



CULTURAL  
AMBASSADOR  
TO THE WORLD

# ALVIN AILEY AMERICAN DANCE THEATER

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## ALVIN AILEY AMERICAN DANCE THEATER'S 2016 INTERNATIONAL TOUR INCLUDES PERFORMANCES IN THE UNITED KINGDOM, SWITZERLAND & DENMARK SEPTEMBER 6 – OCTOBER 30

AMERICA'S CULTURAL AMBASSADOR TO THE WORLD BRINGS UPLIFTING ARTISTRY TO A DOZEN CITIES,  
INCLUDING 10 ACROSS ENGLAND AND SCOTLAND

Bank of America is the International Tour Sponsor of Alvin Ailey American Dance Theater

International Premieres of *Awakening* by Robert Battle – his First World Premiere Since Becoming Artistic Director – and *Open Door* by Ronald K. Brown

Diverse Repertory of a Dozen Inspiring Works Includes Performances of Alvin Ailey's Classics *Cry*, *Night Creature*, and the Signature American Masterpiece *Revelations*

(New York) – July 13, 2016 – Alvin Ailey American Dance Theater, recognized by U.S. Congress as “a vital American cultural ambassador to the world,” returns to the United Kingdom, Lausanne, Switzerland, and Copenhagen, Denmark to perform a dozen ballets from September 6 – October 30. Robert Battle will lead Ailey through the UK (September 9 – October 19) for the first time since becoming Artistic Director, including the Company's inaugural visits to Southampton and Canterbury, England. Presented by Dance Consortium, the UK engagement will include 10 works performed across 10 cities. The Company will then head to the Salle Métropole in Lausanne (October 22 – 23) and The Tivoli Concert Hall in Copenhagen (October 26 – 30). Bank of America is the lead sponsor of Alvin Ailey American Dance Theater's 2016 and 2017 international tours.

After a 20-city United States tour and a rousing spring season at New York City's Lincoln Center, European audiences have the opportunity to experience the unparalleled artistry and prowess of Ailey's 32 dancers, as they perform in a robust repertory of new works and Ailey classics. The performances feature the international premieres of *Awakening* (2015), Robert Battle's first world premiere since becoming Artistic Director, and celebrated choreographer Ronald K. Brown's Cuban-inspired *Open Door* (2015), set to Grammy Award-winning music by Arturo O'Farrill and the Afro Latin Jazz Orchestra. The dancers will also perform in Alvin Ailey's classic works *Night Creature*, a dazzling ballet set to music by Duke Ellington, and *Cry*, the female solo made famous by Judith Jamison and dedicated to “all black women everywhere – especially our mothers.”

“I'm proud to continue Alvin Ailey American Dance Theater's legacy of extensive international tours with my inaugural visit leading the Company's extraordinary dancers through the United Kingdom and to Lausanne. We are also thrilled to return to Copenhagen, where Tivoli audiences have always welcomed the Company so warmly,” said Artistic Director Robert Battle. “We'll share a diverse repertory of works, including several premieres. Audiences old and new will experience the performances that have touched the hearts and minds of people the world over, fulfilling Mr. Ailey's belief that ‘Dance came from the people and should always be delivered back to the people.’”

All programs close with Alvin Ailey's must-see American masterpiece, *Revelations*, which is a tribute to his heritage and a testament to his genius. Seen by more people than any other modern dance work since its debut in 1960, *Revelations* has moved audiences around the world through its powerful storytelling and soul-stirring music, evoking timeless themes of determination, hope and transcendence. At each stop, audiences will be able to share in a unique and moving cultural experience, thanks to the sponsorship of Bank of America. Support enabling Alvin Ailey American Dance Theater and other major American performing arts organizations to tour internationally is part of Bank of America's strategy to increase cultural understanding and open opportunities for dialogue through the arts. In addition, Bank of America is working with Ailey to provide educational outreach programs during the international tour.

"Bank of America's support of the arts reflects our belief that the Arts Matter as they help economies thrive, help individuals connect with each other and across cultures, and educate and enrich societies," said Rena DeSisto, Global Arts & Culture executive for Bank of America. "We are pleased to help Alvin Ailey American Dance Theater in their important role as cultural ambassador by being their international tour sponsor for the second year in a row."

