



CULTURAL  
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TO THE WORLD

# ALVIN AILEY AMERICAN DANCE THEATER

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FOR IMMEDIATE RELEASE

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## ALVIN AILEY AMERICAN DANCE THEATER'S 18-CITY UNITED STATES TOUR TRAVELS FROM COAST-TO-COAST FEBRUARY 3 – MAY 10

**Presidential Medal of Freedom Acknowledges Powerful Legacy of Alvin Ailey that Continues to Thrive  
Under Leadership of Artistic Director Robert Battle**

**Inspiring Performances by Ailey's Extraordinary Dancers Include  
Alvin Ailey's American Masterpiece *Revelations* and a Wide Variety of Premieres  
Highlighted by a Timely Tribute to a Civil Rights Icon - *ODETTA***

**Company Premieres of *After the Rain Pas de Deux* by Christopher Wheeldon, *Uprising* by Hofesh  
Shechter, and *Suspended Women* by Jacquelyn Buglisi**

**Announcement of 2015 15-Performance Engagement at Lincoln Center's David H. Koch Theater June 10 - 21**

**New York – February 3, 2015 — [Alvin Ailey American Dance Theater](#)**, beloved as one of the world's most popular dance companies, will travel to **18 cities coast-to-coast** presenting 80 performances, beginning tonight at the John F. Kennedy Center for the Performing Arts in **Washington, DC**. Hitting other major venues like The Fox Theatre in **Atlanta**, the Auditorium Theatre in **Chicago**, and the Dorothy Chandler Pavilion in **Los Angeles, CA**, the tour culminates **May 10<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.nipac.org](http://www.nipac.org).

Artistic Director [Robert Battle](#) also announced that, following the tour, the Company will return to **Lincoln Center's David H. Koch Theater from June 10<sup>th</sup> to 21<sup>st</sup> for 15 performances**, continuing a new tradition for the company by hosting a second annual New York City season. The 2015 Lincoln Center engagement opens with a performance featuring the world-renowned Alvin Ailey American Dance Theater joined by rising stars of **Ailey II**, gifted young dancers from **The Ailey School**, and inspiring students from **AileyCamp** in an "Ailey Spirit" spring gala benefit for scholarships and Arts In Education programs. The full program will be announced at a later date and performance tickets, starting at \$25, go on sale Monday, April 13<sup>th</sup>.

A few days prior to the launch of Ailey's exciting 2014-15 season at New York City Center in December, Artistic Director Robert Battle visited the White House and accepted the [Presidential Medal of Freedom](#) – the nation's highest civilian honor - on behalf of Alvin Ailey. Bestowed 25 years after the passing of the Company's legendary founder, President Obama proclaimed that "through him, African-American history was told in a way that it had never been told before -- with **passionate, virtuoso dance performances that transfixed audiences worldwide.**" Alvin Ailey American Dance Theater's national tour begins at the start of Black History Month and carries on the legacy of uplifting, uniting and celebrating the human spirit as Ailey's extraordinary dancers bring life to a wide variety of premieres, new productions and classic works.

The **Associated Press** proclaimed that "...the timing could hardly be more apt for Alvin Ailey American Dance Theater's new civil rights-themed piece" [ODETTA](#) a world premiere choreographed by renowned Ailey dancer **Matthew Rushing**. The tribute is set to the musical repertoire of celebrated singer and civil rights activist **Odetta Holmes**, who was known as "the voice of the Civil Rights Movement" and anointed as "the queen of American folk music" by Martin Luther King, Jr.

[The Pleasure of the Lesson](#), the Company's first collaboration with **Robert Moses**, will also be presented on tour for the first time. Known for his sophisticated and sexy choreography, the new work was created with a cast of ten dancers for the Company's 2014 Koch Theater engagement.

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This season's company premieres from Christopher Wheeldon, Jacquelyn Buglisi and Hofesh Shechter are introducing Ailey audiences to ballets by three respected choreographers whose works are being performed by the Ailey Company for the first time.

**Christopher Wheeldon's** dreamlike [After the Rain Pas de Deux](#) – praised for its sublime simplicity and intricate partnering – was an instant hit on New York City Ballet in 2005. Set to music by the Estonian composer Arvo Pärt, the sensual male-female *pas de deux* will be revealed in a fresh light as the Ailey dancers make it their own.

**Jacquelyn Buglisi's** [Suspended Women](#) is a mesmerizing ensemble piece created in 2000, illuminating the challenges and strength of women across the ages. Set to music by Maurice Ravel, with interpolations composed by Daniel Bernard Roumain, it is recognized as one of the signature works by this celebrated former Martha Graham dancer, choreographer and master teacher.

