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PRESENTS

ALVIN AILEY AMERICAN DANCE THEATER

April 17 - 21, 2024

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AUDITORIUM THEATRE

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NEW HORIZONS

An Evening with The South Chicago Dance Theatre

SATURDAY
APR. 27 | 7:30PM



AN EVENING WITH
ALAN RUCK
& SCREENING OF **FERRIS BUELLER'S DAY OFF**

THURSDAY
MAY 2 | 7:30PM



Bluey's BIG PLAY

FRIDAY - SUNDAY
MAY 3 - 5



REVERB

Season Finale

SATURDAY
MAY 11 | 7:30PM



MIKU EXPO

2024 North America

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TUESDAY
MAY 14 | **SOLD OUT**



SOFÍA NIÑO DE RIVERA

VACACIONES DE SUS HIJOS **GIRA 2024**

FRIDAY
MAY 24 | 8:00PM



An Evening with
JOHN CUSACK
& SCREENING OF HIGH FIDELITY

FRIDAY
MAY 31 | 7:30PM



SATURDAY
JUN. 1 | **SOLD OUT**



Tye Tribbett

AND FRIENDS
ONLY ONE NIGHT THO

THURSDAY
JUN. 6 | 7:30PM



AUDITORIUM PHILMS
CONCERT SERIES

SATURDAY
JUN. 22 | 7:30PM

IN CONCERT

Dear Friends,

WELCOME!

For 134 years, the Auditorium Theatre has been bringing artists and audiences together to celebrate the transformative power of the performing arts. Thank you for joining us and being part of that legacy.

We are thrilled to continue our long friendship with **Alvin Ailey American Dance Theater** this season. As they celebrate their 65th season, this New York company is expanding and redefining dance with exemplary choreographers while honoring the incomparable legacy of Mr. Alvin Ailey. For many years, Alvin Ailey American Dance Theater has been a cornerstone of the Auditorium Theatre's programming. With a fluid, inventive, and challenging combination of masterful choreography, social commentary, and breathtaking dance, an Ailey production is a transcendent experience—and an exercise for the mind, the body, and the soul. A true embodiment of the Auditorium's commitment to artistic excellence, Ailey's artistry and passion astounds and inspires us each year.

Next week, we close out our 2023-24 season with our new local friends, **South Chicago Dance Theatre**. This flourishing young company returns to the Auditorium stage with a stunning six world premieres from esteemed and fresh choreographers alike including Donald Byrd, Joshua Blake Carter, Monique Haley, Tsai Hsi Hung, Terence Marling, and founding Executive Artistic Director Kia S. Smith! We have been honored to present South Chicago Dance Theatre on our stage and watch as their acclaim, and their impact on the local dance sector, has continued to grow exponentially.

While we get ready to wrap up the dance season, we are excited to share the **2024–25 season** with you! Our team has created a season full of new works from internationally recognized companies and returning favorites for a season that has something for everyone. We hope you join us as a subscriber this year and become part of our growing community!

In addition to stellar performances, we are continuing our efforts to preserve our **National Landmark Theatre** which is known internationally for its perfect acoustics, innovative design, and stunning architecture. Take a look around and soak in the golden glow of our historic arches. Whether you are visiting the Auditorium for the first time or have been here too many times to count, we cannot do what we do without your support. Our home is your home! Thank you for being part of the Auditorium family.

ENJOY THE PERFORMANCE!



A handwritten signature in black ink, appearing to read 'Rich Regan'.

Rich Regan
Chief Executive Officer



A handwritten signature in black ink, appearing to read 'Thomas R. Baryl'.

Thomas R. Baryl
Chair, Auditorium Theatre Board of Directors

Auditorium Theatre

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AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1889

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The 2024 National Tour is supported, in part, by the National Endowment for the Arts.

Major funding of Alvin Ailey Dance Foundation is also provided by AARP, Anonymous, American Express, Bloomberg Philanthropies, BNY Mellon, Diageo North America, Ford Foundation, Fund II Foundation, The Hearst Foundations, Howard Gilman Foundation, Institute of Museum and Library Services, The Kendeda Fund, Andrew W. Mellon Foundation, New York City Center, Prudential, The Shubert Foundation, Southern Company, and Verizon Communications.

WEDNESDAY, APRIL 17, 2024 at 7:30PM
&
SATURDAY, APRIL 20, 2024 at 7:30PM

DANCING SPIRIT

(2009, new production 2023)

Choreography by Ronald K. Brown

Rehearsal Associates: Arcell Cabuag, Matthew Rushing

Music by Duke Ellington, Wynton Marsalis, Radiohead, War

Costumes by Omotayo Wunmi Olaiya

Lighting by Clifton Taylor

Happy Birthday, Judith Jamison!

Generous support for this new production of *Dancing Spirit* was received from an Anonymous supporter, Judith McDonough Kaminski & Joseph Kaminski, Sara & Bill Morgan New Works Endowment Fund, Dr. Crawford Parker, The Jeanne Greenberg Rohatyn & Nicolas Rohatyn New Works Endowment Fund, Daria L. & Eric J. Wallach, and the Kansas City Friends of Alvin Ailey through the generosity of its donors.

Fabric dyeing of costumes by Shayee Awoyom Ronald

Ronald K. Brown is an advocate for the growth of the African American dance community and uses movement as a way to acquaint audiences with the beauty of traditional African forms and rhythms. Mr. Brown founded Brooklyn-based EVIDENCE, A Dance Company in 1985 and has also set works on Alvin Ailey American Dance Theater, Ailey II, Cleo Parker Robinson Ensemble, Dayton Contemporary Dance Company, Jennifer Muller/The Works, Jeune Ballet d'Afrique Noire, Ko-Thi Dance Company, Philadanco and others. Mr. Brown choreographed Regina Taylor's award-winning play, *Crowns*, for which he won an AUDELCO Award. In addition, he has received a John Guggenheim Memorial Fellowship, a National Endowment for the Arts Choreographers Fellowship, a New York Foundation for the Arts Fellowship and a United States Artists Fellowship, among others.

"The Single Petal of a Rose" by Duke Ellington, performed by Stefon Harris, courtesy of Sony Music Entertainment, by arrangement with Sony Music Licensing. "What Have You Done?" by Wynton Marsalis, performed by Wynton Marsalis, Victor Goines, Wycliffe Gordon, Douglas Wamble, Reginald Veal, Herlin Riley and Eric Lewis, by arrangement with Wynton Marsalis Enterprises, Inc. "The Single Petal of a Rose" performed by Joe Temperley, courtesy of Sony Music Entertainment, by arrangement with Sony Music Licensing. "Tsotsobi - The Morning Star (Children)" by Wynton Marsalis, performed by Wynton Marsalis, Yacub Addy, Odadaal, and the Jazz at Lincoln Center Orchestra, by arrangement Wynton Marsalis Enterprises, Inc. "Everything In Its Right Place" performed by the Vitamin String Quartet and written by Colin Charles Greenwood, Philip James Selway, Edward John O'Brien, Jonathan Greenwood and Thomas Edward Yorke courtesy of Warner Chappell Music LTD (PRS) All Rights Administered by WC Music Corp. "Flying Machine (The Chase)" written by S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar and H. Scott,; courtesy of BMG Rights Management.

— INTERMISSION —

ARE YOU IN YOUR FEELINGS?

(2022)

Choreography by Kyle Abraham

Music: Various Artists

Rehearsal Associate Stephanie Teraski

Costumes by Karen Young

Lighting by Dan Scully

The creation of *Are You in Your Feelings?* was supported by commissioning funds from New York City Center.

Are You in Your Feelings? was made possible with major support from Michele & Timothy Barakett, Melinda & Paul Pressler, Jeanne Greenberg Rohatyn & Nicolas S. Rohatyn New Works Endowment Fund, and The Pamela D. Zilly & John H. Schaefer Endowment Fund.

Additional support was provided by an Anonymous supporter, The Fred Eychaner New Works Endowment Fund, and The Kansas City Friends of Alvin Ailey—Sara and Bill Morgan New Works Endowment Fund.

Kyle Abraham and his choreography have been featured in *Document Journal*, *Ebony*, *Kinfolk*, *O Magazine*, *Vogue*, and *Vogue UK*, amongst other publications. Abraham is the proud recipient of a Princess Grace Statue Award (2018), Doris Duke Award (2016), and MacArthur Fellowship (2013). He currently serves as the Claude and Alfred Mann Endowed Professor in Dance at The University of Southern California Gloria Kaufman School of Dance. Abraham also sits on the advisory board for Dance Magazine and Hubbard Street Dance Chicago. He is a member of the American Academy of Arts and Sciences, the inaugural Black Genius Brain Trust, and the inaugural cohort of the Dorchester Industries Experimental Design Lab, a partnership between the Prada Group, Theaster Gates Studio, Dorchester Industries, and Rebuild Foundation. His company, A.I.M by Kyle Abraham, is widely considered “one of the most consistently excellent troupes working today” (*The New York Times*). Led by Abraham’s innovative vision, the work of A.I.M is galvanized by Black culture and history and grounded in a conglomeration of unique perspectives. Abraham has been commissioned by dance companies including Alvin Ailey American Dance Theater, Hubbard Street Dance Chicago, The National Ballet of Cuba, New York City Ballet, and The Royal Ballet. Abraham has also choreographed for many of the leading dancers of our time, including Misty Copeland, Calvin Royal III, and Wendy Whelan. For more information, visit aimbykyleabraham.org.