"We are so appreciative of Bank of America's two-year sponsorship of Ailey's upcoming international tours, and for their major support over the years," shared [Bennett Rink](#), Ailey's Executive Director. "Their generous backing furthers Ailey's mission of using dance to unite and inspire people of all ages around the world."

Additional repertory highlights include Ronald K. Brown's powerful *Four Corners*, beloved hip-hop choreographer Rennie Harris' stirring *Exodus*, Aszure Barton's exhilarating *LIFT*, Christopher Wheeldon's dreamlike *After the Rain Pas de Deux*, and Paul Taylor's sizzling *Piazzolla Caldera*. The Copenhagen engagement also includes performances of Talley Beatty's jazzy *Toccata* and Judith Jamison's emotional and sensual *A Case of You* duet, set to the Diana Krall song by the same title.

Alvin Ailey American Dance Theater uses the African-American cultural experience and the American modern dance tradition in a universal celebration of the human spirit. Having performed in 71 countries on six continents for an estimated 25 million people worldwide, Ailey's moving performances are renowned for bringing audiences around the globe to their feet with an incomparable sense of joy, freedom, and spirit.

**Detailed 2016 international tour programming information and schedule is below (subject to change).** For further details on Alvin Ailey American Dance Theater and the Ailey organization's performances, training programs, and educational activities, visit [www.alvinailey.org](http://www.alvinailey.org)

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(L to R) AAADT in Robert Battle's *Awakening*. Photo by Paul Kolnik; Rachael McLaren. Photo by Andrew Eccles; AAADT in Alvin Ailey's *Revelations*. Photo by James R. Brantley; AAADT in Ronald K. Brown's *Open Door*. Photo by Paul Kolnik. (CTRL+ CLICK ON PHOTOS FOR HI-RES DOWNLOAD. PLEASE CREDIT PHOTOS)

## PERFORMANCE SCHEDULE

(Programs are subject to change)