Created in 2006, **Hofesh Shechter's** acclaimed [Uprising](#) features seven men who bombard the stage with intensity in an exhilarating work set to a percussive score by the choreographer himself. Utilizing a movement style that is primal and imbued with high-tension energy, the 38-year-old Israeli-born Shechter has risen to become one of Europe's most sought-after dance creators since his move to London in 2002.

In a new production of **Ulysses Dove's** [Bad Blood](#), emotional passion and kinetic energy encapsulate the powerful yet extremely tender war between the sexes. The work features music by **Laurie Anderson** and **Peter Gabriel** and was originally staged on Ailey in 1986, as the fourth of seven ballets mounted on the Company by Dove. Dove is hailed as one of the most exciting choreographers to emerge in the latter half of the twentieth century.

In [Polish Pieces](#), Dutch choreographer Hans van Manen displays his mastery for building dazzling creations from simple motifs and geometric patterns. Driven by the rhythms of Henryk Górecki's score, the 12 dancers in this colorful ensemble work create a brilliant kaleidoscope through endlessly shifting formations that culminate in two sensual pas de deux.

Sierra Leone-born choreographer **Asadata Dafora**, blended his vision of a traditional African dance with Western staging in his groundbreaking 1932 solo, [Awassa Astringe/Ostrich](#), set to Carl Riley's score of African drumming and flute. With arms flapping like wings, torso rippling and head held high, a warrior is transformed into the proud, powerful ostrich — the king of birds. Dafora is recognized as one of the first to present African dance on the concert stage, influencing many future artists like Pearl Primus and Katherine Dunham.

The dancer in Parsons' signature work [Caught](#) defies gravity as he flies through the air in a bravura display of athletic stamina and a breathtaking fusion of art and technology using split-second timing. Flashing lights capture the dancer in more than 100 leaps, suspending him in flight as he magically moves across the stage.

In addition to performances of Ailey classics including Alvin Ailey's signature American masterpiece [Revelations](#), other encore performances of recent Battle commissions will include **Bill T. Jones'** modern dance classic [D-Man in the Waters](#); [LIFT](#), by **Aszure Barton**; [Chroma](#), by **Wayne McGregor**; two works by celebrated choreographer **Ronald K. Brown**; the spiritually-charged work [Grace](#) and last year's world premiere work [Four Corners](#); **Ohad Naharin's** unique and innovative [Minus 16](#), **Ulysses Dove's** explosive [Episodes](#), and Battle's own work, [Takademe](#).

Audience members are invited to "join in the dance" during their next trip to New York City by taking **a complimentary class at The Ailey Extension using a ticket stub from any Ailey performance**. The Ailey Extension's popular program of 80 weekly "real classes for real people" has been experienced by over 85,000 at Ailey's building The Joan Weill Center for Dance, New York's largest building dedicated to dance. Each free class offer is good for one year from the performance date for first time students, and when purchasing a 10-class card for returning students.

The Ailey Organization continues its mission of using dance to educate 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; Detroit, MI; Los Angeles, CA; and Houston, TX. Utilizing Alvin Ailey's signature work, *Revelations*, the program is an inspirational framework for a comprehensive study of language arts, social studies, and dance.

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. For further details on the Ailey organization's performances, training programs and educational activities, visit [www.alvinailey.org](http://www.alvinailey.org).

## Detailed 2015 U.S. Tour Schedule Attached (subject to change) – Tickets On Sale Now

### 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](#)

The 2015 U.S. Tour is supported, in part, by the National Endowment for the Arts.

The creation of *ODETTA* is supported by commissioning funds from New York City Center.

Major support for *ODETTA* is provided by American Express.

Georgia Power provides support for Alvin Ailey American Dance Theater's Atlanta Season.

*The Atlanta Journal-Constitution* is a Media Partner of Alvin Ailey American Dance Theater's Atlanta Season.



(L to R) AAADT in Matthew Rushing's *ODETTA*. Photo by Mike Strong.; AAADT's Glenn Allen Sims and Linda Celeste Sims in Alvin Ailey's *Revelations*. Photo by Andrew Eccles; AAADT's Glenn Allen Sims. Photo by Andrew Eccles.; AAADT in Hofesh Shechter's *Uprising*. Photo by Paul Kolnik.

**(CTRL+ CLICK ON PHOTOS FOR HI-RES DOWNLOAD)**

### The 2015 United States Tour Highlights:

Artistic Director Robert Battle continues the expansion of Ailey's diverse repertory with premieres from a variety of choreographers and performances of over two dozen ballets giving Ailey's extraordinary dancers many opportunities to inspire audiences. The premieres provide a platform for a rising choreographer and acclaimed long-time Ailey dancer and expose Ailey audiences and dancers to works by five respected choreographers whose work is being performed by Ailey for the first time, including a celebrated dance maker's iconic duet that will be inspiringly interpreted by the Ailey dancers and a groundbreaking solo that historically influenced American concert dance. The season presents new productions of a breathtaking signature solo by an award-winning American choreographer, a colorful and sensual ensemble piece by a Dutch master, and a breakthrough work by an exciting voice from the end of the twentieth century whose choreographic mentors were Alvin Ailey and Merce Cunningham.