“I Love You” is licensed under CC BY-NC-SA 3.0. “I Only Have Eyes for You” performed by The Flamingos, courtesy of Warner Chappell. “A Breau’s Tale” and “Roster” performed by Jazmine Sullivan, courtesy of Warner Chappell and Kobalt Music Publishing. “Forgive Them Father” performed by Lauryn Hill, courtesy of Sony Music Publishing. “That’s How You Feel” performed by Drake, courtesy of Sony Music Publishing. “I’ll Call U Back” Performed by Erykah Badu, courtesy of Sony Music Publishing and Universal Music Publishing. “Woman to Woman” performed by Shirley Brown, courtesy of Universal Music Publishing. “Symptom Unknown” performed by Maxwell, courtesy of Sony Music Publishing. “Session 32” performed by Summer Walker, courtesy of Warner Chappell. “LOVE. ft. Zacari.” performed by Kendrick Lamar, courtesy of Sony Music Publishing, Warner Chappell, Kobalt Music Publishing, and Universal Music Publishing. “While We’re Young” performed by Jhené Aiko, courtesy of Universal Music Publishing.

— INTERMISSION —

REVELATIONS

(1960)

Choreography by Alvin Ailey

Music: Traditional

Décor and costumes by Ves Harper

Costume dresses for “Rocka My Soul” redesigned by Barbara Forbes

Lighting by Nicola Cernovitch

PILGRIM OF SORROW

I Been 'Buked

Music arranged by Hall Johnson*

Didn't My Lord Deliver Daniel

Music arranged by James Miller+

Fix Me, Jesus

Music arranged by Hall Johnson*

TAKE ME TO THE WATER

Processional/Honor, Honor

Music adapted and arranged by Howard A. Roberts

Wade in the Water

Music adapted and arranged by Howard A. Roberts

“Wade in the Water” sequence by Ella Jenkins

“A Man Went Down to the River” is an original composition by Ella Jenkins

I Wanna Be Ready

Music arranged by James Miller+

MOVE, MEMBERS, MOVE

Sinner Man

Music adapted and arranged by Howard A. Roberts

The Day is Past and Gone

Music arranged by Howard A. Roberts and Brother John Sellers

You May Run On

Music arranged by Howard A. Roberts and Brother John Sellers

Rocka My Soul in the Bosom of Abraham

Music adapted and arranged by Howard A. Roberts

All performances of *Revelations* are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife, Barbara, and her deep commitment to Alvin Ailey American Dance Theater.

* Used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

+ Used by special arrangement with Galaxy Music Corporation, New York City.



Members of the Company in *Are You in Your Feelings?* Photo by Paul Kolnik.

**TO VIEW THE CASTING FOR EACH PERFORMANCE
SCAN the QR code with your phone's camera**



— or —

VISIT theaud.us/Ailey24-ProgramA

**THURSDAY, APRIL 18, 2024 at 7:30PM
&
SUNDAY, APRIL 21, 2024 at 3PM**

AILEY CLASSICS

Choreography by Alvin Ailey

All ballets in “Ailey Classics” have been restaged by Masazumi Chaya
unless otherwise noted

Excerpt from MEMORIA

(1979)

Music by Keith Jarrett

Costumes by A. Christina Giannini

Lighting by Chenault Spence

“Runes” (Keith Jarrett – Cavelight Music)

Keith Jarrett, Jan Garbarek, Charlie Haden, Members of the RSO Stuttgart, Mladen Gutesha
© 1976 ECM Records GmbH

Used by arrangement with ECM Records

Excerpts from NIGHT CREATURE

(1974)

Music by Duke Ellington

Costumes by Jane Greenwood

Costumes recreated by Barbara Forbes

Lighting by Chenault Spence

Movement II

Movement III

“Night Creature” used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

— INTERMISSION —

Excerpt from PAS DE DUKE

(1976)

Music by Duke Ellington

Costumes by Rouben Ter-Arutunian

Lighting by Chenault Spence

“Such Sweet Thunder” used by arrangement with G. Schirmer, Inc.,
publisher and copyright owner.

Excerpt from MASEKELA LANGAGE

(1969)

Music by Hugh Masekela

Scenic Design by William Hammond

Costumes by A. Christina Giannini

Lighting by Chenault Spence

Morolo

“Morolo” composed by Hugh Masekela.

Excerpt from OPUS McSHANN

(1988)

Music composed by Jay McShann and Walter Brown

Performed by Jay McShann

Sets and costumes by Randy Barcelo

Lighting by Timothy Hunter

Doo Wah Doo

Excerpt from LOVE SONGS

(1972)

“A Song for You,” music and lyrics by Leon Russell

Sung by Donny Hathaway

Costume by Ursula Reed

Lighting by Shirley Prendergast

“A Song for You,” used by arrangement with Universal Music Corp.

Excerpt from FOR ‘BIRD’ – WITH LOVE

(1984)

“A Night In Tunisia” music by Dizzy Gillespie and Frank Paparelli

Set and costume design by Randy Barcelo

Lighting by Timothy Hunter

“A Night In Tunisia” performed by Charlie Parker and John (Dizzy) Gillespie,
composed by Coleridge - Taylor Perkinson.

REFLECTIONS IN D

Restaged by Judith Jamison

Music by Duke Ellington (“Reflections in D”)

Costume recreated by Jon Taylor

Lighting by Nicola Cernovitch

“Reflections In D” by Duke Ellington. Used by Permission of Sony/ATV Harmony, TEMPO MUSIC INC. All rights reserved.

Excerpt from FOR ‘BIRD’ – WITH LOVE

(1984)

“Bird Lives” music by Coleridge-Taylor Perkinson

Set and costume design by Randy Barcelo

Lighting by Timothy Hunter

Original music composed, assembled, and conducted by Coleridge Taylor Perkinson

— INTERMISSION —

REVELATIONS

(1960)

Choreography by Alvin Ailey

Music: Traditional

Décor and costumes by Ves Harper

Costume dresses for “Rocka My Soul” redesigned by Barbara Forbes

Lighting by Nicola Cernovitch

PILGRIM OF SORROW

I Been 'Buked

Music arranged by Hall Johnson*

Didn't My Lord Deliver Daniel

Music arranged by James Miller+

Fix Me, Jesus

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Rocka My Soul in the Bosom of Abraham

Music adapted and arranged by Howard A. Roberts

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Solomon Dumas, Khalia Campbell, and Samantha Figgins in *Revelations*. Photo by Paul Kolnik.

**TO VIEW THE CASTING FOR EACH PERFORMANCE
SCAN the QR code with your phone's camera**



— or —

VISIT theaud.us/Ailey24-ProgramB

FRIDAY, APRIL 19, 2024 at 7:30PM
&
SATURDAY, APRIL 20, 2024 at 1PM

*Stay for a 20-minute post-show Q&A after the Saturday matinee

ME, MYSELF AND YOU

(2023)

Choreography by Elizabeth Roxas-Dobrish

Music by Duke Ellington

Arranged by Damien Sneed

Performed by Brandie Sutton

Costumes by Dante Baylor

Lighting by Yi-Chung Chen

Scenic Design by Elizabeth Roxas-Dobrish & Joseph Anthony Gaito

The creation of *Me, Myself and You* is supported by
commissioning funds from New York City Center.

The world premiere of *Me, Myself and You* is made possible with support from
Celestine & Howard Campbell and The Fred Eychaner New Works Endowment Fund.

Elizabeth Roxas-Dobrish started dancing at the age of five and became the youngest member of Ballet Philippines. She came to the United States as a teenager and studied at The Ailey School, then danced with the Metropolitan Opera Ballet, Joyce Trisler, and other companies before joining Alvin Ailey American Dance Theater in 1984. She was the first Filipina principal dancer with the Company. *The New York Times* described her as “a cool, still, lyrical center of the Ailey Storm”. She was featured in a 1997 *Dance Magazine* cover article and named by *Avenue* magazine as one of the 500 most influential Asian Americans. After leaving Ailey in 1997, Roxas-Dobrish continued to appear as a guest for the Ailey company through the years, and she is a faculty member at The Ailey School. She has also taught at Harvard University, Sarah Lawrence College, and other institutions. She received the Ma-Yi Theater Company Award honoring her contributions to the Arts. She has choreographed for regional theaters, as well as for Off-Broadway shows in New York, and she has been commissioned to create works internationally and in the United States. She has created dances on film for the 2020 Soho International Film Festival and premiered a dance film for the Philippines’ Fifth Wall Fest in 2021.