<b>London, England</b>	<b>Sadler's Wells Theatre</b>	<b>020 7863 8000</b>	<a href="http://www.sadlerswells.com">www.sadlerswells.com</a>
Tue 9/6 @7:30pm	<i>Exodus / Four Corners / After the Rain, Revelations</i>		
Wed 9/7 @ 7:30pm	<i>Open Door / Piazzolla Caldera / Revelations</i>		
Thu 9/8 @7:30pm	<i>Exodus / Four Corners / After the Rain, Revelations</i>		
Fri 9/9 @ 7:30pm	<i>Open Door / Piazzolla Caldera / Revelations</i>		
Sat 9/10 @2:30pm	<i>LIFT / Awakening / Cry, Revelations</i>		
Sat 9/10 @ 7:30pm	<i>Open Door / Piazzolla Caldera / Revelations</i>		
Sun 9/11 @4:00pm	<i>Exodus / Four Corners / After the Rain, Revelations</i>		
Tue 9/13 @ 7:30pm	<i>LIFT / Awakening / Cry, Revelations</i>		
Wed 9/14 @7:30pm	<i>Exodus / Four Corners / After the Rain, Revelations</i>		
Thu 9/15 @ 7:30pm	<i>Open Door / Piazzolla Caldera / Revelations</i>		
Fri 9/16 @7:30pm	<i>LIFT / Awakening / Cry, Revelations</i>		
Sat 9/17 @ 2:30pm	<i>Open Door / Piazzolla Caldera / Revelations</i>		
Sat 9/17 @7:30pm	<i>Exodus / Four Corners / After the Rain, Revelations</i>		
<b>Plymouth, England</b>	<b>Theatre Royal Plymouth</b>	<b>01752 267222</b>	<a href="http://www.theatreroyal.com">www.theatreroyal.com</a>
Tue 9/20 @7:30pm	<i>Exodus / Four Corners / After the Rain, Revelations</i>		
Wed 9/21 @7:30pm	<i>Exodus / Four Corners / After the Rain, Revelations</i>		
<b>Birmingham, England</b>	<b>Hippodrome Theatre Birmingham</b>	<b>0844 338 5000</b>	<a href="http://www.birminghamhippodrome.com">www.birminghamhippodrome.com</a>
Fri 9/23 @7:30pm	<i>Open Door / Piazzolla Caldera / Revelations</i>		
Sat 9/24 @2:30pm	<i>Exodus / Four Corners / After the Rain, Revelations</i>		
Sat 9/24 @7:30pm	<i>Exodus / Four Corners / After the Rain, Revelations</i>		
<b>Bradford, England</b>	<b>Alhambra Theatre</b>	<b>01274 432000</b>	<a href="http://www.bradford-theatres.co.uk">www.bradford-theatres.co.uk</a>
Tue 9/27 @7:30pm	<i>Exodus / Night Creature, After the Rain / Revelations</i>		
Wes 9/28 @7:30pm	<i>Exodus / Night Creature, After the Rain / Revelations</i>		
<b>Nottingham, England</b>	<b>Royal Concert Hall</b>	<b>0115 989 5555</b>	<a href="http://www.trch.co.uk">www.trch.co.uk</a>
Fri 9/30 @7:30pm	<i>Exodus / Four Corners / After the Rain, Revelations</i>		
Sat 10/1 @7:30pm	<i>Exodus / Four Corners / After the Rain, Revelations</i>		
<b>Cardiff, Wales</b>	<b>Wales Millennium Centre</b>	<b>029 2063 6464</b>	<a href="http://www.wmc.org.uk">www.wmc.org.uk</a>
Tue 10/4 @7:30pm	<i>Four Corners / Exodus / After the Rain, Revelations</i>		
Wed 10/5 @7:30pm	<i>Four Corners / Exodus / After the Rain, Revelations</i>		
<b>Salford, England</b>	<b>The Lowry</b>	<b>0843 208 6000</b>	<a href="http://www.thelowry.com">www.thelowry.com</a>
Fri 10/7 @7:30pm	<i>LIFT / Four Corners, Cry / Revelations</i>		
Sat 10/8 @7:30pm	<i>LIFT / Four Corners, Cry / Revelations</i>		
<b>Southampton, England</b>	<b>Mayflower Theatre</b>	<b>02380 711811</b>	<a href="http://www.mayflower.org.uk">www.mayflower.org.uk</a>
Tue 10/11 @7:30pm	<i>Exodus / Four Corners / After the Rain, Revelations</i>		
Wed 10/12 @7:30pm	<i>Exodus / Four Corners / After the Rain, Revelations</i>		
<b>Canterbury, England</b>	<b>The Marlowe Theatre</b>	<b>01227 787787</b>	<a href="http://www.marlowetheatre.com">www.marlowetheatre.com</a>
Fri 10/14 @7:30pm	<i>Exodus / Night Creature, After the Rain / Revelations</i>		
Sat 10/15 @7:30pm	<i>Exodus / Night Creature, After the Rain / Revelations</i>		
<b>Edinburgh, Scotland</b>	<b>Festival Theatre Edinburgh</b>	<b>0131 529 6000</b>	<a href="http://www.edtheatres.com">www.edtheatres.com</a>
Tue 10/18 @7:30pm	<i>Exodus / Four Corners / After the Rain, Revelations</i>		
Wed 10/19 @ 7:30pm	<i>Open Door / Piazzolla Caldera / Revelations</i>		

**Lausanne, Switzerland**      **Salle Métropole**      **41 21 311 63 17**      <http://www.sallemetropole.ch/>  
Sat 10/22@ 8:00pm      *Exodus / Four Corners / After the Rain, Revelations*  
Sun 10/23@ 2:00pm      *Open Door / Awakening / Revelations*  
Sun 10/23@ 7:00pm      *Exodus / Four Corners / After the Rain, Revelations*

