# MIAMIMODERNLUXURY 

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DANCE
114 Alvin Ailey American Dance
Thester's Jamar Roberts makes his move.


## IN GOOD COMPANY

ALVIN AILEY AMERICAN DANCE THEATER STAR JAMAR ROBERTS RETURNS TO THE CITY THAT BRED HIS TALENT:

By Dreer Limsky
Pholography by Gregg Delman
Despite glowing proise from the press, if Jomar Roberts is a god of dance, he's a rather humble one. To heor him tell it, the demands of being a principal dancer with

Alvin Ailey are such that moments of grandiasity ore few and for between. But when thay do happen, Roberts says, "I feel like it's the highest form of myself... pure expression." While in rehearsal for a 23 -city North American tour that lands at the Adrienne Arsht Center Feb. 20-23, the Miami notive looked bock on his trajectory as he anticipaled his return to his home city.

What's the mont exciting thing about your life right now? I turned 31 this yean, and Im sort of in a place whese I have perspective on everything that I've done. In really grateful for whese I am, and I try noe to do that 'dancer thing' where you'se constaraly prashing, purhiag, pushing for more.
When you were growing up, did you have a lot of artistic encowragement from your family? Thar happened in school. These was an afterschool program. and I had nothing else to do-my brothers were playing football, so I figured I would just dance. They needed mose gruys. It was fus, and it was something I was good as. Was in difficult to find rolo models? Even in high school, I never really had any role models. I never
saw any African-American male dancers that I wanted to aspire to be. There wasn't any actual living person I wanted to be until way Later, whea I was actually in the Alvin Aley company. And thea I wanted to model my life after other artists who werent necesarily dancess; they were musicians, writers, like James Baldwin, John Celtane, Toni Morriton, Randall Kenan. And, of coarse, Alvin Ailey What have beee some of your career highlights so far? There's a solo chareographed by (AAADT Antiatic Director) Robert Batrle, called 'Inside.' It'i scary because it's seally grueling and extremely expressive. It's one of those pieces that kind of forces you to be completely vulnerable on stage. Tin a private kind of
guy but it clicked with me. Whenever I've performed it in Mizmi, it's always gotten a good response, and that mattened the most to me. Your Miami performance this month will be a homecoming. Are there people clone lo you who will be in the audience? Oh, for sure-ny mons; and one of my teachers from high school, Peter London, who taught me the Graham technique ar New Wordd School of che Arts, and all my old dance teachers. A lot of sudente who I teach now in a small studio whese I train will also all be in the sudience. Will you be himing up any old haunts while yow'ro in fown? Definitely: Michael's Genuine in the District and Panther Coffee in Wynroood. Those are my two favortes.