“In a Sentimental Mood” by Duke Ellington, used by permission of Sony/ATV Harmony.

— PAUSE —



Caroline T. Dartey in *Me, Myself and You*. Photo by Paul Kolnik.

SOLO

(1997, New Production 2023)

Choreography by Hans van Manen

Staged by Clifton Brown and Rachel Beaujean

Music by Johann Sebastian Bach

Costumes by Keso Dekker

Lighting by Joop Caboort

This new production of *Solo* is made possible by the Red Moose Charitable Fund.

Hans van Manen began his career in 1951 as a member of Sonia Gaskell's Ballet Recital. In 1952, he joined the Netherlands Opera Ballet, where he created his first ballet, *Feestgericht* in 1957. He was a member of Roland Petit's company in Paris, Het Nationale Ballet in Amsterdam, and Netherlands Dans Theater where he later became a choreographer and Artistic Director of the company. He has created over 150 ballets, each carrying his unmistakable signature of clarity in structure and a refined simplicity of elements, which have earned him the name "the Mondriaan" of dance. Mr. van Manen has staged ballets for many companies including Stuttgart Ballett, Berlin Opera, National Ballet of Canada, Royal Danish Ballet, Compañía Nacional de Danza, and Alvin Ailey American Dance Theater, among others. He is the recipient of many awards including the Benois de la Danse for his entire body of work, the prestigious German Dance Prize, the Erasmus Prize for outstanding achievements in Dutch dance, and was knighted by the Queen of the Netherlands as Commander in the Order of the Dutch Lion. In 2003, the Foundation Hans van Manen, which categorizes and takes inventory of Mr. van Manen's cultural estate so that it may function as a production archive, was officially launched.

"Partita for Solo Violin No. 1 in B minor, BWV 1002 – Double: Presto" and "Partita for Solo Violin No. 1 in B minor, BWV 1002 – Double: Corrente" performed by Sigiswald Kuijken and composed Johann Sebastian Bach.

— INTERMISSION —



Chalver Monteiro and Jacquelin Harris in *CENTURY*. Photo by Paul Kolnik.

FOLLOWING THE SUBTLE CURRENT UPSTREAM

(2000, new production 2023)

Choreography by Alonzo King

Rehearsal Associate Meredith Webster

Music by Zakir Hussain, Miguel Frasconi, and Miriam Makeba

Costumes by Robert Rosenwasser

Original Lighting Design by Axel Morgenthaler

Lighting by Al Crawford

"No weapon can pierce the soul; no fire can burn it; no water can moisten it; nor can any wind wither it. The soul is uncleavable [indivisible]; it cannot be burnt or wetted or dried. The soul is immutable, all-permeating, ever calm, and immovable— eternally the same. The soul is said to be imponderable, unmanifested, and unchangeable. Therefore, knowing it to be such, thou should not lament!"

—The Bhagavad Gita II:23-25

This new production of *Following the Subtle Current Upstream*
is made possible by Crawford Parker, M.D.

Alonzo King calls his works "thought structures" formed by the manipulation of energies that exist in matter, through laws that govern the shapes and movement directions of everything that exists. Named a choreographer with "astonishing originality" by *The New York Times*, King has created works for ABT, Royal Swedish Ballet, Joffrey, PNB, San Francisco Ballet, Ballet Béjart, Frankfurt Ballet, Alvin Ailey American Dance Theater, Ballets de Monte-Carlo, Hong Kong Ballet, Hubbard Street, Ballet Rambert, National Ballet of Canada, and many others. His work has been recognized internationally by the dance world's most prestigious institutions. Named a Master of Choreography by the Kennedy Center in 2005, King is the recipient of the NEA Choreographer's Fellowship, the Jacob's Pillow Creativity Award, the US Artist Award in Dance, NY Bessie Award, and the National Dance Project's Residency and Touring Awards. In 2015 he received the Doris Duke Artist Award in recognition of his ongoing contributions to the advancement of contemporary dance. Joining historic icons in the field, King was named one of America's "Irreplaceable Dance Treasures" by the Dance Heritage Coalition. He is a former San Francisco commissioner, and a writer and lecturer on humanity and art. He holds an honorary Doctorate from Dominican University, California Institute of the Arts, and The Juilliard School.

"Umhome" – Miriam Makeba (Makeba Music Corp.) courtesy of Novus and Bonji Music distributed by BMG.

— INTERMISSION —



CENTURY

(2023)

Choreography by Amy Hall Garner

Rehearsal Associate Natreia Blake

Music by Various Artists

Costumes by Susan Roemer

Lighting and Scenic Design by Nicole Pearce

CENTURY is a gift through movement and music celebrating the life, resilience, and joy of my grandfather, Henry Spooner, on the eve of his 100th birthday.

The world premiere of *CENTURY* is made possible with support from Maury & Joseph Bohan, The Ellen Jewett & Richard L. Kaufman Endowment Fund, and the Pamela D. Zilly and John H. Schaefer Endowment Fund.

Amy Hall Garner is an internationally known choreographer based in New York City creating works in the ballet, modern, and theatrical genres. She is a native of Huntsville, Alabama, and a graduate of The Juilliard School. Her work has been commissioned by New York City Ballet, Alvin Ailey American Dance Theater, Miami City Ballet, Paul Taylor Dance Company, Hubbard Street Dance Chicago, BalletX, Ailey II, ABT Studio Company, Collage Dance Collective, Works & Process at the Guggenheim Museum, and The Juilliard School, among others. She created a new children's ballet titled *Rita Finds Home* for The Joffrey Ballet and reimaged Baltimore School for the Arts' new production of *The Nutcracker*. Garner is the resident choreographer at Carolina Ballet. She coached Grammy Award winner Beyoncé, providing additional choreography for *The Mrs. Carter Show World Tour*. Her theatrical choreography credits include *The Color Purple* (Milwaukee Repertory Theater), *Choir Boy* (Yale Repertory Theatre), and *Dreamgirls* (Paramount Theatre). Awards and fellowships include participating in Ailey's New Directions Choreography Lab supported by the Ford Foundation, receiving the Joffrey Ballet's Winning Works Award, a Virginia B. Toulmin Fellowship through the Center for Ballet and the Arts-National Sawdust Partnership, and a Hearst Choreographer in Residence at Princeton University. Garner is an adjunct professor at New York University's New School on Broadway at Tisch School of the Arts.

"Basie Land" performed by Count Basie, courtesy of Sierra Music Publications, Inc. "Alexander's Ragtime Band (Live)" performed by Ray Charles and composed by Irving Berlin. "Why Your Feet Hurt" by Rebirth Brass Band, courtesy of Brass Basin Street Records. "Snowball" by The Dirty Dozen Brass Band, courtesy of BMG Rights Management. "Total Praise" performed by Cyrus Chestnut and written by Richard Smallwood, courtesy of Capitol CMG Licensing. "Virgin Jungle" performed by Duke Ellington and his Orchestra, courtesy of G. Schirmer, Inc., publisher and copyright owner. "This Could be the Start of Something Big" performed by Count Basie and written by Steve Allen, courtesy of Meadowlane Music, Inc.

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ABOUT THE COMPANY

When Alvin Ailey and a small group of African American dancers took the stage on March 30, 1958, at New York City's 92nd Street Y, the engagement was for one night only, but it turned out to be the start of a new era in the arts. Mr. Ailey envisioned a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African American cultural experience. He became one of the trailblazers of modern dance, and the work of his Company grew to encompass education, community outreach, and cultural diplomacy. To date, the Company has gone on to perform for an estimated 25 million people at theaters in 48 states and 71 countries on six continents—as well as millions more through television, film, and online. More than 270 works by over 100 choreographers have been part of the Ailey repertory. In 2008, a U.S. Congressional resolution designated the Company as “a vital American cultural ambassador to the world.” Before his untimely death in 1989, Mr. Ailey named Judith Jamison as his successor, and over the next 21 years, she brought the Company to unprecedented success. Ms. Jamison, in turn, personally selected Robert Battle to succeed her in 2011.

Alvin Ailey American Dance Theater gratefully acknowledges
The Joan & Sandy Weill Global Ambassador Fund,
which provides vital support for Ailey's national and international tours.

