



CULTURAL  
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# ALVIN AILEY AMERICAN DANCE THEATER

THE JOAN WEILL CENTER FOR DANCE 405 WEST 55TH STREET, NEW YORK, NY 10019-4402 PH 212.405.9000 FX 212.405.9001 WWW.ALVINAILEY.ORG

Robert Battle, Artistic Director Masazumi Chaya, Associate Artistic Director Bennett Rink, Executive Director  
Alvin Ailey, Founder Judith Jamison, Artistic Director Emerita

FOR IMMEDIATE RELEASE

Press Contacts:

Christopher Zunner  
czunner@alvinailey.org /212-405-9028  
Emily Hawkins  
ehawkins@alvinailey.org /212-405-9083

## ALVIN AILEY AMERICAN DANCE THEATER LAUNCHES 23-CITY NORTH AMERICAN TOUR WITH NEARLY 90 PERFORMANCES: FEBRUARY 4 – MAY 11

**Tour Repertory Features 2013-14 Season Premieres and New Productions from a Wide Range of Choreographic Voices as Artistic Director Robert Battle Continues to Expand Diverse Repertory and Gives Ailey's Extraordinary Dancers New Ways to Inspire**

**Season World Premieres *LIFT* by In-Demand Choreographer Azure Barton and *Four Corners* by Celebrated Dance Maker Ronald K. Brown**

**Company Premiere of *Chroma* Marks First Time a Work by the Multi Award-Winning British Choreographer Wayne McGregor Appears in Repertory and Modern Dance Innovator Bill T. Jones' Joyful Tour-De-Force *D-Man in the Waters (Part I)* Celebrates the Resilience of the Human Spirit**

**25<sup>th</sup> Season Since the Passing of Legendary Founder Features Ailey/Ellington Program with New Productions of Alvin Ailey's *The River* and *Pas de Duke* Set to Duke Ellington's Music**

**Announcement of 2014 15-Performance Engagement at Lincoln Center's David H. Koch Theater June 11 – 22**

**NEW YORK – February 4, 2014 — [Alvin Ailey American Dance Theater](#)**, beloved as one of the world's most popular dance companies, will travel coast to coast on a **[23-city North American tour](#)** with almost 90 performances from **February 4<sup>th</sup> through May 11<sup>th</sup>**, following a record-breaking season launch at New York City Center where Ailey is the Principal Dance Company and its performances are a year-end tradition. In addition, today Artistic Director **[Robert Battle](#)** announced that the Company would return to **Lincoln Center's David H. Koch Theater from June 11<sup>th</sup> to 22<sup>nd</sup> for a 15-performance engagement**. In 2013, Alvin Ailey American Dance Theater's seven-performance engagement at Lincoln Center for the Performing Arts was the Company's first appearance there in 13 years. The 2014 engagement opens with a first-time ever performance celebration at Lincoln Center with the world-renowned Alvin Ailey American Dance Theater joined by rising stars of **Ailey II**, gifted young dancers from **The Ailey School**, and talented students from **AileyCamp** in a benefit for scholarships and Arts In Education programs honoring Ailey Board of Trustees Chair Joan H. Weill. The full program will be announced at a later date and tickets, starting at \$25, go on sale Wednesday, April 9<sup>th</sup>.

Tonight, Alvin Ailey American Dance Theater's extensive North American tour begins at the John F. Kennedy Center for the Performing Arts in **Washington, DC** it will also include performances at The Fox Theatre in **Atlanta**, the Adrienne Arsht Center for the Performing Arts of Miami-Dade County in **Miami**, and the Auditorium Theatre in **Chicago**, before culminating in tri-state area performances from **May 10<sup>th</sup> to 12<sup>th</sup> at the beautiful Prudential Hall of the New Jersey Performing Arts Center in Newark**, where Ailey is the Principal Resident Affiliate. For tickets, visit [www.njpac.org](http://www.njpac.org). Ailey's third season led by Robert Battle will also move audiences in a number of other major cities, including: **Costa Mesa, CA; Las Vegas, NV; Boston, MA and Houston, TX**. During the tour, the Company will continue to surprise and delight audiences with premieres and new productions that give Ailey's extraordinary artists new ways to inspire, fulfilling Mr. Battle's vision which has added a wide range of dynamic choreographic voices to the repertory.

**[Four Corners](#)** is celebrated choreographer **Ronald K. Brown's** fifth work for Ailey's extraordinary dancers, who have become known as inspiring interpreters of his phenomenal dance storytelling. Set to the music of Carl Hancock Rux and various artists, the eleven dancers go on a spiritual journey bringing to life the vision of four angels standing on the four corners of the earth holding the four winds.

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[LIFT](#), a season world premiere by in-demand choreographer **Aszure Barton**, is an exhilarating work that celebrates and challenges the cast of 19. Created with Barton's collaborative stylistic approach that is constantly evolving like no other. Ailey's renowned dancers inspired the process, movement and composition, as well as the original percussive score by **Curtis Macdonald**.