### World Premieres

#### *ODETTA* (2014)

#### **Choreography by Matthew Rushing**

#### **Music: Odetta Holmes**

**Odetta Holmes** – one of the most influential singers of the 20th century – is rediscovered as renowned Ailey dancer **Matthew Rushing** marries soul-stirring movement to songs by the artist anointed "the queen of American folk music" by Martin Luther King, Jr. Rushing's world premiere for Ailey, created with the support of commissioning funds from **New York City Center**, will pay tribute to Holmes's life as a singer, songwriter, actress, activist and "the voice of the Civil Rights Movement" in conjunction with the 50<sup>th</sup> anniversary of the Civil Rights Act. With a musical repertoire encompassing American folk music, blues, jazz, and spirituals, Odetta influenced many key figures of the 1960s folk-revival scene including Bob Dylan, Joan Baez, Mavis Staples, and Janis Joplin. Her song "Take This Hammer" was included on *TIME* magazine's list of the All-Time 100 Songs. *ODETTA* will be Matthew Rushing's third ballet created for Alvin Ailey American Dance Theater following *Acceptance In Surrender* (2005), a collaboration with Hope Boykin and Abdur Rahim-Jackson, and *Uptown* (2010), a celebration of the Harlem Renaissance. **Matthew Rushing comments:** "Last year Robert Battle approached me about choreographing a ballet to the music of Odetta Holmes and I jumped at the chance! I created *ODETTA* to give homage to a musician, a vocal artist, a humanitarian, and a civil rights activist. After spending much time researching her work, listening to countless albums, and watching a great deal of interview footage, I decided on a selection of songs that became the building blocks of the ballet. I'm so excited to share Odetta's legacy through the art of dance. I want to introduce her to Ailey audiences around the world, so that she may continue to impact and change lives through Alvin Ailey American Dance Theater."

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### [The Pleasure of the Lesson](#) (2014)

#### **Choreography by Robert Moses**

**Music: Robert Moses, David Worm**

**Robert Moses'** world premiere *The Pleasure of the Lesson*, his first Ailey collaboration originally created for the 2014 Lincoln Center engagement, features arresting visuals, a seductive score and sensual movement for ten dancers. Known for sexy, sophisticated choreography that makes audiences want to dance too, he has created numerous works of varying styles and genres for his highly praised dance company Robert Moses' Kin, founded in 1995 in San Francisco. His work explores topics ranging from oral traditions in African American culture (*Word of Mouth*, 2002), the life, times, and work of author James Baldwin (*Biography of Baldwin*, 2003), and the dark side of contemporary urban culture (*Cause*, 2004), to the nuanced complexities of parentage and identity (*The Cinderella Principle*, 2010), and the simple joys of the expressive power of pure movement (*Toward September*, 2009). Moses has composed original scores for several of his dances and choreographed for film, opera, theater and other companies, including: San Francisco Opera (*La Forza del Destino*, 2005), Philadanco, Cincinnati Ballet, Oakland Ballet, and Olympic Arts Festival, among others. In 2005, Moses was named Choreographer-in-Residence and Artistic Director of the Committee on Black Performing Arts at Stanford University, where he has been on the dance faculty since 1995. An alumni of California State University Long Beach and a highly regarded master teacher, Moses has taught on campuses and at festivals throughout the United States, including Bates Dance Festival, Colorado Dance Festival, UC Berkeley, UC Davis, University of Texas, and University of Nevada. He conducts movement and performance workshops internationally, most recently for artists of African descent with State of Emergency Limited in the United Kingdom. **Robert Battle comments:** "Robert Moses was one of the people I knew I wanted to work with from the time I was Artistic Director Designate. He enjoys choreographing in an atmosphere of chaotic energy and you can see that in his movement. It's very abstract—he fuses disparate styles and manages to create something edgy and immensely entertaining."

### [Company Premieres & New Productions](#)

#### [After the Rain Pas de Deux](#) (2005)

#### **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 will be the first work by Christopher Wheeldon to enter the Ailey repertory. *Dance Magazine* described *After the Rain* as "an intelligently, masterfully choreographed ballet that strikes an emotional chord. The still point at the heart of the work lingers long after the curtain has descended." **Robert Battle comments:** "This ballet is usually set on more classical companies, but it has a very modern sensibility, in the way Wheeldon uses the torso and the shifting of weight. It's minimal yet passionate, and every gesture is completely necessary to the way it captures the beauty, complexity and simplicity of relationships."

