

# ALVIN AILEY AMERICAN DANCE THEATER

*Bad Blood*  
(1984)

(Ailey Company Premiere -1986; New Production - 2014)

*Choreography:* Ulysses Dove

Approved by The Estate of Ulysses Dove

Restaged by Masazumi Chaya

*Music:* Laurie Anderson and Peter Gabriel

*Costume and Scenic design:* Carol Vollet-Kingston

*Lighting Design:* Beverly Emmons

In *Bad Blood*, choreographed by Ulysses Dove in 1984, passionate emotions 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?” In a desperate and futile search for connection through physical impact, the seven dancers leapfrog over one another, hurl and fling themselves at each other, ending up in fierce and violent embraces. 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



Alvin Ailey American Dance Theater's Linda Celeste Sims and Jamar Roberts in Ulysses Dove's *Bad Blood*.

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. “I am interested in passion. In every embrace, every second of life [should be] lived so fully that there can be no regrets, no retreats, no looking back,” Dove told

*Connoisseur* magazine when speaking about his choreography.

“...a piece that relies on impact – the fierce physical impact with which the dancers throw themselves at one another, the force of the speed with which they turn, the power with which their gestures punch through space.”

*The New York Times*

“A choreographer (Ulysses Dove) worth cherishing.”

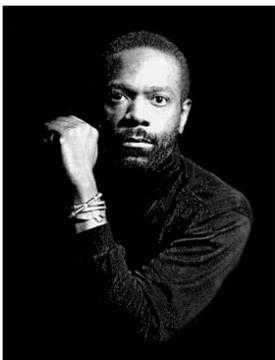
*New York Post*

“He translates emotion into movement with stunning clarity: His works resonate with emotional truth.”

*Dance Magazine*

“...skillful and distinctive choreography...(it) isn't literally gestural; it's demanding, intricately built dancing...so emotionally apt in rhythm and design.”

*Village Voice*



## Ulysses Dove

(1947—1996) Born in Columbia, South Carolina, Ulysses Dove began dance study with Carolyn Tate while a premed student at Howard University. He transferred to the University of Wisconsin to study with Xenia Chlistowa of the Kirov Ballet, and in 1970 he graduated from Bennington College with a degree in dance. Upon moving to New York, Dove joined the Merce Cunningham company and also performed with Mary Anthony, Pearl Lang, and Anna Sokolow. In 1973 he joined Alvin Ailey American Dance Theater, where he quickly gained key roles and acclaim for his commanding presence, bright clarity of movement, and truthful dramatic intensity. Dove turned to choreography at Ailey's urging, and created the 1980 solo *Inside* for Judith Jamison. He left the Ailey company that year to begin a significant freelance career choreographing dances for the Basel Ballet, Royal Swedish

Ballet, Dutch National Ballet, London Festival Ballet, American Ballet Theater, New York City Ballet, and the Choreographic Research Group of the Paris Opera where he spent three years as assistant director. He was also the choreographer for the Robert Wilson-Philip Glass opera "The Civil Wars," in 1986. Several Dove ballets have found their definitive interpretations in performances by the Ailey company, including *Night Shade* (1982) *Bad Blood* (1984), *Vespers* (1986), and *Episodes* (1987). Dove's *Red Angels* (1994) was a hit of the City Ballet's Diamond Project and a companion piece *Twilight* (1994) was his final project. Mr. Dove's work was the subject of "Dance in America: Two by Dove," an Emmy Award-winning 1995 show in the "Great Performances" series. Dove died on June 11, 1996. His choreography was marked by its relentless speed, violent force, and daring eroticism.

**Laurie Anderson** is one of today's premier performance artists. Known primarily for her multimedia presentations she has cast herself in roles as varied as visual artist, composer, poet, photographer, filmmaker, electronics whiz, vocalist, and instrumentalist. She has released seven albums for Warner Brothers, including "Big Science," featuring the song "O Superman," which rose to number 2 on the British pop charts. Anderson has toured the United States and internationally numerous times with shows ranging from simple spoken word performances to elaborate multimedia events and her visual work has been presented in major museums throughout the United States and Europe.

As a composer, Anderson has contributed music to films, dance pieces, and a score for the theater production, *Far Side of the Moon*. Additionally, she has created pieces for National Public Radio, The BBC, and Expo '92 in Seville as well as collaborated with Interval Research Corporation, NASA and the team that created the opening ceremony for the 2004 Olympic Games in Athens. Anderson currently lives in New York City.

**Peter Gabriel** helped move progressive rock to new levels of theatricality, as the leader of the British band Genesis. After leaving Genesis to begin a solo career in 1975, Gabriel established himself as a soundtrack composer, music-video innovator and multimedia artist. He has a successful solo career—with hits like "Shock the Monkey," "Sledgehammer" and the multi-platinum album, *So*—and has won numerous music awards. Gabriel is also known for his roles as social activist and world-music enthusiast and supporter. He co-headlined the first benefit tour for Amnesty International in 1986, with Sting and U2, and another in 1988. In 2014, Gabriel was inducted into the Rock & Roll Hall of Fame as a solo act, four years after he was inducted as a member of Genesis.

*Bad Blood* was created for Les Ballets Jazz de Montréal and was given its world premiere in October 1984 at Place des Arts.

Commissioning funds for the original Ailey production of *Bad Blood* were provided by the Reader's Digest Dance and Theatre Program, and with public funds from the National Endowment for the Arts and the New York State Council on the Arts.

### **Bad Blood**

Music Credit Information – listed in order as you hear them in ballet

#### **Song: Excellent Birds**

Performed by: Laurie Anderson and Peter Gabriel

Lyrics and music by: Laurie Anderson and Peter Gabriel

© 1984 Difficult Music (BMI) and Clifone Ltd. (PRS)

#### **Song: Gravity's Angel**

Performed by: Laurie Anderson and Peter Gabriel

Lyrics and music by: Laurie Anderson

© 1982 Difficult Music (BMI)

#### **Song: Walking and Falling**

Performed by: Laurie Anderson

Lyrics and music by: Laurie Anderson

© 1984 Difficult Music (BMI)