The Company premiere of [Chroma](#), a ballet filled with layered, beautiful dancing and astonishing lifts, marks the first time a work by multi award-winning British choreographer **Wayne McGregor** appears in the Ailey repertory. Created in 2006 for The Royal Ballet, the piece has a driving score by **Joby Talbot** and orchestrations of music by **Jack White III of The White Stripes** and a luminous set by minimalist architect **John Pawson**.

[D-Man in the Waters \(Part I\)](#) is a true modern dance classic and a New York Dance and Performance ("Bessie") Award-winning work by modern dance innovator **Bill T. Jones**, a Tony Award-winner for *Fela!* and *Spring Awakening*, made it's company premiere during the Company's New York City Center engagement. Originally created in **1989**, it is a celebration of life and the resiliency of the human spirit that embodies loss, hope and triumph with non-stop movement set to Mendelssohn's Octet for Strings in E-flat Major, Op. 20 (1825).

In a program aptly titled **Ailey/Ellington**, ballets showcasing two of the 14 ballets founder Alvin Ailey created during his career celebrating the musical genius of the eminent American composer Duke Ellington will be presented, including **Night Creature** and new productions of **Pas de Duke**, and **The River** restaged by **Associate Artistic Director Masazumi Chaya**.

[The River](#), originally choreographed in 1970 for American Ballet Theatre, is a legendary collaboration between two great American artists, Alvin Ailey and Duke Ellington. The suite combines classical ballet, modern dance, and jazz in sections suggesting tumbling rapids and slow currents on a voyage to the great sea, mirroring the journey of life.

[Pas de Duke](#), Alvin Ailey's modern dance translation of a classical pas de deux, was created in 1976 for two of the world's most renowned dancers, Judith Jamison and Mikhail Baryshnikov. First presented as part of the "Ailey Celebrates Ellington" festival at Lincoln Center's New York State Theater for the nation's bicentennial, it commemorates America's two great art forms - modern dance and jazz music.

"This season's pairing of the amazing artistry of the Ailey dancers with important choreographic voices further expands our repertory and Ailey's rich history of inspiring all through dance. It gives me great pleasure to share with audiences across the country new and acclaimed works by a variety of dance makers – from Aszure Barton, Ronald K. Brown, and Bill T. Jones to Wayne McGregor, Ohad Naharin, and Jiří Kylián," stated Artistic Director Robert Battle. "This tour marks 25 years since the passing of our legendary founder, whose vision of a diverse repertory flourishes in wide-ranging performances that include an Ailey/Ellington program with new productions from his celebrated collaboration with Duke Ellington, another American master. There will be much to see and celebrate during Ailey's 23-City North American Tour as we continue to honor the pioneering legacy of Alvin Ailey."

Encore performances of recent Battle commissions include MacArthur "Genius" Award recipient **Kyle Abraham's [Another Night](#)**, **Ronald K. Brown's** landmark and spiritually-charged [Grace](#), **Jiří Kylián's** sensual and visually surprising [Petite Mort](#), **Ohad Naharin's** unique and innovative [Minus 16](#) and hip-hop choreographer **Rennie Harris' soul-lifting [Home](#)**. Also, a variety of repertory favorites and classic Ailey works will be performed, including Robert Battle's thrillingly intense [Strange Humors](#) and the always inspiring must-see American masterpiece [Revelations](#)

The Ailey Organization continues its mission of using dance to educate, inspire and entertain by reaching young people through special student performances and master classes on the tour. **Revelations: An Interdisciplinary Approach** curriculum program will be implemented in public schools in Miami, FL; Chicago, IL; Los Angeles, CA; and St. Louis, MO. Utilizing Alvin Ailey's signature work, *Revelations*, the program is an inspirational framework for a comprehensive study of language arts, social studies, and dance.

Audience members are also invited to join in the dance during their next visit to New York City with **a complimentary first class using a ticket stub from any Ailey performance**. The Ailey Extension's popular program of 80 weekly "real classes for real people" has been enjoyed by over 73,000 at Ailey's home The Joan Weill Center for Dance, New York's largest building dedicated to dance. Each "Ticket to Dance" special offer is good for one year from the performance date for first time students, and when purchasing a 10-class card for classes for returning students.

Alvin Ailey American Dance Theater inspires all in a universal celebration of the human spirit using the African-American cultural experience and the American modern dance tradition. Having embarked on an exciting new era guided by Robert Battle's vision, this

season Ailey's acclaimed dancers will reveal once again why the Company is beloved as a vital American "Cultural Ambassador to the World."

**Detailed 2014 North American Tour programming information and schedule is below (subject to change).** For further details on the Ailey organization's performances, training programs and educational activities, visit [www.alvinailey.org](http://www.alvinailey.org).