ALVIN AILEY FOUNDER

Alvin Ailey was born on January 5, 1931, in Rogers, Texas. His experiences of life in the rural South would later inspire some of his most memorable works. He was introduced to dance in Los Angeles by performances of the Ballet Russe de Monte Carlo and the Katherine Dunham Dance Company, and his formal dance training began with an introduction to Lester Horton's classes by his friend Carmen de Lavallade. Horton, the founder of one of the first racially integrated dance companies in the United States, became a mentor for Mr. Ailey as he embarked on his professional career. After Horton's death in 1953, Mr. Ailey became director of the Lester Horton Dance Theater and began to choreograph his own works. In the 1950s and 60s Mr. Ailey performed in four Broadway shows, including *House of Flowers* and *Jamaica*. In 1958, he founded Alvin Ailey American Dance Theater. He established the Alvin Ailey American Dance Center (now The Ailey School) in 1969 and formed the Alvin Ailey Repertory Ensemble (now Ailey II) in 1974. Mr. Ailey was a pioneer of programs promoting arts in education, particularly those benefiting underserved communities. Throughout his lifetime he was awarded numerous distinctions, including the Kennedy Center Honor in 1988 in recognition of his extraordinary contribution to American culture. In 2014, he posthumously received the Presidential Medal of Freedom, the country's highest civilian honor, in recognition of his contributions and commitment to civil

rights and dance in America. When Mr. Ailey died on December 1, 1989, *The New York Times* said of him, “you didn't need to have known [him] personally to have been touched by his humanity, enthusiasm, and exuberance and his courageous stand for multi-racial brotherhood.”

MATTHEW RUSHING INTERIM ARTISTIC DIRECTOR

Matthew Rushing was born in Los Angeles, California. He began his dance training with Kashmir Blake in Inglewood, California, and continued his training at the Los Angeles County High School for the Arts. He is the recipient of a Spotlight Award and a Dance Magazine Award and was named a Presidential Scholar in the Arts. He was a scholarship student at The Ailey School and later became a member of Ailey II. During his career Mr. Rushing has performed as a guest artist for galas in Vail, Colorado, as well as in Austria, Canada, France, Italy, and Russia. He has performed for Presidents George H. W. Bush, Bill Clinton, George W. Bush, and Barack Obama, as well as at the 2010 White House Dance Series. During his time with the Company, he has choreographed four ballets: *Acceptance In Surrender* (2005), a collaboration with Hope Boykin and Abdur-Rahim Jackson; *Uptown* (2009), a tribute to the Harlem Renaissance; *ODETTA* (2014), a celebration of “the queen of American folk music”; and *Testament* (2020), a tribute to Alvin Ailey's *Revelations* created in collaboration with Clifton Brown and Yusha-Marie Sorzano. In 2012 he created

Moan, which was set on PHILADANCO! and premiered at The Joyce Theater. Mr. Rushing joined the Company in 1992, became Rehearsal Director in 2010, and Associate Artistic Director in January 2020.

JUDITH JAMISON ARTISTIC DIRECTOR EMERITA

Judith Jamison joined Alvin Ailey American Dance Theater in 1965 and quickly became an international star. Over the following 15 years, Mr. Ailey created some of his most enduring roles for her, most notably the tour-de-force solo *Cry*. During the 1970s and 80s she appeared as a guest artist with ballet companies all over the world, starred in the hit Broadway musical *Sophisticated Ladies*, and formed her own company, The Jamison Project. She returned to Alvin Ailey American Dance Theater in 1989 when Mr. Ailey asked her to succeed him as Artistic Director. In the 21 years that followed, she brought the Company to unprecedented heights—including two historic engagements in South Africa and a 50-city global tour to celebrate the Company's 50th anniversary. Ms. Jamison is the recipient of numerous awards and honors, among them a primetime Emmy Award, an American Choreography Award, a Kennedy Center Honor, a National Medal of Arts, a Bessie Award, the Phoenix Award, and the Handel Medallion. She was also listed in "The TIME 100: The World's Most Influential People" and honored by First Lady Michelle Obama at the first White House Dance Series event. In 2015, she became the 50th inductee into the Hall of Fame at the National Museum of Dance. In 2016, she received the Douglas Watt Lifetime Achievement Award from the Fred and Adele Astaire Awards. As a highly regarded choreographer, Ms. Jamison has created many celebrated works, including *Divining* (1984), *Forgotten Time* (1989), *Hymn* (1993), *HERE... NOW*. (commissioned for the 2002 Cultural Olympiad), *Love Stories* (with additional choreography by Robert Battle and Rennie Harris, 2004), and *Among Us (Private Spaces: Public Places)* (2009). Ms. Jamison's autobiography, *Dancing Spirit*, was edited by Jacqueline Kennedy Onassis and published in 1993. In 2004, under Ms. Jamison's artistic directorship, her idea of a permanent home for the Ailey company was realized and named after beloved chairman emerita Joan Weill. Ms. Jamison continues to dedicate herself to asserting the prominence of the arts in our culture, and she remains committed to promoting the significance of

the Ailey legacy—using dance as a medium for honoring the past, celebrating the present, and fearlessly reaching into the future.

RONNI FAVORS REHEARSAL DIRECTOR

Ronni Favors began dancing as a child in lowa City, Iowa. After studying at the National Music Camp in Interlochen, Michigan, as recipient of the Camp Scholarship, she continued her training at The Ailey School as a Fellowship student. Ms. Favors was a member of Ailey II, Alvin Ailey American Dance Theater, the Lar Lubovitch Dance Company, and has received the Min-On Art Award. Ms. Favors was the ballet instructor at the 1989 inaugural session of AileyCamp in Kansas City and served as Artistic Director of the Camp. She is the Founding Director of Children's Aid AileyCamp New York and provided guidance in the national implementation of the AileyCamp program. In 1997, Ms. Favors was named Assistant Rehearsal Director of Alvin Ailey American Dance Theater and was its Rehearsal Director from 1999 to 2010. She worked with local dance students who performed in Alvin Ailey's *Memoria* in Johannesburg, South Africa, as well as in Seattle, Copenhagen, Los Angeles, Chicago, Kansas City, New York, and most recently, Edinburgh, Scotland. She set Alvin Ailey's *Night Creature* on TU Dance and Oregon Ballet Theatre. Ms. Favors rejoined the Company as Rehearsal Director in 2019.

CLIFTON BROWN ASSISTANT REHEARSAL DIRECTOR

Clifton Brown, from Goodyear, Arizona, began his dance training at Take 5 Dance Academy and continued in the first class of the Ailey/Fordham BFA in Dance program. Mr. Brown began his professional career when he joined the Ailey company in 1999 and served as choreographic assistant to Judith Jamison. He has also danced with Earl Mosley's Diversity of Dance, Lar Lubovitch Dance Company, and was a founding member and rehearsal director for Jessica Lang Dance. He was nominated in the U.K. for a Critics Circle National Dance Award for Best Male Dancer and received a Black Theater Arts Award as well as a New York Dance and Performance ("Bessie") Award. As a guest artist Mr. Brown has performed with Miami City Ballet, Rome Opera Ballet, Nevada Ballet, and Parsons Dance. He has set the work of Alvin Ailey, Earl Mosley, and Jessica Lang on various

companies around the world. Television appearances as a guest artist include *So You Think You Can Dance* and *Dancing With The Stars*. He has had the privilege of performing at the White House for President Obama. Mr. Brown became Assistant Rehearsal Director in 2019.

KANJI SEGAWA
ASSISTANT REHEARSAL DIRECTOR

Kanji Segawa, from Kanagawa, Japan, began his dance training with his mother Erika Akoh, studying ballet with Kan Horiuchi and Ju Horiuchi in Tokyo. In 1997 Mr. Segawa came to the U.S. under the Japanese Government Artist Fellowship to train at The Ailey School. He was a member of Ailey II from 2000 to 2002 and *Battleworks* from 2002 to 2010. Mr. Segawa worked extensively with Mark Morris from 2004 to 2011, appearing with Mark Morris Dance Group and as a principal dancer in John Adams' *Nixon in China* at The Metropolitan Opera. He is a master teacher and choreographs for companies and educational institutions. His work *Future* premiered during Ailey's 2021 Virtual Spirit Gala. Since 1999 Mr. Segawa has been Creative Associate for Jessica Lang, assisting her creations for companies including American Ballet Theatre, Pacific Northwest Ballet, The Washington Ballet, and The National Ballet of Japan. Mr. Segawa danced with the Company from 2011 to 2023.

BENNETT RINK
EXECUTIVE DIRECTOR

Bennett Rink became Executive Director in 2013. Mr. Rink first joined Ailey as Manager of Special Events in 1994, became Development Director in 1998, and then worked as Senior Director of Development and External Affairs from 2007 to 2012. In his tenure overseeing Ailey's development and fundraising efforts, Mr. Rink led a \$75 million capital campaign supporting Ailey's first permanent home, The Joan Weill Center for Dance, which opened in 2005 and attracts more than 200,000 visitors each year. When the Company celebrated its 50th anniversary in 2008, Mr. Rink supervised an 18-month celebration, including events, promotions, collaborations, and special performances, bringing public awareness of the Ailey organization to new heights. Mr. Rink also oversaw The Next Step Campaign, which grew the organization's endowment to \$50 million. During his tenure as Executive Director, the Company has deepened its presence in New York City

by establishing an annual spring season to complement its New York City Center winter season, while also extending its role as America's "Cultural Ambassador to the World" with tours to Africa, Europe, and South America. In order to reach audiences beyond live performances, the Company has broadened its commitment to creating film and digital content, including Ailey All Access, an online streaming series featuring full-length works from the repertory, Ailey Extension classes, and other specially created content. Mr. Rink has extended the reach and impact of Ailey's educational offerings as well, including the creation of new curricula and programs that reach across generations, from elementary school children to senior citizens. To meet the growing demand for its educational offerings, Ailey unveiled the Elaine Wynn and Family Education Wing in 2017, providing much-needed additional studios and classroom space. The building now comprises 87,000 square feet and is the largest destination for dance in New York City. Mr. Rink is a graduate of Syracuse University and holds a BFA in theater.