#### [Caught](#) (1982)

#### **Choreography by David Parsons**

**Music: Robert Fripp**

**David Parsons'** signature solo *Caught* is a breathtaking fusion of art and technology demanding split-second timing and athletic stamina. The concept behind *Caught* is amazingly simple but wonderfully unexpected, with the dancer executing a continual series of over 100 leaps synchronized to the flashes of a strobe light to a soundtrack by English guitarist **Robert Fripp**. The effect is a stunning suspension of weight in which the dancer appears to fly through the air, devouring space as he magically moves across the stage. At the root of the piece is humankind's fascination with flight, something that Parsons believes is universal. Born near Chicago and raised in Kansas City, Parsons received an MFA from Jacksonville University under the Howard Gilman fellowship and an honorary Doctorate from the University of Kansas City. From 1978-1987, Parsons was a leading dancer with the Paul Taylor Dance Company, where Taylor created many roles for him in works such as *Arden Court*, *Last Look*, and *Roses*. Parsons founded Parsons Dance in 1985 with lighting designer Howell Binkley. Since then, he has created more than 70 works, both for the company and through commissions from Alvin Ailey American Dance Theater, American Ballet Theatre, the American Dance Festival, Jacob's Pillow Dance Festival, New York City Ballet, Paul Taylor Dance Company, and the Spoleto Festival, among others. He is a recipient of the 2000 Dance Magazine Award, the 2001 American Choreography Award and the 2011 Dance Masters of America Award. **Robert Battle comments:** "David Parsons' love of photography is very evident in *Caught*. The whole piece is built on the premise that the flashing light, like that of a camera, can help the dancer create an illusion of flying. He made it look effortless because he knew exactly what the audience's eye would capture in between the flashes of light."

#### [Suspended Women](#) (2000)

#### **Choreography by Jacquelyn Buglisi**

**Music: Maurice Ravel**

#### **Music interpolations by Daniel Bernard Roumain**

A mesmerizing ensemble work illuminating the challenges and strength of women across the ages, **Jacquelyn Buglisi's** *Suspended Women* is set to music by Maurice Ravel, with interpolations composed by Daniel Bernard Roumain. Created in 2000 and now recognized as one of Buglisi's signature works, it is the first piece by this celebrated former Martha Graham dancer, choreographer and master teacher to be performed by Ailey. Called a "...complicated delight..." by *New York* magazine, *Dance Magazine* described Buglisi's choreography as a series of "images that seduce the eye as much as the imagination, with shapes, luminous textures, and stilled moments in time that offer an adventure in perception." **Robert Battle comments:** "This piece shows archetypes of women throughout history—the challenges they've endured and continue to endure. It's very virtuosic, but it also has a wonderful sense of drama, evoking strength, vulnerability and sisterhood. All of that makes it perfect for the women of Ailey."

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### [Uprising \(2006\)](#)

#### **Choreography by Hofesh Shechter**

**Music: Hofesh Shechter, additional music by Vex'd**

Created in 2006, **Hofesh Shechter's** critically-acclaimed **Uprising** features seven men who bombard the stage with intensity in an exhilarating work set to a percussive score by the choreographer himself. Utilizing a movement style that is primal and imbued with a certain high-tension energy, and a natural ability to deal with big themes, the 38 year old Israeli-born Shechter has risen to become one of Europe's most sought-after dance creators since his move to London in 2002. **Uprising** is the first work by Shechter to enter the Ailey repertory.

**Robert Battle comments:** *"Shechter's work is very physical and almost primal. In Uprising he was inspired by the dynamics of urban unrest, so it explores the human instinct for aggression and how that manifests—how camaraderie and kids' games can escalate into something more dangerous. I'm curious to see what the men in our company will bring to the piece, and what audiences will take away."*