**PRESS:**

For additional press materials please visit the links below or [pressroom.alvinailey.org](http://pressroom.alvinailey.org)

[Season Images](#)

[Sizzle Reel For Broadcast](#)

[Electronic Press Kit](#)

***Alvin Ailey American Dance Theater's Atlanta and Miami engagements are made possible by Bank of America.***

**The 2014 U.S. Tour is supported, in part, by the National Endowment for the Arts.**

**The company premiere of Chroma is made possible, in part, by the generous support of New York City Center.**

**American Express is the lead funder of D-Man in the Waters (Part I).**



(L to R) Artistic Director Robert Battle with Alvin Ailey American Dance Theater members. Photo by Andrew Eccles; Alicia Graf Mack & Jamar Roberts. Photo by Andrew Eccles. AAADT in Ronald K. Brown's *Grace*. Photo by Paul Kolnik; AAADT's Alicia Graf Mack. Photo by Andrew Eccles  
**(CTRL+ CLICK ON PHOTOS FOR HI-RES DOWNLOAD) - Please Credit Photos**

**The 2014 North American Tour: Highlights**

Artistic Director Robert Battle continues to add dynamic new choreographic voices to expand Ailey's diverse repertory and provide Ailey's extraordinary dancers with new ways to inspire. The premieres and new productions provide a platform for a daring dance collaborator, a celebrated choreographer whose dance storytelling is inspiringly interpreted by the Ailey dancers, and exposes Ailey audiences and dancers to a multi award-winning international choreographer whose work is being performed by Ailey for the first time. The new season also presents a signature work by an American dance innovator and new productions of cherished works from the founder's celebration of the legendary musical genius Duke Ellington.

**World Premieres**

**Four Corners (2013)**

**Choreography by Ronald K Brown**

**Music: Carl Hancock Rux, Rahsaan Roland Kirk, and Yacoub**

Ailey's extraordinary dancers have become known as inspiring interpreters of the unique dance storytelling of **celebrated choreographer Ronald K. Brown**. Brown's **Four Corners**, set to the music of **Carl Hancock Rux** and various artists, brings to life the vision of four angels standing on the four corners of the earth holding the four winds. Drawing inspiration from the lyrics of Rux's "Lamentations," **Four Corners** follows 11 dancers as they rise to seek a life of peace on the "mountaintop" – a powerful and hope-filled journey of tribulation, devotion and triumph. Ronald K. Brown is renowned for his signature blend of modern dance and West African idioms in works that often stimulate deeper examinations of issues of spirituality, community responsibility, and liberation. This is Brown's first collaboration with the critically-acclaimed Carl Hancock Rux, but his fifth work set on Alvin Ailey American Dance Theater, including the landmark work *Grace*. **Robert Battle comments:** "*Four Corners* is a continuation of the amazing work Ronald K. Brown has created on the Ailey dancers, starting with *Grace* in 1999. His connectedness to the dancers elevates the studio as a sacred space – a feeling that is reflected in the spiritual depth of his work. Near the end of the piece, all the disparate parts fascinatingly come together and all of a sudden everything makes beautiful sense. Seeing Ronald K. Brown's matchless dance storytelling come to life through the Ailey dancers is a combination that is always expressive, inspiring, and magical.

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## **LIFT (2013)**

### **Choreography by Aszure Barton**

### **Original Music by Curtis Macdonald**

This propulsive world premiere by in-demand choreographer Aszure Barton, her first commission for Ailey, accentuates the vitality and physical prowess of the Ailey company. Driven by the dancers' passion, skill and collective power, *LIFT* was created over a 5-week developmental process with the entire Company. The original percussive score, composed by Curtis Macdonald, is infused with the infectious energy and heart that she observed in her initial encounters with the Ailey dancers. With a collaborative stylistic approach that is constantly evolving like no other, Barton's exhilarating new work celebrates and challenges the dancers with its markedly intricate rhythmic patterns and mercurial structure. "*LIFT* embodies an atmosphere and energy created by our time spent together in collaboration," stated Barton. "I feel very welcomed by the Ailey family and am honored to be working with such a wonderful group of artists." *Dance Magazine* described her work as "vulnerable and feisty, brightly adept yet peculiar, witty and impetuously wild." Born and raised in Alberta, Canada, Barton received her formal training at the National Ballet School in Toronto. Barton has created works for Mikhail Baryshnikov, The National Ballet of Canada, Nederlands Dans Theater, American Ballet Theatre, the Martha Graham Dance Company, Sydney Dance Company, and Les Ballet Jazz de Montréal (Resident Choreographer 2005-08), and also choreographed the Broadway revival production of *The Threepenny Opera*. She recently received the Banff Centre's 2012 Koerner Award for Choreography and Canada's prestigious Arts and Letters Award for her outstanding choreographic achievements. **Robert Battle comments:** "I've known Aszure for many years and have watched her develop a unique voice, with bold choices in her choreography and in her approach. Her work is physically demanding, detail oriented, visceral, and both abstract and dramatic – a great fit for the Company. I was interested in the dancers having a process that was really motivated by their artistry. And, after spending time with the dancers on tour, Aszure used the inspiration of seeing and experiencing them in many different settings as the impetus for the entire work, including the score by her collaborator Curtis Macdonald."