**Copenhagen, Denmark**      **The Tivoli Concert Hall**      **45 33151001**      <http://www.tivoligardens.com/en>  
Wed 10/26@ 7:30pm      *Open Door, A Case of You / Awakening / Revelations*  
Thu 10/27@ 7:30pm      *Toccata / Cry / Exodus / Revelations*  
Fri 10/28@ 7:30pm      *Open Door, A Case of You / Awakening / Revelations*  
Sat 10/29@ 2:30pm      *Open Door, A Case of You / Awakening / Revelations*  
Sat 10/29@ 7:30pm      *Toccata, Cry / Exodus / Revelations*  
Sun 10/30@ 2:30pm      *Open Door, A Case of You / Awakening / Revelations*  
Sun 10/30@ 7:30pm      *Toccata, Cry / Exodus / Revelations*

### **2016 International Tour Program: Ailey's European Engagement Led By Artistic Director Robert Battle**

Alvin Ailey American Dance Theater returns to the United Kingdom, Lausanne, Switzerland, and Copenhagen, Denmark to perform a dozen ballets from September 6 – October 30. Robert Battle will lead the Company through the UK (September 9 – October 19) and Lausanne (October 22 -23) for the first time since becoming Artistic Director in 2011, and through Copenhagen (October 26 – 30) for a third time. The tour also includes the Company's first visits to Southampton and Canterbury, England. Bank of America is the lead sponsor of Alvin Ailey American Dance Theater's international tours for 2016 and 2017. Ailey's acclaimed dancers will perform a diverse repertory featuring the international premieres of *Awakening* – Robert Battle's first world premiere for the Company since becoming Artistic Director – and Ronald K. Brown's Cuban-inspired *Open Door*, set to Grammy Award-winning music by Arturo O'Farrill and the Afro Latin Jazz Orchestra. The tour will also feature a variety of new productions and repertory favorites, including Alvin Ailey's American masterpiece, *Revelations*.

### **INTERNATIONAL PREMIERES**

[\*Awakening\*](#) (2015)

**Choreography by Robert Battle**

**Music: John Mackey**

Battle uses his signature taut, ritualistic choreographic style and a score by composer John Mackey in his first world premiere since becoming artistic director. Buoyed by the complex rhythmic quality of Mackey's music (*Turning* and *The Attentions of Souls*, the third movement from the symphony *Wine-Dark Sea*) and a cast of a dozen of Ailey's extraordinary dancers, Battle's work leads the audience on a cathartic journey of dissonance and harmony, chaos and resolution.

[\*Open Door\*](#) (2015)

**Choreography by Ronald K. Brown**

**Music: Arturo O'Farrill and the Afro Latin Jazz Orchestra**

Celebrated choreographer Ronald K. Brown's Cuban-inspired *Open Door* is a work for 10 dancers set to the music of Arturo O'Farrill and the Afro Latin Jazz Orchestra, including their recent Grammy-Award winning album *Cuba: The Conversation Continues*. Brown's travels to Cuba inspired much of the movement, from the salsa partnering to the references to Elegba – the Santería god who opens pathways. A testament to the power of dance and music as vehicles for culture and compassion, *Open Door* marked Brown's sixth work for the Company.

### **2015 – 16 SEASON PREMIERES & NEW PRODUCTIONS**

[\*Exodus\*](#) (World Premiere 2015)

**Choreography by Rennie Harris**

**Music: Original compositions by Raphael Xavier, "A New Deal" by Ost & Kjex**

Acclaimed hip-hop choreographer Rennie (Lorenzo) Harris created a work that explores the idea of "exodus" – from one's ignorance and conformity – as a necessary step toward enlightenment. Set to gospel and house music along with spoken word, the work underscores the crucial role of action and movement in effecting change. Exemplifying his view of hip hop as a "celebration of life", *Exodus* marks Harris' latest invitation to return to spiritual basics and affirm who we are. His previous contributions to the Ailey repertory include *Home* (2011) and *Love Stories* (2004), Judith Jamison's dynamic collaboration with Harris and Robert Battle.