### [Polish Pieces \(1995\)](#)

#### **Choreography by Hans van Manen**

**Music: Henryk Mikolaj Górecki**

In **Polish Pieces**, Dutch choreographer **van Manen** displays his mastery for building dazzling creations from simple motifs and geometric patterns. Driven by the rhythms of Henryk Górecki's score, the 12 dancers in this colorful ensemble work create a brilliant kaleidoscope through endlessly shifting formations that contrasts with two sensual pas de deux. Hans van Manen began his ballet career in 1951 as a member of Sonia Gaskell's Ballet Recital. He created his first ballet for the Nederlandse Opera Ballet in 1957 and created over 50 ballets for the Nederlands Dans Theater, where he was also the artistic director and a dancer. He has created over 120 ballets and his works have been staged by companies all over the world including the Stuttgart Ballet, Berlin Opera, the National Ballet of Canada, Pennsylvania Ballet, the Royal Ballet, the Royal Danish Ballet and the State Opera in Vienna. In 1992, the year of his 35th anniversary as a choreographer, he was given a Knighthood in the Order of Orange Nassau by the Queen of The Netherlands. He has been honored for his work many times, including the prestigious German Dance Prize for his influence on German dance, the much-heralded Erasmus Prize for his outstanding achievements in Dutch dance, and the Benois de la Danse for Lifetime Achievement. At the occasion of his 75th birthday at the gala premiere of the Hans van Manen festival, Amsterdam's mayor honored him with the Commandeur in de Orde van de Nederlandse Leeuw.

**Robert Battle comments:** *"Hans van Manen's work has a great sense of humor and mischief in it. He's a master of creating grand, kaleidoscopic works from very simple motifs. Polish Pieces has allusions to folk dance, which give it a timeless feeling that's a wonderful complement to our repertory."*

### [Awassa Astrige/Ostrich \(1932\)](#)

#### **Choreography by Asadata Dafora**

**Music: Carl Riley**

Sierra Leone-born choreographer **Asadata Dafora** blended his vision of a traditional African dance with Western staging in **Awassa Astrige/Ostrich** - a groundbreaking 1932 solo set to Carl Riley's score of African drumming and flute. With arms flapping like wings, torso rippling and head held high, a warrior is transformed into the proud, powerful ostrich — the king of birds. Dafora is recognized as one of the first to present African dance on the concert stage, influencing many future artists like Pearl Primus and Katherine Dunham. Asadata Dafora, a native of free town Sierra Leone, West Africa, was 40 years old when he came to New York in 1929. Earlier, he had been in Europe teaching African dance while studying music, and for a time, sang at La Scala. However his true interest was always the rich heritage of African art and culture. Not only did he study the folklore of his own country, but he traveled extensively throughout Africa seeking additional knowledge as well. His unique talents burst upon the New York entertainment scene with a short run of the Opera Kykunkor, subtitled the Witch Women. Kykunkor not only shattered many myths concerning the potential of Black ethnic materials as themes for concert dance, but proved that black dancers could be successful on the American concert stage. His company, Shologa Oloba, was made up of 25 Africans and African Americans whose dancing was acclaimed by critics and audiences. **Robert Battle comments:** *"I've always loved the mystery of this piece by Asadata Dafora; it's one of the first fusions of African and Western styles of dance. Preservation is very important, and I wanted to give audiences a chance to see some of the early, historic works that shaped what we know as modern dance."*

### [Bad Blood \(1986\)](#)

#### **Choreography by Ulysses Dove**

**Music: Laurie Anderson and Peter Gabriel**

In **Bad Blood**, emotional passion and kinetic, athletic energy encapsulate the powerful yet extremely tender war between the sexes, asking the question "can we be a duo and an individual at the same time?" With music by Laurie Anderson and Peter Gabriel, **Bad Blood** was the precursor to two other phenomenal Dove ballets on the same theme, **Episodes** and **Urban Folk Dance**, and the fourth of what would eventually be seven Dove ballets performed by the Ailey dancers. **Ulysses Dove** has been hailed as one of the most exciting choreographers to emerge in the latter half of the twentieth century, renowned for a style that merged the influences of his choreographic mentors, Alvin Ailey and Merce Cunningham. **Robert Battle comments:** *"Dove was a risk taker, and he was very urgent about what he had to say. He uses minimal language to make profound statements about relationships, both brutal and tender. I feel his life force in the work; every time I watch it I'm on the edge of my seat."*

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## **Repertory Favorites & Classics**

### **LIFT** (2013)

**Choreography:** Aszure Barton

**Music:** Curtis Macdonald

A world premiere by in-demand choreographer **Aszure Barton**, *LIFT* is an exhilarating new 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.

### **D-Man in the Waters (Part I)** (1998/ Ailey Company Premiere 2013)

**Choreography:** Bill T. Jones

**Music:** Felix Mendelssohn, Octet for Strings in E-flat major, Op. 20 (1825)

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*. 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).

### **Four Corners** (2013)

**Choreography:** Ronald K. Brown

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

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 11 dancers on a spiritual journey bring to life the vision of four angels standing on the four corners of the earth holding the four winds.

### **Episodes** (1989)

**Choreography:** Ulysses Dove

**Music:** Robert Ruggieri

**Ulysses Dove**, former Ailey Company member, created this explosive choreographic masterpiece - a passionate interpretation of expressing feelings and power struggles involved in human relationships - set to a percussive score by Robert Ruggieri.