## **Company Premieres**

### **Chroma (2006)**

#### **Choreography by Wayne McGregor**

#### **Music by Joby Talbot and The White Stripes**

**Wayne McGregor's Chroma** is a ballet filled with layered, beautiful dancing and astonishing lifts. The Ailey company premiere, made possible in part by the generous support of **New York City Center**, marks the first time a work by this multi award-winning British choreographer will appear in the Ailey repertory. Set to an amalgam of original music by **Joby Talbot** and orchestrations of music by **Jack White III of The White Stripes**, the work explores McGregor's curiosity of a concept freed from whiteness and the drama of the human body. Created in 2006 for The Royal Ballet, a luminous, minimalist set designed by architect **John Pawson** uses motifs of inside and outside, entrance and exit, light and shadow, void and plenitude, to create a spatially charged environment explored through the medium of the ten dancers' bodies. Wayne McGregor CBE (Commander of the Order of the British Empire) is a multi-award-winning British choreographer, renowned for his physically testing choreography and ground-breaking collaborations. He is the Artistic Director of Wayne McGregor | Random Dance, Resident Company at Sadler's Wells Theatre in London, Resident Choreographer of The Royal Ballet (appointed 2006) and frequent creator of new work for La Scala, Milan, Paris Opera Ballet, Nederlands Dans Theatre, Stuttgart Ballet and New York City Ballet; as well as movement director for theatre, film (*Harry Potter and the Goblet of Fire*) and music video (Radiohead's *Lotus Flower*). His recent productions include new work for the Royal Ballet and National Gallery Titan Metamorphosis project (July 2012), a large-scale public dance work, Big Dance Trafalgar Square, in celebration of the London 2012 Olympics (July 2012), and a new work for San Francisco Ballet, *Borderlands*, which premiered in January 2013. **Robert Battle comments:** "Planning works for the season is not an isolated event, but an ongoing process of developing the repertory and engaging the dancers. I'm also thinking of the audience having a unique and unexpected experience. With the commission of the remarkable *Chroma*, all of this though process is in play. I also still see so much of a connection to modern dance – use of torso, weight, and isolation. In speaking to Wayne McGregor, we were both interested in seeing how the Ailey dancers would interpret his work. Another one of the things that I love about mounting this ballet is that, because of the demands of the dynamic choreography and the striking set; it involves a team effort from the dancers and crew to everyone at Ailey."

## **D-Man In The Waters (Part I) (1989, revised 1998)**

### **Choreography by Bill T. Jones**

### **Music by Felix Mendelssohn**

Bill T. Jones' joyful tour-de-force, *D-Man in the Waters* is a true modern dance classic and a New York Dance and Performance ("Bessie") Award-winning work. It is a celebration of life and the resiliency of the human spirit that embodies loss, hope and triumph. Set to Mendelssohn's Octet for Strings in E-flat Major, Op. 20 (1825), the work is one of the finest examples of the post-modern aesthetic and was featured in PBS's landmark film *Dancing in the Light: Six Dances by African-American Choreographers*. *D-Man in the Waters* is dedicated to Demian Acquavella. Alvin Ailey American Dance Theater first performed choreography by Bill T. Jones in 1983 when Alvin Ailey invited him to create *Fever Swamp* on the Company. Jones choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T. Jones/Arnie Zane Dance Company in 1982, for which he has created more than 140 works. Bill T. Jones is the recipient of numerous recognitions, including the Kennedy Center Honors; Tony Award (*FELA! And Spring Awakening*); Obie Award; the 2010 Jacob's Pillow Dance Award; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2003 Dorothy and Lillian Gish Prize; and the 1994 MacArthur "Genius" Award. In 2011, Jones was named Executive Artistic Director of New York Lives Arts. **Robert Battle comments:** "Early in Bill T. Jones' career, Alvin Ailey took a strong interest in him and encouraged his work. I imagine he saw his singular voice. As Judith Jamison has said, Bill wasn't afraid to speak his own language. I think of Bill as a very courageous artist and that courage informs his work. Inspired by one of his dancers who died of AIDS, Demian Acquavella, *D-Man In The Waters (Part I)* was created in 1989, the year that Alvin Ailey and so many others were dying from the disease. What's interesting is that the work is really about joy and a celebration of life – an acknowledgment of death but filled with a sense of transcendence."

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## **New Productions**

**The River** (1970) Choreography: Alvin Ailey

**Original Score: Duke Ellington**

*The River* is **Alvin Ailey's** acclaimed collaboration with the late musical genius **Duke Ellington**, choreographed and composed in 1970 for American Ballet Theatre and first performed by Alvin Ailey American Dance Theater in 1980. One of 14 dances Ailey created to Ellington's music, *The River* was Ellington's first symphonic score written specifically for dance. Combining classical ballet, modern dance and jazz, the suite suggests tumbling rapids and slow currents on its voyage to the great sea, mirroring the journey of life. *The River* has been restaged by **Associate Artistic Director Masazumi Chaya** for several companies in addition to Alvin Ailey American Dance Theater. With Ailey's mixture of light and fun yet dark and romantic choreography balanced with Ellington's score, the work is an abstract celebration of birth, life, and rebirth. **Robert Battle comments:** "Originally created for American Ballet Theatre, *The River* is from Alvin Ailey's unforgettable collaboration with the great American composer Duke Ellington. It shows his range as a choreographer, and certainly the versatility of the dancers. Mr. Ailey always seemed to have a passport through all the different genres of dance while still retaining his essence."

