’ la Opera and Ballet Hispanico. Sims joined the company in 1996.

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

Asha Thomas (Atlanta, GA) began her dance training at Spelman College’s Dance Extension Program in Atlanta. She has also received training from Ballethnic Dance Academy in Atlanta, Houston Ballet Academy, and The Ailey School. Thomas graduated from North Atlanta High School of the Performing Arts and was a member of the Gary Harrison Dance Company in Atlanta. She received her BFA degree from the Juilliard School before joining the company in 1999.

Dudley Williams (New York, NY) graduated from the High School of the Performing Arts, and also attended the Juilliard School and the Metropolitan Opera Ballet School. He has performed with the companies of Martha Graham, Donald McKayle, and Talley Beatty, and has made numerous solo appearances on television, both at home and abroad. Williams joined the company in 1964.

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

Dion Wilson (Baltimore, MD) graduated from the Baltimore School for the Arts in 1996. In 1998, he joined the Philadelphia Dance Company (Philadanco) and in 2000, the Dance Theatre of Harlem. In 2001, he received his BFA in dance performance from Purchase College at SUNY. Wilson has worked with the Asheville Civic Ballet, the Jones and Haywood School of Ballet, choreographer Debbie Allen in *Pepito's Story*, and most recently with Creative Outlet Dance Theatre of Brooklyn. He was a 1999 recipient of a Princess Grace Fellowship and in 2000 received a Maryland State Arts Council Award for Solo Dance Performance. Wilson joined the company in 2001.

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Dudley Williams, company teacher
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Shaw Bronner, physical therapist, Harkness Center for Dance Injuries, Hospital for Joint Disease

The dancers appearing in this performance are members of the American Guild of Musical Artists AFL-CIO, the labor union representing professional dancers, singers, and staging personnel in the United States. The production crew are members of the International Alliance of Theatrical Stage Employees (IATSE).

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