WHO'S WHO IN THE COMPANY

JEROBOAM BOZEMAN (Brooklyn, NY) began his training under Ruth Sistaire at the Ronald Edmonds Learning Center. He was granted full scholarships at the Joffrey Ballet School and Dance Theatre of Harlem. Mr. Bozeman is a gold-medalist of the NAACP ACT-SO Competition in Dance. He performed in the Broadway musical *Aida* (international tour in China), and with PHILADANCO!, Donald Byrd's Spectrum Dance Theater, and Ailey II. Mr. Bozeman was a guest artist with The Royal Ballet and was nominated as one of "25 to Watch" by *Dance Magazine* in 2018. He was featured in Bud Light's NFL 100th commercial and Pyer Moss's 2021 "Wat U Iz," fashion show. Mr. Bozeman was a special performer in Disney's live action *The Little Mermaid*. He stars in the independent film *Once Again (for the very first time)* by Director Boaz Yakin. He has appeared in *Vanity Fair*, *Neiman Marcus*, *Double Magazine*, *Seattle Met*, and *The New York Times*. Mr. Bozeman joined the Company in 2013.

KHALIA CAMPBELL (Bronx, NY) is a graduate of Fiorello H. LaGuardia High School of Music & Art and Performing Arts. She began her formal dance training at

Uptown Dance Academy. Ms. Campbell also studied at Dance Theatre of Harlem and as a scholarship student at The Ailey School. In 2012 she performed in Elton John and Tim Rice's Broadway musical *Aida* (international tour in Taiwan). She has performed with Kymera Dance, Dance Iquail, and in the 40th anniversary of *The Wiz* at SummerStage. Ms. Campbell also danced as a guest artist with Richard Siegal's Ballet of Difference in Munich, Germany. She was recognized in *Dance Magazine's* "25 to Watch" in 2020 and is a 2021 dance fellowship recipient from the Princess Grace Foundation-USA. Ms. Campbell was also featured in a segment of Katie Couric's *Thank You Notes* alongside Judith Jamison. She was a member of Ailey II and joined the Company in 2018.

PATRICK COKER (Chester, VA) was awarded the American Ballet Theatre's National Trainee Scholarship from 2008 to 2010. In May 2014, Coker graduated from the Ailey/Fordham BFA Program in Dance, where he apprenticed with Ailey II in his final year. After graduation, he spent a year dancing for Cedar Lake Contemporary Ballet, and then went on to join Jessica Lang Dance for three seasons. He has also performed with The Mark Morris Dance Group in *The Hard Nut* and *L'Allegro, il Penseroso ed il Moderato*, Earl Mosley's Diversity of Dance, HopeBoykinDance and LA-based BODYTRAFFIC. Mr. Coker joined the Company in 2019. Instagram: @pcoke

SHAWN CUSSEAU (St. Petersburg, FL) began his training at the Pinellas County Center for the Arts at Gibbs High School where he trained in ballet, modern, and jazz. In 2020, Shawn received his BFA in Modern Dance at Point Park University in Pittsburgh, PA under the direction of Garfield Lemonius. After graduation he joined BalletX, Philadelphia's premier contemporary ballet company, where he spent three seasons. During that time, he had the privilege of dancing at the Vail International Dance Festival and Ballet Sun Valley. Shawn has performed work by Jae Man Joo, José Limón, Edwaard Liang, Camille A. Brown, Matthew Nenan, Jamar Roberts, Dwight Rhoden, Hope Boykin, Amy Hall Garner, Jennifer Archibald, and Nicolo Fonte. Mr. Cusseau joined the Company in 2023.

SARAH DALEY-PERDOMO (South Elgin, IL) began her training at the Faubourg School of Ballet in Illinois under the direction of

Wattmora Casey and Tatyana Mazur. She is a 2009 graduate of the Ailey/Fordham BFA Program in Dance and trained at institutions such as the Kirov Academy, National Ballet School of Canada, The San Francisco Conservatory of Dance, and intensives at Ballet Camp Illinois and Ballet Adriatico in Italy. Mrs. Daley-Perdomo was honored to be highlighted in *Dance Magazine's* "On the Rise" feature in 2014, and to perform in Wayne McGregor's *Chroma* for the filming of *Lincoln Center at the Movies: Great American Dance*. She is a recipient of a Youth America Grand Prix Award and an ARTS Foundation Award. She was a member of Ailey II and joined the Company in 2011.

CAROLINE T. DARTEY (Geneva, Switzerland) trained in rhythmic gymnastics in her hometown at the age of five, eventually rising to national and international levels and becoming the Swiss champion in her category from 2009 to 2011. She later began dancing at the Conservatoire Populaire de Musique, Danse et Théâtre de Geneva. Ms. Dartey also trained at The Ailey School as a scholarship student and performed in Alvin Ailey's *Memoria* during Ailey's 2017 New York City Center season. She was a member of Ailey II from 2018 to 2020 and has performed works choreographed by Darrell Grand Moultrie, Uri Sands, Bradley Shelver, Troy Powell, Robert Battle, Amy Hall Garner, Kirven Douthitt-Boyd, Andrea Miller, Alia Kache, and Yannick Lebrun. Ms. Dartey joined the Company in 2021. Instagram: @caroline_dartey

ISIAH DAY (Chicago, IL) began his dance training in Yielded Vessel Dance Ministry at New Life Covenant Southeast. He also studied at Hubbard Street Youth Dance Center and The Chicago Academy for the Arts. He is currently a fourth-year student at The Juilliard School, under the direction of Alicia Graf Mack, and will graduate in 2024. Mr. Day has performed works by Jamar Roberts, Tiler Peck, Justin Peck, Jawole Willa Jo Zollar, Rena Butler, and Ohad Naharin while at The Juilliard School. In 2019, he was named a YoungArts winner in Modern/Contemporary dance. Mr. Day joined the Company in 2023.

CORAL DOLPHIN (Los Angeles, CA) studied modern, West African, Flamenco, ballet, hip hop, tap, aerial silk, salsa, and acting under the mentorship of Debbie Allen. Ms.

Dolphin began her professional career in NY as a founding member of Ballet Hispanico Dos. She later spent four years with Ronald K. Brown/EVIDENCE. She has worked with artists Madonna, Janet Jackson, Beyonce, Cardi B, and more. In 2019, she performed the Dream Ballet solo in the Broadway musical *Oklahoma!* She has choreographed for Miguel, Lauren Jauregui, Kali Uchis, and Lenny Kravitz, and for international brands such as Citibank and i-D. In 2020, Ms. Dolphin made her directorial debut with a short film in collaboration with acclaimed composer Raven Bush. She seeks to amplify universal truths, in hopes that her art ignites the remembrance of the internal freedom of greater consciousness that awaits us all. But first, LOVE. Ms. Dolphin joined the Company in 2023.

SOLOMON DUMAS (Chicago, IL) (he, him, his) was introduced to dance through AileyCamp. He later began his formal training at The Chicago Academy for the Arts and the Russell Talbert Dance Studio, where he received his most influential training. Mr. Dumas studied at New World School of the Arts and was a fellowship Level 1 student at The Ailey School. He has performed with companies including Garth Fagan Dance; Ronald K. Brown/EVIDENCE, A Dance Company; and Labyrinth Dance Theater and was a member of Ailey II. Mr. Dumas joined the Company in 2016.

SAMANTHA FIGGINS (Washington, D.C.) began dancing at Duke Ellington School of the Arts under the tutelage of Charles Auggins and Sandra Fortune-Greene and attended summer intensives at Dance Theatre of Harlem under the direction of Arthur Mitchell. She continued her education at SUNY Purchase Conservatory of Dance. There, she performed works by George Balanchine, Bill T. Jones, Paul Taylor, and Twyla Tharp. Upon graduating cum laude, Ms. Figgins became a member of Complexions Contemporary Ballet, performing works by Dwight Rhoden, Jae Man Joo, and Camille A. Brown. She also performed at the 2014 DanceOpen Festival in St. Petersburg, Russia. Ms. Figgins was featured both on the cover of *Dance Spirit* magazine and in *Pointe* magazine's "10 Careers to Watch" in 2013. She has worked with Beyoncé and can be seen in the film *Enemy Within* alongside Tiler Peck and Matthew Rushing. Ms. Figgins joined the Company in 2014.