### **Grace** (1999)

**Choreography by** Ronald K. Brown

**Music:** Duke Ellington, Roy Davis Jr., Paul Johnson & Fela Anikulapo Kuti

This landmark creation for Ailey returned to the Ailey repertory in a rapturous, spiritually-charged new production for the 2012-13 season. 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.

### **Minus 16** (1999)

**Choreography 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)

**Choreography by** Alvin Ailey

**Music:** Duke Ellington

A bubbly champagne cocktail of a dance that perfectly fuses **Alvin Ailey's** buoyant choreography and **Duke Ellington's** sparkling music in a definitive homage to The Duke's jazz that remains one of Mr. Ailey's most popular works. Ellington said "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." The large ensemble work is full of stars - strutting, leaping and slinking using modern dance, classical ballet and jazz.

### **Takademe** (1999)

**Choreography 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.

### **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."

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<b>2015 United States Tour Schedule (as of 2/2/15) Subject to Change</b>
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<b>WASHINGTON, D.C.</b>	<b>Kennedy Center Opera House</b>	<a href="http://kennedy-center.org">kennedy-center.org</a>	(800) 444-1324
Tues 2/3@7:00pm	GALA: ODETTA/ After the Rain Pas de Deux/ Caught/ Revelations		
Wed 2/4@7:30pm	ODETTA/ Bad Blood/ Revelations		
Thurs 2/5@11:00am	Student Performance: Night Creature (movements II & III)/ Revelations		
Thurs 2/5@7:30pm	Uprising/ Suspended Women/ Caught/ Revelations		
Fri 2/6@11:00am	Student Performance: ODETTA excerpt/ Revelations		
Fri 2/6@7:30pm	LIFT/ The Pleasure of the Lesson/ After the Rain Pas de Deux/ Revelations		
Sat 2/7@1:30pm	Polish Pieces/ Bad Blood/ Caught/ Revelations		
Sat 2/7@7:30pm	ODETTA/ Bad Blood/ Revelations		
Sun 2/8@1:30pm	LIFT/ The Pleasure of the Lesson/ After the Rain Pas de Deux / Revelations		
<b>ATLANTA, GA</b>	<b>Fox Theatre</b>	<a href="http://foxtheatre.org">foxtheatre.org</a>	(404) 881-2100
Wed 2/11@8:00pm	A: Night Creature/ After the Rain Pas de Deux / Suspended Women/ Takademe/Revelations		
Thurs 2/12@10:30am	Student Performance: ODETTA excerpt/ Revelations		
Thurs 2/12@8:00pm	B: Bad Blood/ ODETTA/ Revelations		
Fri 2/13@8:00pm	A: Night Creature/ After the Rain Pas de Deux / Suspended Women/ Takademe/ Revelations		
Sat 2/14@2:00pm	C: Polish Pieces/ Awassa Astrige/Ostrich/ Grace/ Revelations		
Sat 2/14@8:00pm	B: Bad Blood/ ODETTA/ Revelations		
Sun 2/15@3:00pm	C: Polish Pieces/ Awassa Astrige/Ostrich/ Grace/ Revelations		
<b>SARASOTA, FL</b>	<b>Van Wezel</b>	<a href="http://vanwezel.org/">vanwezel.org/</a>	(941) 953-3368
Tues 2/17@7:30pm	A: LIFT/ After the Rain Pas de Deux / D-Man in the Waters/ Revelations		
Wed 2/18@ 10:30am	Student Performance: D-Man in the Waters/ Revelations		
<b>FT. LAUDERDALE, FL</b>	<b>Broward Center For The Performing Arts</b>	<a href="http://browardcenter.org/">browardcenter.org/</a>	(954) 462-0222
Thurs 2/19@8:00pm	A: Polish Pieces/ After the Rain Pas de Deux / Bad Blood/ Revelations		
Fri 2/20@ 10:30am	Student Performance: ODETTA excerpt/ Revelations		
Fri 2/20@8:00pm	B: ODETTA/ Suspended Women/ Revelations		
Sat 2/21@2:00pm	B: ODETTA/ Suspended Women/ Revelations		
Sat 2/21@8:00pm	A: Polish Pieces/ After the Rain Pas de Deux / Bad Blood/ Revelations		
Sun 2/22@3:00pm	C: LIFT/ Awassa Astrige/Ostrich/ D-Man in the Waters/ Revelations		
<b>CHAPEL HILL, NC</b>	<b>Memorial Hall At UNC</b>	<a href="http://carolinaperformingarts.org/">carolinaperformingarts.org/</a>	(919) 843-3333
Tues 2/24@7:30pm	A: ODETTA/ Suspended Women/ Revelations		
Wed 2/25@7:30pm	B: LIFT/ Bad Blood/ Revelations		
<b>GREENVALE, NY</b>	<b>Tilles Center For The Performing Arts</b>	<a href="http://tillescenter.org/">tillescenter.org/</a>	(516) 299-3100
Fri 2/27@10:30am	Student Performance: D-Man in the Waters/ Revelations		
Fri 2/27@8:00pm	A: LIFT/ D-Man in the Waters/ Revelations		
Sat 2/28@2:00pm	A: LIFT/ D-Man in the Waters/ Revelations		
Sat 2/28@8:00pm	B: Polish Pieces/ Takademe/ Four Corners/ Revelations		