**Pas de Duke** (1976) Choreography: Alvin Ailey

**Music: Duke Ellington**

*Pas de Duke* was **Alvin Ailey's** modern dance translation of a classical pas de deux honoring two of the most renowned dancers in the world, Judith Jamison and Mikhail Baryshnikov and celebrating the musical genius of the late **Duke Ellington** (1899-1974). Last staged for Alvin Ailey American Dance Theater during the 2006-2007 season, it was originally presented as part of the festival "Ailey Celebrates Ellington" at Lincoln Center's New York State Theater in 1976, commemorating the nation's bicentennial with America's two great art forms – modern dance and jazz music. Ailey choreographed five sections capturing the sassy sophistication of "The Duke's" jazz music: the introduction to "Such Sweet Thunder" (1957); the pas de deux to "Sonnet for Ceasar" (1975); the male solo to "Sonnet for Hank Cinq" (1957); the female solo to "Unclothed Woman" (1948); and the finale to "Old Man's Blues" (1930), which captured the exuberance of the star dancers' qualities and techniques as the male and female soloists mirror each other toe-to-toe and line-for-line in this playful, good-natured competition. **Robert Battle comments:** "Created especially for Judith Jamison and Mikhail Baryshnikov – reigning stars at the time from parallel worlds of dance – *Pas de Duke* springs from Alvin Ailey's interest in many things when it came to dance and music, as well as his appreciation and ability to showcase great dancers. He took the ballet pas de deux formula and had a play with it, still using some of the balletic motifs but adding in elements of jazz and other forms of contemporary dance."

## **Repertory Favorites & Classics**

**Another Night** (2012) choreographed by Kyle Abraham

**Music: Dizzy Gillespie**

*Another Night* innovatively fuses the many dynamic facets of American dance and showcases the artistry and versatility of the Ailey dancers. The work for ten dancers is set to Art Blakey & The Jazz Messengers rendition of one of Dizzy Gillespie's seminal compositions, *A Night in Tunisia*.

**Grace** (1999) choreographed by Ronald K. Brown **Music: Duke Ellington, Roy Davis Jr., Paul Johnson & Fela Anikulapo Kuti**

This landmark creation for Ailey returns in a rapturous, spiritually-charged new production. Infused with Brown's signature blend of modern dance and West African idioms, this moving journey acknowledging the grace that surrounds us all is set to Duke Ellington's classic "Come Sunday," Roy Davis' hit "Gabriel," and the powerful rhythms of Fela Kuti's Afro-Pop.

**Home** (2011) choreographed by Rennie Harris

**Music: Dennis Ferrer, Raphael Xavier**

Bold hip-hop choreographer **Rennie Harris**, who worked alongside Judith Jamison and Robert Battle to create *Love Stories* for the company in 2004, choreographed this work set to a soul-lifting score of gospel house music. The work is inspired by stories submitted to the "Fight HIV Your Way" contest of people living with or affected by HIV, an initiative of Bristol-Myers Squibb.

**In/Side** (2008) choreographed by Robert Battle

**Music: Nina Simone**

The vivid emotions of Nina Simone's "Wild is the Wind" play out in this gripping male solo. Battle's bold, unrestrained signature style is displayed in this visceral cry of pure physicality.

**Minus 16** (1999) choreographed by Ohad Naharin

**Music: Various Artists**

A delightfully eclectic score ranging from Dean Martin to mambo, techno to traditional Israeli music, propels **Ohad Naharin's** phenomenally inventive piece. Using Naharin's acclaimed "Gaga" method to overcome old habits and make room for new movement and new experiences, this expansive ensemble work is unlike any other in the Ailey repertory in the way it challenges the dancers to improvise and breaks down barriers between audience and performers.

**Night Creature** (1975) choreographed by Alvin Ailey

**Music: Duke Ellington**

In *Night Creature*, Alvin Ailey's classically influenced choreography juxtaposes with Duke Ellington's jazz idiom. One of Mr. Ailey's most popular works, the dance captivates with Ailey's sensual nighttime rituals, propelling the movement into a fast-paced climatic catharsis using slow jazz walks, boogie woogie and ballet arabesques to create prowling patterns and communal configurations.

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**Petite Mort (1991) choreographed by Jiří Kylián**

**Music: Mozart** A theatrical,

visually surprising work showcasing the sensuality, humor and technique of six couples who intermingle with fencing foils and elaborate ball gowns in unforgettable duels. Set to **Mozart's** popular Piano Concerto in A Major – Adagio, & Piano Concerto in C Major – Andante, it is first work by renowned European choreographer **Jiří Kylián** in the Ailey repertory.