JAMES GILMER (Pittsburgh, PA) trained at Pittsburgh Ballet Theatre School and the Pittsburgh Creative and Performing Arts School. After graduating, he performed with Texture Contemporary Ballet and joined Cincinnati Ballet in 2011. While dancing with the Cincinnati Ballet for six seasons, Mr. Gilmer was promoted to Soloist in 2015 and performed works by Victoria Morgan, Amy Seiwert, Septime Webre, Ohad Naharin, Val Caniparoli, Annabelle Lopez Ochoa, Edwaard Liang, Jennifer Archibald, and George Balanchine, to name a few. Mr. Gilmer was also a member of Amy Seiwert's Imagery, performing during the summer seasons since 2013, and ODC/dance, performing works by Brenda Way, KT Nelson, and Kate Weare. Gilmer's more recently performed in New York City Center's celebrations of Twyla Tharp in 2021 and 2022 as well as Fall for Dance, featured in choreography by Jamar Roberts. Mr. Gilmer joined the Company in 2019. Instagram: @james.agilmer

VERNARD J. GILMORE (Chicago, IL) began his training at Curie Performing and Creative Arts High School in Chicago under Diane Holda. He later studied at the Joseph Holmes Chicago Dance Theater with Harriet Ross, Marquita Levy, and Emily Stein. He received first place in the all-city NAACP ACT-SO competition in 1993. He attended Barat College under scholarship and tutelage of Rory Foster and Eileen Cropley. He then studied as a scholarship student at The Ailey School and was a member of Ailey II. In 2010, he performed as part of the White House Dance Series. Mr. Gilmore is a choreographer whose work has been a part of the Ailey Dancers Resource Fund, Fire Island Dance Festival 2008, and Jazz Foundation of America Gala 2010, and he produced the *Dance of Light* project in 2010 and 2015. An excerpt of Mr. Gilmore's work *La Murette* was performed in 2017 as part of the "Celebrating the Men of Ailey" program at New York City Center. Nimbus Dance Works performed a new work by Mr. Gilmore in 2018. Mr. Gilmore is a certified Zena Rommett Floor-Barre instructor. He teaches workshops and master classes around the world. Mr. Gilmore joined the Company in 1997.

ASHLEY KAYLYNN GREEN (Charleston, SC) began her training at Columbia City Jazz where she found her love for dance. She trained in a variety of styles including ballet, modern, jazz, tap, and hip hop. In 2020, Ms.

Green received her BFA in Dance from Point Park University in Pittsburgh, Pennsylvania, under the direction of Garfield Lemonius. There, she performed works by Peter Chu, Azure Barton, Kyle Abraham, and Darrell Grand Moultrie. After graduation she joined Whim W'Him Seattle Contemporary Dance where she received a Princess Grace Award in Dance. Ms. Green joined the Company in 2021 and that year was named one of "25 to Watch" by *Dance Magazine*.

JACQUELIN HARRIS (Charlotte, NC) began her dance training at Dance Productions Studios under the direction of Lori Long. Ms. Harris received a silver ARTS award from the National Foundation for the Advancement of the Arts and was a Presidential Scholar in the Arts semifinalist. She graduated with honors from the Ailey/Fordham BFA Program in Dance. In 2016 Ms. Harris was named one of "25 to Watch" by *Dance Magazine*. She received a 2017 dance fellowship from the Princess Grace Foundation-USA. In 2019 she was one of 75 dancers across the world to perform in Merce Cunningham's *Night of 100 Solos: A Centennial Event*, which won a New York Dance and Performance ("Bessie") Award. In 2021 Ms. Harris worked with Twyla Tharp in her production of *Twyla Now* alongside artists of New York City Ballet and American Ballet Theatre. She was a member of Ailey II and joined the Company in 2014.

MICHAEL JACKSON, JR. (New Orleans, LA) began his dance training at age 14 at the Duke Ellington School of the Arts in Washington, D.C., under the direction of Charles Augins. He became a member of Dance Theatre of Harlem Dancing through Barriers Ensemble in 2005. In 2006 he joined Dallas Black Dance Theatre, and in 2008 joined PHILADANCO!, where he also worked as artistic director of D3. Mr. Jackson joined the Company in 2011 and rejoined in 2015.

YAZZMEEN LAIDLER (Miami, FL) graduated from New World School of the Arts. She trained at Traci Young-Bryon's Young Contemporary Dance Theatre and The Ailey School summer intensive. Ms. Laidler received her BFA from The University of the Arts and was a company member of Eleone Dance Theatre. Ms. Laidler is the 2016 award-winning Pennsylvania Choreographer, setting work for Pennsylvania Ballet II. She has performed works by Dwight Rhoden, Camille A. Brown, Rennie Harris, and Azure Barton,

among others. She has performed as a guest artist with Owen/Cox Dance and is a former member of Ailey II. She is the founder of Time Revealed Dance Intensive in Miami, FL, which brings highly acclaimed artists to aid in the cultivation of community for aspiring dancers. Ms. Laidler joined the Company in 2018. Instagram: @yazzmeen.laidlerin

YANNICK LEBRUN (Cayenne, French Guiana) began training in his native country at the Adaclam School under the guidance of Jeanine Verin. After graduating high school in 2004, he moved to New York City to study at The Ailey School as a scholarship student. Mr. Lebrun was named one of *Dance Magazine's* "25 to Watch" in 2011, and in 2013 *France-Amérique* magazine highlighted him as one of the 50 most talented French people in the United States. In November 2016 Mr. Lebrun was a guest performer with The Royal Ballet in Wayne McGregor's *Chroma*. In 2019 he choreographed *Saa Magni*, his first work for Ailey II, and in 2021 he created *Lora* for ABT Studio Company. Mr. Lebrun was a member of Ailey II and joined the Company in 2008. Instagram: @yannicklebrun

XAVIER MACK (Washington, D.C.) began his dance training at Divine Dance Institute in Capitol Heights, Maryland. He received his BA in Modern Language & Linguistics from the University of Maryland-Baltimore County (UMBC). In 2017, Mr. Mack joined Dallas Black Dance Theatre where he performed works by Hope Boykin, Norbert De La Cruz III, Dianne McIntyre, and Matthew Rushing. Mr. Mack joined the Company in 2022.

RENALDO MAURICE (Gary, IN) began his training with Tony Washington and graduated from Talent Unlimited High School. He attended Emerson School for Visual and Performing Arts, studying with Larry Brewer. Mr. Maurice was a scholarship student at The Ailey School, Ballet Chicago, Deeply Rooted Dance Theater, and Martha Graham School of Contemporary Dance. He received second place in modern dance from the National Foundation for Advancement in the Arts and received the Dizzy Feet Foundation Scholarship. In 2012 he was honored with the key to the city of his hometown. Mr. Maurice has choreographed and performed with Grammy nominated artist Jazzmeia Horn. He is the 2022 Willie Ninja Supreme Award recipient and star of HBO Max's *Legendary*. He has also incorporated his passion for

the arts with social responsibility as the co-artistic director of Indiana's South Shore Dance Alliance. He was a member of Ailey II and joined the Company in 2011. Facebook: @MauriceGardner. Instagram: @mauricerenaldo

ASHLEY MAYEUX (Houston, TX) began her dance training at the High School for Performing and Visual Arts and graduated cum laude with a BFA from SUNY Purchase. Ms. Mayeux continued her studies at the Dance Theatre of Harlem and went on to perform in the tour of the Broadway musical *Aida*. She has been featured in publications including *The New York Times*, *The Los Angeles Times*, *Pointe*, and *Dance Magazine*. Ms. Mayeux was a member of Complexions Contemporary Ballet from 2012 to 2016, Alvin Ailey American Dance Theater from 2016 to 2018, and Alonzo King LINES Ballet from 2018 to 2021. She rejoined the Ailey company in 2021. Instagram: @miss_ashleynicolemayeux

CORRIN RACHELLE MITCHELL (Baltimore, MD) began her dance training in her hometown at LeRe's Performing Arts Center, owned by her mother and father. She attended Baltimore School for the Arts where she trained with Norma Pera and Linda-Denise Fisher-Harrell. Ms. Mitchell graduated in 2017 with a BFA in Dance from Point Park University where she worked with choreographers Troy Powell, Garfield Lemonius, and Debbie Allen. After completing one year of apprenticeship, Ms. Mitchell joined Ailey II in 2017 where she performed works choreographed by Uri Sands, Bradley Shelver, Troy Powell, Robert Battle, Darrell Grand Moultrie, and Amy Hall Garner. Ms. Mitchell joined the Company in 2019. Instagram: @_slimrin_