<b>CINCINNATI, OH</b>	<b>Aronoff Center</b>	<a href="http://cincinnatiarts.org/">cincinnatiarts.org/</a>	(513) 621-2787
Tues 3/3@7:30pm	<i>A: Grace/ Episodes/ Revelations</i>		
Wed 3/4@7:30pm	<i>B: Polish Pieces/ Awassa Astrige/Ostrich/ Four Corners/ Revelations</i>		
<b>CHICAGO, IL</b>	<b>Auditorium Theatre</b>	<a href="http://auditoriumtheatre.org">auditoriumtheatre.org</a>	(312) 341-2310
Fri 3/6@7:30pm	<i>A: ODETTA/ Episodes/ Revelations</i>		
Sat 3/7@2:00pm	<i>B: Polish Pieces/ Awassa Astrige/Ostrich/ Bad Blood/ Revelations</i>		
Sat 3/7@8:00pm	<i>B: Polish Pieces/ Awassa Astrige/Ostrich/ Bad Blood/ Revelations</i>		
Sun 3/8@3:00pm	<i>A: ODETTA/ Episodes/ Revelations</i>		
Thurs 3/12@11:00am	<i>Student Performance: ODETTA excerpt/ Revelations</i>		
Thurs 3/12@7:30pm	<i>C: Grace-i-Uprising/ After the Rain Pas de Deux / Revelations</i>		
Fri 3/13@11:00am	<i>Student Performance: ODETTA excerpt/ Revelations</i>		
Fri 3/13@7:30pm	<i>A: ODETTA/ Episodes/ Revelations</i>		
Sat 3/14@2:00pm	<i>A: ODETTA/ Episodes/ Revelations</i>		
Sat 3/14@8:00pm	<i>C: Grace/ Uprising/ After the Rain Pas de Deux / Revelations</i>		
Sun 3/15@3:00pm	<i>B: Polish Pieces/ Awassa Astrige/Ostrich/ Bad Blood/ Revelations</i>		
<b>DETROIT, MI</b>	<b>Detroit Opera House</b>	<a href="http://michiganopera.org/">michiganopera.org/</a>	(313) 237-7464
Thurs 3/19@7:30pm	<i>A: ODETTA/ Bad Blood/ Revelations</i>		
Fri 3/20@11:00am	<i>Student Performance: ODETTA excerpt/ Revelations</i>		
Fri 3/20@7:30pm	<i>B: Polish Pieces/ Awassa Astrige/Ostrich/ Four Corners/ Revelations</i>		
Sat 3/21@2:30pm	<i>C: LIFT/ D-Man in the Waters/ After the Rain Pas de Deux / Revelations</i>		
Sat 3/21@7:30pm	<i>A: ODETTA/ Bad Blood/ Revelations</i>		
Sun 3/22@2:30pm	<i>B: Polish Pieces/ Awassa Astrige/Ostrich/ Four Corners/ Revelations</i>		
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<b>HARTFORD, CT</b>	<b>Bushnell Center For The Performing Arts</b>	<a href="http://bushnell.org/">bushnell.org/</a>	(860) 987-5900
Tues 3/24@7:30pm	<i>C: LIFT/ D-Man in the Waters/ Takademe/ Revelations</i>		
<b>BOSTON, MA</b>	<b>Wang Citi Theatre</b>	<a href="http://celebrityseries.org/alvinailey">celebrityseries.org/alvinailey</a>	(800) 982-2787
Thurs 3/26@7:30pm	<i>A: ODETTA/ Uprising/ Revelations</i>		
Fri 3/27@8:00pm	<i>B: Night Creature/ Awassa Astrige/Ostrich/Bad Blood/ After the Rain Pas de Deux / Revelations</i>		
Sat 3/28@2:00pm	<i>B: Night Creature/ Awassa Astrige/Ostrich/Bad Blood/ After the Rain Pas de Deux /Revelations</i>		
Sat 3/28@8:00pm	<i>A: Bad Blood/ Uprising/ ODETTA</i>		
Sun 3/29@3:00pm	<i>C: LIFT/ The Pleasure of the Lesson/ Revelations</i>		
<b>LINCOLN, NE</b>	<b>Lied Center For The Performing Arts</b>	<a href="http://liedcenter.org/">liedcenter.org/</a>	(402) 472-4747
Tues 4/7@7:30pm	<i>A: LIFT/ Four Corners/ Revelations</i>		
Wed 4/8@ 10:30am	<i>Student Performance: D-Man in the Waters/ Revelations</i>		
<b>MESA, AZ</b>	<b>Mesa Arts Center</b>	<a href="http://mesaartscenter.com">mesaartscenter.com</a>	(480) 644-6500
Fri 4/10@8:00pm	<i>A: LIFT/ Minus 16/ Revelations</i>		
Sat 4/11@8:00pm	<i>B: Grace/ Episodes/ Revelations</i>		
<b>TUCSON, AZ</b>	<b>Centennial Hall</b>	<a href="http://uapresents.org/centennial-hall">uapresents.org/centennial-hall</a>	(520) 621-3341
Sun 4/12@ 7:00pm	<i>A: LIFT/ Minus 16/ Revelations</i>		