**Revelations (1960) choreographed by Alvin Ailey**

**Music: Traditional Spirituals**

An American classic acclaimed as a must-see for all, Alvin Ailey's signature masterpiece is a tribute to his heritage and genius. Using African-American religious music—spirituals this suite fervently explores the places of deepest grief and holiest joy in the soul.

**Strange Humors (1998) choreographed by Robert Battle**

**Music: John Mackey**

Artistic Director Robert Battle's *Strange Humors* is a thrillingly intense duet set to a propulsive score for strings and African drum by composer John Mackey, a fellow Juilliard classmate of Mr. Battle. This riveting company premiere pits two men against each other in surprising sequences that ignite with aggression and discord, mischievousness and humor, as the relationship between the two dancers builds to an exciting crescendo.

**Takademe (1999) choreographed by Robert Battle**

**Music: Sheila Chandra**

The complex, tightly woven rhythms of Indian Kathak dance are deconstructed and abstracted in this percussive, fast-paced work, where clear shapes and propulsive jumps mimic the vocalized rhythmic syllables of Sheila Chandra's jazzy score.

**2014 North American Tour Schedule (as of 1/15/14) Subject to Change**

**WASHINGTON, D.C.**

**Kennedy Center Opera House**

[kennedy-center.org](http://kennedy-center.org)

(800) 444-1324

Tues 2/4@7:00pm *Chroma / D-Man in the Waters / Revelations*  
Wed 2/5@7:30pm *The River / Four Corners / Revelations*  
Thurs 2/6@11:00am *Student Performance: D-Man in the Waters / Revelations*  
Thurs 2/6@7:30pm *LIFT / Petite Mort / Revelations*  
Fri 2/7@7:30pm *Chroma / D-Man in the Waters / Revelations*  
Sat 2/8@1:30pm *LIFT / Petite Mort / Revelations*  
Sat 2/8@7:30pm *Chroma / D-Man in the Waters / Revelations*  
Sun 2/9@1:30pm *The River / Four Corners / Revelations*

**ATLANTA, GA**

**Fox Theatre**

[foxtheatre.org](http://foxtheatre.org)

(404) 881-2100

Thurs 2/13@10:30am *Student Performance: D-Man in the Waters / Revelations*  
Thurs 2/13@8:00pm *LIFT / D-Man in the Waters / Revelations*  
Fri 2/14@8:00pm *Night Creature, Pas de Duke / The River / Revelations*  
Sat 2/15@2:00pm *Night Creature, Pas de Duke / The River / Revelations*  
Sat 2/15@8:00pm *Four Corners, Strange Humors / Minus 16 / Revelations*  
Sun 2/16@3:00pm *LIFT / D-Man in the Waters / Revelations*

**CLEARWATER, FL**

**Ruth Eckerd Hall**

[rutherfordhall.com](http://rutherfordhall.com)

(727) 791-7400

Tues 2/18@8:00pm *The River / Another Night, Strange Humors / Revelations*

**MIAMI, FL**

**Adrienne Arsht Center For The Performing Arts**

[arshtcenter.org](http://arshtcenter.org)

(305) 949-6722

Thurs 2/20@8:00pm *Chroma / Four Corners / Revelations*  
Fri 2/21@ 11:00am *Student Performance: D-Man in the Waters / Revelations*  
Fri 2/21@8:00pm *LIFT / D-Man in the Waters / Revelations*  
Sat 2/22@2:00pm *Night Creature, Pas de Duke / The River / Revelations*  
Sat 2/22@8:00pm *Chroma / Four Corners / Revelations*  
Sun 2/23@2:00pm *LIFT / D-Man in the Waters / Revelations*

**WEST PALM BEACH, FL**

**Kravis Center Concert Hall**

[kravis.org](http://kravis.org)

(561) 832-7469

Mon 2/24@7:00pm *GALA: Minus 16 / Takademe, Revelations*

**JACKSONVILLE, FL**

**Times-Union Moran Theater**

[jaxevents.com](http://jaxevents.com)