CHALVAR MONTEIRO (Montclair, NJ) began training at Sharron Miller's Academy for the Performing Arts and studied at The Ailey School before receiving his BFA in Dance from SUNY Purchase. Mr. Monteiro has worked with Sidra Bell Dance New York, Elisa Monte Dance, Keigwin+Company, BODYTRAFFIC, and A.I.M by Kyle Abraham. He assisted Kyle Abraham in setting and creating work for Barnard College, Princeton University, Emory University, NYU Tisch School of the Arts, Alvin Ailey American Dance Theater and New York City Ballet. In 2019 Mr. Monteiro was selected to participate

in Merce Cunningham Trust's *Night of 100 Solos: A Centennial Event*. His choreography has been presented as part of Ailey's 2021 Virtual Spirit Gala, as well as at other festivals and institutions across the U.S. Mr. Monteiro has been featured in *Vogue Beauty*, *Document Journal* for Moncler, and fashion campaigns for Uniqlo and Lululemon. He was a member of Ailey II and joined the Company in 2015. Instagram: @chlvrmntro

KALI MARIE OLIVER (Akron, OH) graduated Magna Cum Laude from the Ailey/Fordham BFA Program. She began her formal dance training with her mother and attended summer intensives at Chautauqua Institution, Alonzo King LINES Ballet, and The Ailey School. Ms. Oliver has performed works by Alvin Ailey, Karole Armitage, William Forsythe, Andrea Miller, William Isaac, and Maurya Kerr. She also performed in Mr. Ailey's *Memoria* during Ailey's 2018, 2019, and 2021 New York City Center seasons and represented The Ailey School in the 2019 Macy's Thanksgiving Day Parade. Ms. Oliver is currently a member of Ailey II in her second season.

ALISHA RENA PEEK (Upper Marlboro, MD), a graduate of the Ailey/Fordham BFA Program in Dance and former member of Ailey II, began her formal dance training at the Washington School of Ballet. Ms. Peek attended Kirov Ballet Academy, participated in the Dance Theatre of Harlem Kennedy Center Residency, and studied at The Art of Technique. Professionally, Ms. Peek has had the opportunity to work with influential choreographers such as Robert Battle, Hope Boykin, Andrea Miller, Darrell Grand Moultrie, Kirven Douthit-Boyd, Juel D. Lane, and others. She has taught at The Ailey School and various studios in the Maryland/Virginia area. Recently, she served as an assistant to Milton Myers and personal assistant to Hope Boykin. She participated in the HopeBoykinDance Bubble Residency and performed in *An Evening of Hope* and *Moments by Hope*. Ms. Peek has appeared in the FX hit series *POSE* and choreographed a short film produced by Beats by Dre.

JESSICA AMBER PINKETT (Baltimore, MD) began her dance training at Baltimore Dance Tech under the direction of Stephanie Powell. She graduated from George Washington Carver Center for Arts and Technology and earned a BFA in dance performance and

choreography with honors from Towson University. She has had the privilege of performing works by Alvin Ailey, Judith Jamison, Tally Beatty, Camille A. Brown, Linda-Denise Fisher-Harrell, Robert Battle, and others. She has performed as a guest artist with The Black Iris Project and was a member of Ailey II before joining Alvin Ailey American Dance Theater in 2018. Ms. Pinkett made her New York choreographic debut and performed alongside Madison McFerrin in *OPEN AIR*. In 2023, she led the world premiere of HopeBoykinDance's *States Of Hope* at the Joyce Theater. She continues exploring the depths of her artistry as a freelancer, teacher, choreographer, and filmmaker.

MIRANDA QUINN (Baltimore, MD) trained in various genres of dance from the ages of 2 to 18 at Mid-Atlantic Center for the Performing Arts under the artistic direction of Shannon Torres. Ms. Quinn graduated from The Juilliard School in 2019 under the newly appointed direction of Alicia Graf Mack. Her attendance at the school was made possible by the Jerome L. Greene Fellowship. She is an alum of the Springboard Danse Montréal, Arts Umbrella, and Hubbard Street Dance Chicago summer intensives. She joined the Company in 2019. Ms. Quinn is beyond thrilled and honored to be a part of the Ailey family and legacy. Instagram: @mirandaming4

HANNAH ALISSA RICHARDSON (Toronto, Ontario Canada) graduated with honors from The Ailey School Certificate Program. Ms. Richardson has performed works by choreographers including Ray Mercer, Bradley Shelver, Kirven Douthit-Boyd, Earl Mosley, William Forsythe, and Robert Battle. She has been a featured dancer in festivals including Jacob's Pillow and the Holland Dance Festival, and had the honor of performing the world premiere of *Grace and Mercy* choreographed by Ronald K. Brown at Bard's SummerScape festival. Some of her film and television credits include Orion Pictures' *Every Day* and Disney Channel's *Backstage*. Ms. Richardson was a proud member of Ailey II for one season before joining the Company in 2022. She is also a guest artist with Ronald K. Brown/EVIDENCE, A Dance Company. Ms. Richardson is thrilled to be part of Ailey and is grateful for all those who've continued to support her along her journey. Instagram: @hannahrichardson

DEIDRE ROGAN (Fort Myers, FL) began her dance training in Fort Myers, Florida under Melinda Roy, Roberto Munoz, and Cheryl Copeland. Deidre graduated with honors from the Ailey/Fordham BFA Program in Dance in 2015. She is a YoungArts scholarship winner, performed as a United States Arts Ambassador for President Barack Obama during the Opening Ceremony of the Hannover Messe, and was the Associate Choreographer under Choreographer Hope Boykin for the City Center Encores Off-Center production of *Promenade* in 2019. Deidre danced with Ailey II from 2014 to 2016 and with Parsons Dance from 2016 to 2022. This is her second season with the Company. Instagram: @deidre_rogan

CONSTANCE STAMATIOU (Charlotte, NC) began her dance training at Pat Hall's Dance Unlimited and North Carolina Dance Theatre under the direction of Salvatore Aiello. She graduated from Northwest School of the Arts and studied at SUNY Purchase and as a Fellowship student at The Ailey School. In 2009 Ms. Stamatiou received the Leonore Annenberg Fellowship in the performing and visual arts. She has performed at the White House Dance Series, in a TED Talk with Judith Jamison, and as a guest performer on *So You Think You Can Dance*, *Dancing with the Stars*, *Logo's Trailblazer Honors*, *Good Morning America* and *The Today Show*. Ms. Stamatiou has danced in the films *Shake Rattle & Roll* and *Dan Pritzker's Bolden* and the commercial *I Love NY*. She is a mother of two. Ms. Stamatiou was a member of Ailey II, joined the Company in 2007, and rejoined in 2016. Instagram: @constance.stamatiou

CHRISTOPHER TAYLOR (Newark, NJ) is a graduate of Arts High School. He began his dance training at age 11 in AileyCamp Newark's summer program and The Ailey School Junior Division, and later studied as a scholarship student in The Ailey School Professional Division. Mr. Taylor was a member of Ailey II for two seasons and has performed at the Apollo Theater, Lincoln Center, and in Ailey's New York City Center galas. He joined the Company in 2022.

JERMAINE TERRY (Washington, D.C.) began dancing at James Dance Center in Kissimmee, Florida. He graduated cum laude with a BFA from the University of South Florida, where he received scholarships for excellence in performance and choreography,

and the Distinguished Alumnus Award for outstanding service to the arts. Mr. Terry has performed with Ailey II, Buglisi Dance Theatre, Arch Dance, Dance Iquail, PHILADANCO!, and as a guest artist on the TV show *So You Think You Can Dance*. He has designed costumes for New York City Ballet, San Francisco Ballet, Miami City Ballet, and PHILADANCO! among others, and was nominated for a NY Emmy for his collaboration with The Black Iris Project, *WILD: Bird of Paradise*. His evening wear designs have appeared online in *Vogue* and *Essence* and have been photographed by the late Bill Cunningham for the style section of *The New York Times*. Mr. Terry joined the Company in 2010. Instagram: @jerms83

DE'ANTHONY VAUGHAN (Kansas City, MO) was introduced to dance at the age of three by his grandmother. He received his training from AileyCamp, Kansas City Friends of Alvin Ailey, and Kansas City Ballet School. He continued his training in New York City at The Ailey School as a scholarship student. In 2014 Mr. Vaughan joined Dallas Black Dance Theatre and has performed works by Matthew Rushing, Darrell Grand Moultrie, Kirven Douthit-Boyd, Alvin Ailey, Elisa Monte, Donald McKayle, and many more. This is Mr. Vaughan's first season with the Company. Instagram: @leedeevaughan

ISABEL WALLACE-GREEN (Houston, TX) began her dance training at Houston Ballet Academy. She graduated summa cum laude from the Ailey/Fordham BFA Program with a dual degree in Dance and African/African American Studies. Ms. Wallace-Green performed with New Chamber Ballet, Urban Souls Dance Company, and was an ensemble member of *The Radio City Christmas Spectacular*. She joined DBDT: Encore! before becoming a company member with Dallas Black Dance Theatre. While there, she performed works by Hope Boykin, Darrell Grand Moultrie, Rennie Harris, Elisa Monte, and Matthew Rushing. In 2021, Ms. Wallace-Green partnered with University of Houston and Texas Southern University art museums to premiere her first solo show titled *Resilience*. She joined the Company in 2023.