[\*A Case of You\*](#) (excerpt from *Remiscin'* 2005 / New Production 2015)

**Choreography by Judith Jamison**

**Music: Joni Mitchell, Performed by Diana Krall**

*A Case of You* is an emotional and sensual duet by Judith Jamison, performed to Diana Krall's version of Joni Mitchell's song by the same title. The duet was originally created in 2004 as a birthday tribute to Chairman Emerita Joan Weill and premiered publicly the following year as part of Ms. Jamison's larger work, *Remiscin'*, inspired by Edward Hopper's famous painting *Nighthawks* and great female jazz artists.

[Piazzolla Caldera](#) (1997 / Ailey Company Premiere 2015)

**Choreography by Paul Taylor**

**Music: Astor Piazzolla and Jerzy Peterburshsky**

Set to music by Astor Piazzolla and Jerzy Peterburshsky, *Piazzolla Caldera* is a finely wrought work sizzling with erotic energy by modern dance master Paul Taylor that captures the essence of tango culture. Men and women engage in a series of fiery encounters, in turns playful and predatory, in vivid duets and trios through the work's four sections, in this passionate homage to tango's Argentinian working class roots.

[Toccata](#) (1960 / New Production 2015)

**Choreography by Talley Beatty**

**Music: Lalo Schiffrin "Gillespiana"**

An episode from Talley Beatty's longer work *Come and Get the Beauty of it Hot*, *Toccata* is described as "set in streets of New York" and incorporates nuances of classic and other dance styles in a jazz idiom. Set to music by Grammy Award-winning Argentine composer Lalo Schiffrin, the piece contains a sequence of ensembles, duets and trios that are danced in an almost declamatory manner as the dancers project their movements toward the audience and seldom toward themselves. Talley Beatty (1918-1995) began his career as dancer with the Katherine Dunham Company and toured Europe, the US, and Canada with his own company. He appeared in films, Broadway shows, and was nominated for a 1977 Tony Award as Best Choreographer for *Your Arm's Too Short to Box with God*. Dance companies that have mounted his ballets include: Dance Theatre of Harlem, Batsheva Dance Company, Koln Opera Ballet, Boston Ballet, Stockholm Dance Theatre and Ballet Hispanico. The Ailey company has staged a number of his major works, including *The Road of the Phoebe Snow* (1959), *Come and Get the Beauty of it Hot* (1960), *The Stack-Up* (1983), and *Blueshift* (1984).

## **REPERTORY FAVORITES**

[After the Rain Pas de Deux](#) (2005 / Ailey Company Premiere 2014)

**Choreography by Christopher Wheeldon**

**Music: Arvo Pärt**

An instant hit at New York City Ballet in 2005, Christopher Wheeldon's dreamlike duet – praised for its sublime simplicity and intricate partnering – is revealed in a fresh light as the Ailey dancers make it their own. Set to music by the Estonian composer Arvo Pärt, the sensual male-female pas de deux has resonated deeply with audiences and marked the first work by Christopher Wheeldon to enter the Ailey repertory.

[Four Corners](#) (2013)

**Choreography by Ronald K. Brown**

**Music: Carl Hancock Rux, Yacoub & Various Artists**

*Four Corners* 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* trails 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.

[LIFT](#) (2013)

**Choreography by Aszure Barton**

**Music: Curtis Macdonald**

*LIFT* is by in-demand choreographer Aszure Barton and marked her first commission for Ailey. The work accentuates the vitality and physical prowess of the Ailey Company, driven by the dancers' passion, skill and collective power. *LIFT* was created over a five-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 constantly evolves like no other, Barton's exhilarating work celebrates and challenges the dancers with its markedly intricate rhythmic patterns and mercurial structure.

## **AILEY CLASSICS**

[Cry](#) (1971 / New Production 2015)

**Choreography by Alvin Ailey**

**Music: Alice Coltrane, Laura Nyro, Voices of East Harlem**

In 1971, Alvin Ailey choreographed the ballet *Cry*, as a birthday present for his mother Mrs. Lula Cooper, and created the dance on his stunning muse, Judith Jamison. It was an instant sensation and went on to become an enduring work of American art. This physically and emotionally demanding 16-minute solo is dedicated to "all black women everywhere – especially our mothers." The solo is made up of three parts –the first set to Alice Coltrane's *Something about John Coltrane*, the second to Laura Nyro's *Been on a Train* and the last has the Voices of East Harlem singing *Right On, Be Free*. Ms. Jamison, who has since taught the treasured role to subsequent generations of Ailey women, wrote of the work in her autobiography *Dancing Spirit*: "*In my interpretation, she represented those women before her who came from the hardships of slavery, through the pain of losing loved ones, through overcoming extraordinary depressions and tribulations. Coming out of a world of pain and trouble, she has found her way-and triumphed.*"