(904) 633-6110

Tues 2/25@7:30pm *Home / Petite Mort, Strange Humors / Revelations*

<b>CHICAGO, IL</b>	<b>Auditorium Theatre</b>	<a href="http://auditoriumtheatre.org">auditoriumtheatre.org</a>	(312) 341-2310
Fri 2/28@11:00am	<i>Student Performance: D-Man in the Waters / Revelations</i>		
Fri 2/28@7:30pm	<i>Chroma / Four Corners / Revelations</i>		
Sat 3/1@2:00pm	<i>LIFT / D-Man in the Waters / Revelations</i>		
Sat 3/1@8:00pm	<i>LIFT / D-Man in the Waters / Revelations</i>		
Sun 3/2@3:00pm	<i>Chroma / Four Corners / Revelations</i>		
Wed 3/5@7:30pm	<i>Night Creature, Pas de Duke / The River / Revelations</i>		
Thurs 3/6@7:30pm	<i>Chroma / Four Corners / Revelations</i>		
Fri 3/7@7:30pm	<i>LIFT / D-Man in the Waters / Revelations</i>		
Sat 3/8@2:00pm	<i>Night Creature, Pas de Duke / The River / Revelations</i>		
Sat 3/8@8:00pm	<i>Chroma / Four Corners / Revelations</i>		
Sun 3/9@3:00pm	<i>LIFT / D-Man in the Waters / Revelations</i>		
<b>DANVILLE, KY</b>	<b>Norton Center For The Arts Newlin Hall</b>	<a href="http://nortoncenter.com">nortoncenter.com</a>	(859)236-4692
Tues 3/11@7:30pm	<i>Home / D-Man in the Waters, Takademe / Revelations</i>		
<b>BLOOMINGTON, IN</b>	<b>Iu Auditorium</b>	<a href="http://iuauditorium.com">iuauditorium.com</a>	(812)855-1103
Wed 3/12@8:00pm	<i>Home / D-Man in the Waters, Takademe / Revelations</i>		
<b>HOUSTON, TX</b>	<b>Jones Hall</b>	<a href="http://houstonfirsttheaters.com">houstonfirsttheaters.com</a>	(832)-487-7041
Fri 3/14@8:00pm	<i>Grace / D-Man in the Waters / Revelations</i>		
Sat 3/15@2:00pm	<i>Another Night, In/Side / The River / Revelations</i>		
Sat 3/15@8:00pm	<i>Grace / Minus 16 / Revelations</i>		
<b>DES MOINES, IA</b>	<b>Des Moines Civic Center</b>	<a href="http://desmoinesperformingarts.org">desmoinesperformingarts.org</a>	(515) 246-2300
Tues 3/18@7:30pm	<i>Another Night, Pas de Duke / The River / Revelations</i>		
<b>CEDAR RAPIDS, IA</b>	<b>Paramount Theatre</b>	<a href="http://paramounttheatreocr.com">paramounttheatreocr.com</a>	(319) 366-8203
Wed 3/19@8:00pm	<i>Home / D-Man in the Waters / Strange Humors, Revelations</i>		
<b>LAS VEGAS, NV</b>	<b>Smith Center</b>	<a href="http://thesmithcenter.com">thesmithcenter.com</a>	(702) 749-2000
Sat 3/22@7:30pm	<i>Chroma / Minus 16 / Revelations</i>		
Sun 3/23@7:30pm	<i>LIFT / Petite Mort, Strange Humors / Revelations</i>		
<b>COSTA MESA, CA</b>	<b>Segerstrom Hall</b>	<a href="http://scfta.org">scfta.org</a>	(714) 556-2787
Wed 3/26 @ 7:30pm	<i>Mini style Performance: D-Man in the Waters / Revelations</i>		
Thurs 3/27@7:30pm	<i>Chroma / D-Man in the Waters / Revelations</i>		
Fri 3/28@10:00am	<i>Student Performance: D-Man in the Waters / Revelations</i>		
Fri 3/28@7:30pm	<i>Chroma / D-Man in the Waters / Revelations</i>		
Sat 3/29@2:00pm	<i>The River / LIFT / Grace</i>		
Sat 3/29@7:30pm	<i>Chroma / D-Man in the Waters / Revelations</i>		
Sun 3/30@2:00pm	<i>The River / LIFT / Grace</i>		
<b>BERKELEY, CA</b>	<b>Zellerbach Hall</b>	<a href="http://calperfs.berkeley.edu">calperfs.berkeley.edu</a>	(510) 642-9988
Tue 4/1@8:00pm	<i>LIFT / Four Corners / Revelations</i>		
Wed 4/2@8:00pm	<i>Night Creature, Pas de Duke / D-Man in the Waters / Revelations</i>		
Thurs 4/3@11:00am	<i>Student Performance: D-Man in the Waters / Revelations</i>		
Thurs 4/3@8:00pm	<i>The River / Minus 16 / Revelations</i>		
Fri 4/4@11:00am	<i>Student Performance: D-Man in the Waters / Revelations</i>		
Fri 4/4@8:00pm	<i>LIFT / Four Corners / Revelations</i>		
Sat 4/5@2:00pm	<i>Night Creature, Pas de Duke / D-Man in the Waters / Revelations</i>		
Sat 4/5@8:00pm	<i>The River / Minus 16 / Revelations</i>		
Sun 4/6@3:00pm	<i>LIFT / Four Corners / Revelations</i>		
<b>VICTORIA B. C.</b>	<b>Royal Theatre</b>	<a href="http://rmts.bc.ca">rmts.bc.ca</a>	(510) 642-9988
Tues 4/8@7:30pm	<i>Home / D-Man in the Waters / Revelations</i>		
Wed 4/9@7:30pm	<i>Another Night, Strange Humors / The River / Revelations</i>		