CHRISTOPHER R. WILSON (Augusta, GA) is a graduate of John S. Davidson Fine Arts Magnet School and graduated cum laude from the Ailey/Fordham BFA Program in Dance. He trained at Colton Ballet School, Alonzo King LINES Ballet, and The School at Jacob's Pillow. He began his professional career with BHDos, the second company of Ballet Hispánico, and has performed for Queen Sofia of Spain and Princess Beatrix of the Netherlands. He has had the privilege of performing on the main stage of the 2017 Essence Festival in New Orleans. Mr. Wilson has performed works by choreographers Judith Jamison, Matthew Rushing, Wayne McGregor, Camille A. Brown, Kyle Abraham, and Emily Molnar, among others. He has been a guest artist with The Black Iris Project and for the Jacob's Pillow Dance Festival. Mr. Wilson was a member of Ailey II and joined the Company in 2018. christopherrwilson.com. Instagram: @christopher.r.wilson

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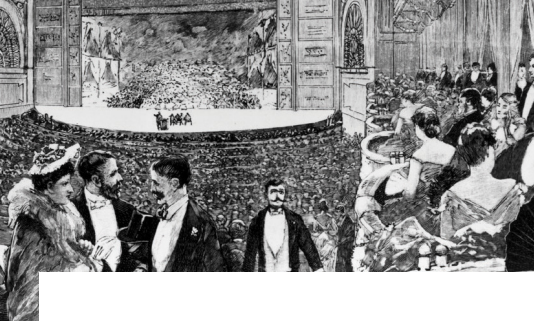
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During its early decades, the Auditorium's stage was the venue of choice for leading entertainers of the era, including John Philip Sousa and Sarah Bernhardt, as well as political figures including Theodore Roosevelt and Booker T. Washington. During WWII, our theatre was transformed into a Servicemen's Center for recreation with indoor baseball games and even a bowling alley!

Since the renovation in the late 1960s, the Auditorium earned a reputation as Chicago's home for all entertainment. The stage showcased some of the most popular and iconic musical groups and performers in history, like Queen, James Brown, Dolly Parton, and David Bowie, along with world-renowned dance companies like Alvin Ailey American Dance Theater, the Bolshoi Ballet, and The Joffrey Ballet. The Auditorium also became a destination for acclaimed Broadway musicals like *Miss Saigon*, *Show Boat*, *Les Misérables*, and *Phantom of the Opera*.

We are a theatre that exemplifies resilience, versatility, and an ability to adapt to changing times. In recent years, we have expanded our offerings to include the most varied experiences of any venue in Chicago. We held the NFL draft, hosted citizen Naturalization Ceremonies, presented educational lectures, and welcomed former presidents, political dignitaries, and Supreme Court Justices, in addition to continuing to grow our incredible dance community. We have also enjoyed music by Chance the Rapper, Kanye West, Charlie Puth, Wilco, Neil Young, Jason Isbell, Sigur Ros, The National, Eddie Vedder, and many more.

To this day, the staff and Board of the Auditorium Theatre continue to preserve and restore this treasured building. Typically, more than 250 performances and events attract over a quarter of a million people every year to Chicago's landmark theatre, making it a true staple in Chicago and the rest of the world. As a source of exceptional artistic and cultural experiences poised at the gateway to Grant Park, Lake Michigan, State Street, and Michigan Avenue, the Auditorium Theatre is a cornerstone of the "Cultural Mile" and a vital and enduring presence that helps transform and elevate the surrounding environment.

1889

Auditorium Theatre officially opened

1945

Post WWII closes Auditorium's doors

1960s

Beatrice Spachner: renovate and restore!

1967

Re-opening night performance

1975

Declared a National Historic Landmark

2020

COVID-19 pandemic closes Auditorium's doors

2021

Reopened after 600 days with a record-breaking season!

And beyond!

Building your memories with the best in entertainment!

BUILDING COMMUNITY

- **100K** audience members last year and counting!
- **\$35,000+** raised and donated to Operation White Stork at Kyiv City Ballet's visit
- **439** students participated in ArtsXChange
- **66** participants attend Hearts to Art
- **5** Creative Engagement and Education Programs
- **Supporting** underrepresented communities through dynamic programming

- **60** neighborhoods reached through our outreach programs
- **50** states, plus DC and PR, were represented by our patrons
- **25+** countries represented by our patrons
- **49** schools attended our Student Matinees
- **Fostering** new collaborations and partnerships with local dance companies

Auditorium Theatre

Venue Policies & Amenities

AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1889

BABY CHANGING TABLES are located in both the men's and women's restrooms, located on the Lower Level and on Level 3 of the Theatre.

CHILDREN: All guests must have a ticket for entry, and in all instances, babies in arms are not permitted. It is the sole responsibility of the parent or guardian to research and judge the content of a performance as appropriate for their child's age and level of maturity. There is no official rating system for live performance.

COAT CHECK is located between Aisle 2 and Aisle 3 in the Main Floor Lobby. Please note that our Coat Check only accepts credit card transactions. The Coat Check also features complimentary seat cushions/booster seats, disposable ear plugs, and assisted listening devices.

ELECTRONICS, PHOTOGRAPHY, AND VIDEO: Please turn off ALL electronic devices that may ring, beep, vibrate, or otherwise produce a sound that may disrupt performances. The use of video, photography, or any other recording devices is strictly prohibited during performances.

EMERGENCY EXIT: Please take a moment to locate the nearest emergency exit closet to your seating area. In the unlikely event of an emergency, please remain calm, and follow the instructions from the Auditorium Theatre team members.

FILMING NOTICE: Please be aware there may be video recording and/or photography of audience members taking place throughout the day. By entering the theatre, you consent to your voice, name, image, and/or likeness being used, without compensation, by the Auditorium Theatre, in any medium of publicity or advertising, and you release the Auditorium Theatre, its members, agents, employees, and board from any liability.

FIREARMS: In compliance with the Illinois Firearms Concealed Carry Act, the Auditorium Theatre prohibits the carrying of weapons of any kind in the theatre and on theatre property.

FIRST AID SERVICES: In the event you require medical assistance, please see an Auditorium Theatre team member.

FOOD & BEVERAGE: Concessions are open on the Main Floor Lobby for all performances. Additional concession locations will be open throughout the Theatre lobbies for certain performances. Outside food and beverages are not allowed inside the building. Please note that our Coat Check, Merchandise, and Concession locations only accept credit card transactions.

HEALTH SAFETY: Our priority is the safety and comfort of all our guests in our theatre. To find out more information and for the most up to date protocols for our venue and your specific event, please check the Safety Page on the Auditorium Theatre website at auditoriumtheatre.org

LATE SEATING: The Auditorium Theatre has a strict policy of no late seating. Guests arriving after a performance has begun, or leaving the seating area for any reason, will be seated in a designated section and may take their ticketed seats at intermission, if applicable. For further information regarding late seating policies for your specific event, please see any Auditorium Theatre team member.

LOST AND FOUND: Found articles should be left with any Auditorium Theatre team member. To determine whether a personal article has been turned in to the Lost and Found, please call 312.341.2300. Any items lost or presumed stolen are not the responsibility of the Auditorium Theatre. Lost and Found items will be held onsite for 30 days only.

PROHIBITED ITEMS: Cameras (photo or video), professional camera equipment (tripods, monopods, etc.) and/or audio recording equipment of any kind are NOT permitted in the theatre during an event. In addition: firearms, weapons of any kind, large bags, backpacks, outside food and drinks, helium balloons, bullhorns or noisemakers, gifts, costumes, masks covering face, confetti or glitter, UAVs/drones, hover boards, luggage, signs of any type, and other items deemed unsafe by management are prohibited.

RESTROOMS/ACCESSIBLE RESTROOMS are located on the Main Floor, Lower Level, and Level 3 of the Theatre. There are 2 accessible gender-neutral restrooms located in the Southwest corner of the Main Lobby and 2 additional accessible gender-neutral restrooms located on Level 3 of the Theatre.

SECURITY: Upon arrival, all guests will be required to follow all security protocols and screenings, which may include walk through metal detectors and/or handheld wands in order to gain access into the venue.

SMOKING of any kind, including e-cigarettes and vaporizers, is strictly prohibited inside the theatre and within 25 feet of any entrances.

Step Afrika!

October 19, 2024

**Too Hot to Handel:
The Jazz-Gospel
Messiah**

January 11-12, 2025

**Complexions
Contemporary Ballet**

February 7, 2025

**Ballet Folklórico
de México de
Amalia Hernández**

March 1-2, 2025

**Alvin Ailey
American
Dance Theater**

March 5-9, 2025

Parsons Dance

April 12, 2025

**South Chicago
Dance Theatre**

May 3, 2025

Hiplet Ballerinas

May 17, 2025

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AuditoriumTheatre.org | 312.341.2300

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