<b>LOS ANGELES, CA</b>	<b>Music Center Dorothy Chandler Pavilion</b>	<a href="http://musiccenter.org">musiccenter.org</a>	(213) 972-0711
Wed 4/15@7:30pm	<i>Episodes/ Caught/ Uprising/ Minus 16</i>		
Thurs 4/16@11:00am	<i>Student Performance: ODETTA excerpt/ Revelations</i>		
Thurs 4/16@7:30pm	<i>ODETTA/ Bad Blood/ Revelations</i>		
Fri 4/17@7:30pm	<i>LIFT/ Polish Pieces/ After the Rain Pas de Deux / Revelations</i>		
Sat 4/18@2:00pm	<i>LIFT/ Polish Pieces/ After the Rain Pas de Deux / Revelations</i>		
Sat 4/18@7:30pm	<i>Episodes/ Caught/ Uprising/ Minus 16</i>		
Sun 4/19@2:00pm	<i>ODETTA/ Bad Blood/ Revelations</i>		
<b>BERKELEY, CA</b>	<b>Zellerbach Hall</b>	<a href="http://calperfs.berkeley.edu">calperfs.berkeley.edu</a>	(510) 642-9988
Tue 4/21@8:00pm	<i>A: ODETTA/ Bad Blood/ Caught/ Revelations</i>		
Wed 4/22@8:00pm	<i>B: Polish Pieces/ Awassa Astrige/Ostrich/ The Pleasure of the Lesson/ Revelations</i>		
Thurs 4/23@11:00am	<i>Student Performance: ODETTA excerpt/ Revelations</i>		
Thurs 4/23@8:00pm	<i>C: Uprising/ Suspended Women/ After the Rain Pas de Deux / Revelations</i>		
Fri 4/24@11:00am	<i>Student Performance: ODETTA excerpt/ Revelations</i>		
Fri 4/24@8:00pm	<i>A: ODETTA/ Bad Blood/ Caught/ Revelations</i>		
Sat 4/25@2:00pm	<i>B: Polish Pieces/ Awassa Astrige/Ostrich/ The Pleasure of the Lesson/ Revelations</i>		
Sat 4/25@8:00pm	<i>C: Uprising/ Suspended Women/ After the Rain Pas de Deux / Revelations</i>		
Sun 4/26@3:00pm	<i>B: Polish Pieces/ Awassa Astrige/Ostrich/ The Pleasure of the Lesson/ Revelations</i>		
<b>BALTIMORE, MD</b>	<b>Lyric Opera House</b>	<a href="http://lyricoperahouse.com">lyricoperahouse.com</a>	(410) 900-1150
Sat 5/2@ 2:00pm	<i>LIFT/ Bad Blood/ After the Rain Pas de Deux / Revelations</i>		
Sat 5/2@7:30pm	<i>Minus 16/ Grace/ Revelations</i>		
Sun 5/3@3:00pm	<i>LIFT/ Bad Blood/ After the Rain Pas de Deux / Revelations</i>		
<b>NEWARK, NJ</b>	<b>NJPAC</b>	<a href="http://njpac.org">njpac.org</a>	(888) 466-5722
Fri 5/8@12pm	<i>Student Performance: ODETTA excerpt/ Revelations</i>		
Fri 5/8@8:00pm	<i>A: ODETTA/ Bad Blood/ After the Rain Pas de Deux / Revelations</i>		
Sat 5/9@8:00pm	<i>B: Uprising/ Suspended Women/ Caught/ Revelations</i>		
Sun 5/10@3:00pm	<i>A: ODETTA/ Bad Blood/ After the Rain Pas de Deux / 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, recent posthumous recipient of the Presidential Medal of Freedom – the nation's highest civilian honor, 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 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 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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