<b>SEATTLE, WA</b>	<b>Paramount Theatre</b>	<a href="http://seattle-theatre.com">seattle-theatre.com</a>	(855) 705-7419
Fri 4/11@8:00pm	<i>The River / Minus 16 / Revelations</i>		
Sat 4/12@8:00pm	<i>Grace / D-Man in the Waters / Revelations</i>		
Sun 4/13@2:00pm	<i>The River / D-Man in the Waters / Revelations</i>		
<b>CHAPEL HILL, NC</b>	<b>Memorial Hall</b>	<a href="http://carolinaperformingarts.org">carolinaperformingarts.org</a>	(919) 843-3333
Tues 4/22@7:30pm	<i>The River / LIFT / Revelations</i>		
Wed 4/23@7:30pm	<i>Four Corners/ D-Man in the Waters, In/Side / Revelations</i>		
<b>ST. LOUIS, MO</b>	<b>Fox Theatre</b>	<a href="http://fabulousfox.com">fabulousfox.com</a>	(314) 534-1111
Fri 4/25@8:00pm	<i>LIFT / D-Man in the Waters / Revelations</i>		
Sat 4/26@8:00pm	<i>Another Night, Pas de Duke / The River / Revelations</i>		
<b>SPRINGFIELD, IL</b>	<b>University Of Illinois – Sangamon Auditorium</b>	<a href="http://uis.edu/sangamonauditorium">uis.edu/sangamonauditorium</a>	(217) 206-6160
Sun 4/27@7:00pm	<i>LIFT / D-Man in the Waters / Revelations</i>		
<b>UTICA, NY</b>	<b>Stanley Theater</b>	<a href="http://thestanley.org">thestanley.org</a>	(315) 724-4000
Tues 4/29@7:30pm	<i>Home / D-Man in the Waters, Takademe / Revelations</i>		
<b>BOSTON, MA</b>	<b>Wang Citi Theatre</b>	<a href="http://citicenter.org/theatres/wang/">citicenter.org/theatres/wang/</a>	(800) 982-2787
Thurs 5/1@7:30pm	<i>Chroma / D-Man in the Waters / LIFT</i>		
Fri 5/2@8:00pm	<i>Night Creature, Pas de Duke / The River / Revelations</i>		
Sat 5/3@2:00pm	<i>Night Creature, Pas de Duke / The River / Revelations</i>		
Sat 5/3@8:00pm	<i>Chroma / D-Man in the Waters / LIFT</i>		
Sun 5/4@3:00pm	<i>Night Creature, Pas de Duke / The River / Revelations</i>		
<b>NEWARK, NJ</b>	<b>NJPAC</b>	<a href="http://njpac.org">njpac.org</a>	(888) 466-5722
Sat 5/10@8:00pm	<i>LIFT / D-Man in the Waters / Revelations</i>		
Sun 5/11@1:00pm	<i>Night Creature, Pas de Duke / The River / Revelations</i>		
Sun 5/11@5:00pm	<i>Night Creature, Pas de Duke / The River / Revelations</i>		
Mon 5/12@12:00pm	<i>Student Performance: D-Man in the Waters / Revelations</i>		

## ABOUT ALVIN AILEY AMERICAN DANCE THEATER

Alvin Ailey American Dance Theater, recognized by U.S. Congressional resolution as a vital American “Cultural Ambassador to the World,” grew from a now-fabled March 1958 performance in New York that changed forever the perception of American dance. Founded by Alvin Ailey, and guided by Judith Jamison beginning in 1989, the Company is now led by Robert Battle, whom Judith Jamison chose to succeed her on July 1, 2011. Alvin Ailey American Dance Theater has performed for an estimated 23 million people in 71 countries on 6 continents, promoting the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance tradition. In addition to being the Principal Dance Company of New York City Center, where its performances have become a year-end tradition, the Ailey company performs annually at the John F. Kennedy Center for the Performing Arts in Washington, DC, the Auditorium Theatre in Chicago, the Adrienne Arsht Center for the Performing Arts of Miami-Dade County in Miami, The Fox Theatre in Atlanta, Zellerbach Hall in Berkeley, CA and at the New Jersey Performing Arts Center in Newark (where it is the Principal Resident Affiliate), and appears frequently in other major theaters throughout the United States and the world during extensive yearly tours. The Ailey organization also includes Ailey II (1974), a second performing company of emerging young dancers and innovative choreographers; The Ailey School (1969), one of the most extensive dance training programs in the world; Ailey Arts in Education & Community Programs, which brings dance into the classrooms, communities and lives of people of all ages; and The Ailey Extension (2005), a program offering dance and fitness classes to the general public, which began with the opening of Ailey’s permanent home—the largest building dedicated to dance in New York City, the dance capital of the world —named The Joan Weill Center for Dance, at 55th Street at 9th Avenue in New York City. For more information, visit [www.alvinailey.org](http://www.alvinailey.org).

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