## [Night Creature](#) (1974)

### **Choreographer by Alvin Ailey**

**Music: Duke Ellington**

Combining modern dance, classical ballet and jazz, *Night Creature* is a perfect fusion of Alvin Ailey's buoyant choreography and Duke Ellington's sparkling music. Duke Ellington first composed the phenomenal *Suite For Orchestra* in 1955, later adding the second and third movements in 1963. He said that "night creatures, unlike stars, do not come OUT at night – they come ON, each thinking that, before the night is out, he or she will be the star." This large ensemble work is full of such stars — strutting, leaping and slinking jazz babies and night owls. *Night Creature* is the definitive Ailey homage to the exuberance of The Duke's jazz, and remains one of Mr. Ailey's most popular works.

## [Revelations](#) (1960)

### **Choreography by Alvin Ailey**

**Music: Traditional Spirituals**

More than just a popular dance work, *Revelations* has become a cultural treasure, beloved by generations of fans. 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 spirituals, the work fervently explores the places of deepest grief and holiest joy in the soul. Seeing *Revelations* for the first time or the hundredth can be a transcendent experience, with audiences cheering, singing along and dancing in their seats from the opening notes of the plaintive *I Been 'Buked* to the rousing *Wade in the Water* and the triumphant finale, *Rocka My Soul in the Bosom of Abraham*.

*For additional press materials please visit [pressroom.alvinailey.org](http://pressroom.alvinailey.org).*

### **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, recent posthumous recipient of the Presidential Medal of Freedom – the nation's highest civilian honour, 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 25 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 Lincoln Center for the Performing Arts, 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 theatres 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 55<sup>th</sup> Street at 9<sup>th</sup> Avenue in New York City. For more information, visit [www.alvinailey.org](http://www.alvinailey.org)



### **About Bank of America Environmental, Social and Governance**

At Bank of America, our focus on Environmental, Social and Governance (ESG) factors is critical to fulfilling our purpose of helping make people's financial lives better. Our commitment to growing our business responsibly is embedded in every aspect of our company. It is demonstrated in the inclusive and supportive workplace we create for our employees, the responsible products and services we offer our customers, and the impact we help create around the world in helping local economies thrive. An important part of this work is forming strong partnerships across sectors – including community and environmental advocate groups, as well as non-profits – in order to bring together our collective networks and expertise to achieve greater impact. Learn more at [www.bankofamerica.com/about](http://www.bankofamerica.com/about) and connect with us on Twitter at @BofA\_News.

### **About Dance Consortium**

Dance Consortium is a group of 17 large scale venues located across the UK. Since its formation in 2000 Dance Consortium has presented 37 tours by 22 different companies from Australia, Brazil, Canada, Cuba, France, The Netherlands, Taiwan, Israel and the USA. Their performances and education activities have been experienced by hundreds of thousands of people across all parts of the UK. Dance Consortium receives investment as a national portfolio organisation of Arts Council England.

Dance Consortium members: Grand Opera House Belfast, Birmingham Hippodrome, Alhambra Theatre Bradford, Brighton Dome, Marlowe Theatre Canterbury, Wales Millennium Centre Cardiff, Bord Gáis Energy Theatre, Dublin, Festival Theatre Edinburgh, Curve Theatre Leicester, Sadler's Wells London, Milton Keynes Theatre, Theatre Royal Newcastle, Theatre Royal and Royal Concert Hall Nottingham with Dance 4, Theatre Royal Plymouth, The Lowry Salford, The Mayflower, Southampton, New Victoria Theatre, Woking. For more information, visit [www.danceconsortium.com](http://www.danceconsortium.com)

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