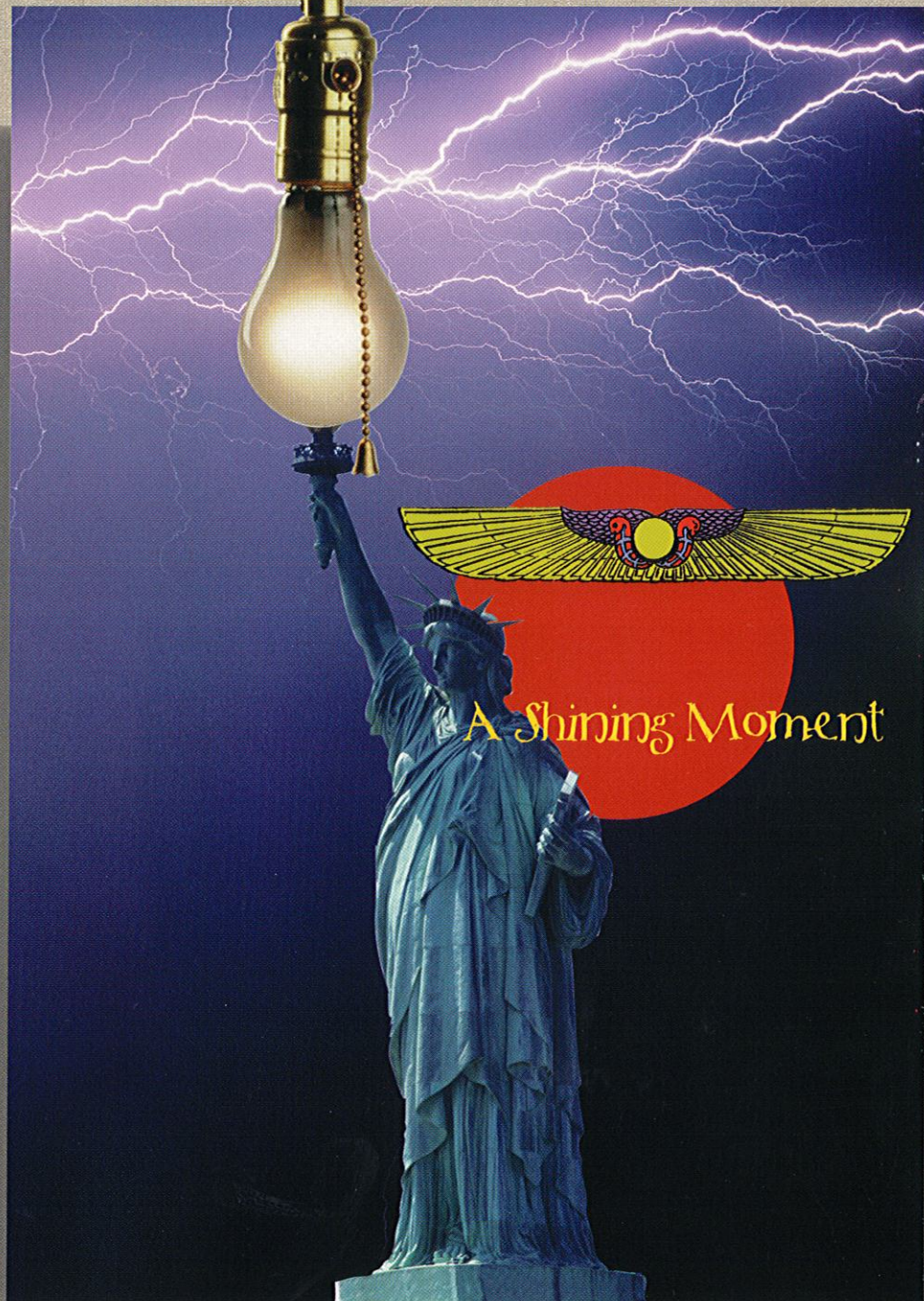


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ALVIN AILEY

AMERICAN DANCE THEATER

Friday and Saturday, November 19 and 20, 1999—8:00 p.m.

Founder—**Alvin Ailey**

Artistic Director—**JUDITH JAMISON**

Associate Artistic Director—**Masazumi Chaya**

Company Members

Guillermo Asca, Lynn Barre, Mucuy Bolles, Kevin E. Boseman,
Clifton Brown, Linda Cáceres, Linda-Denise Evans, Edward Franklin,
Bernard Gaddis, Jeffrey Gerodias, Vernard J. Gilmore, Venus Hall,
Amos J. Machanic, Jr., Benoit-Swan Pouffer, Stephanie Powell, Troy O'Neil Powell,
Briana Reed, Renee Robinson, Cheryl Ann Rowley, Matthew Rushing, Uri Sands,
Solange Sandy Groves, Bahiyah Sayyed, Glenn A. Sims, Dwana Adiaha Smallwood,
Kristofer Storey, Askia Swift, Asha Thomas, Désirée Vlad, Richard Witter,
and
Dudley Williams

The Alvin Ailey American Dance Theater is produced by Dance Theater Foundation, Inc.

Executive Director—**Sharon Gersten Luckman**

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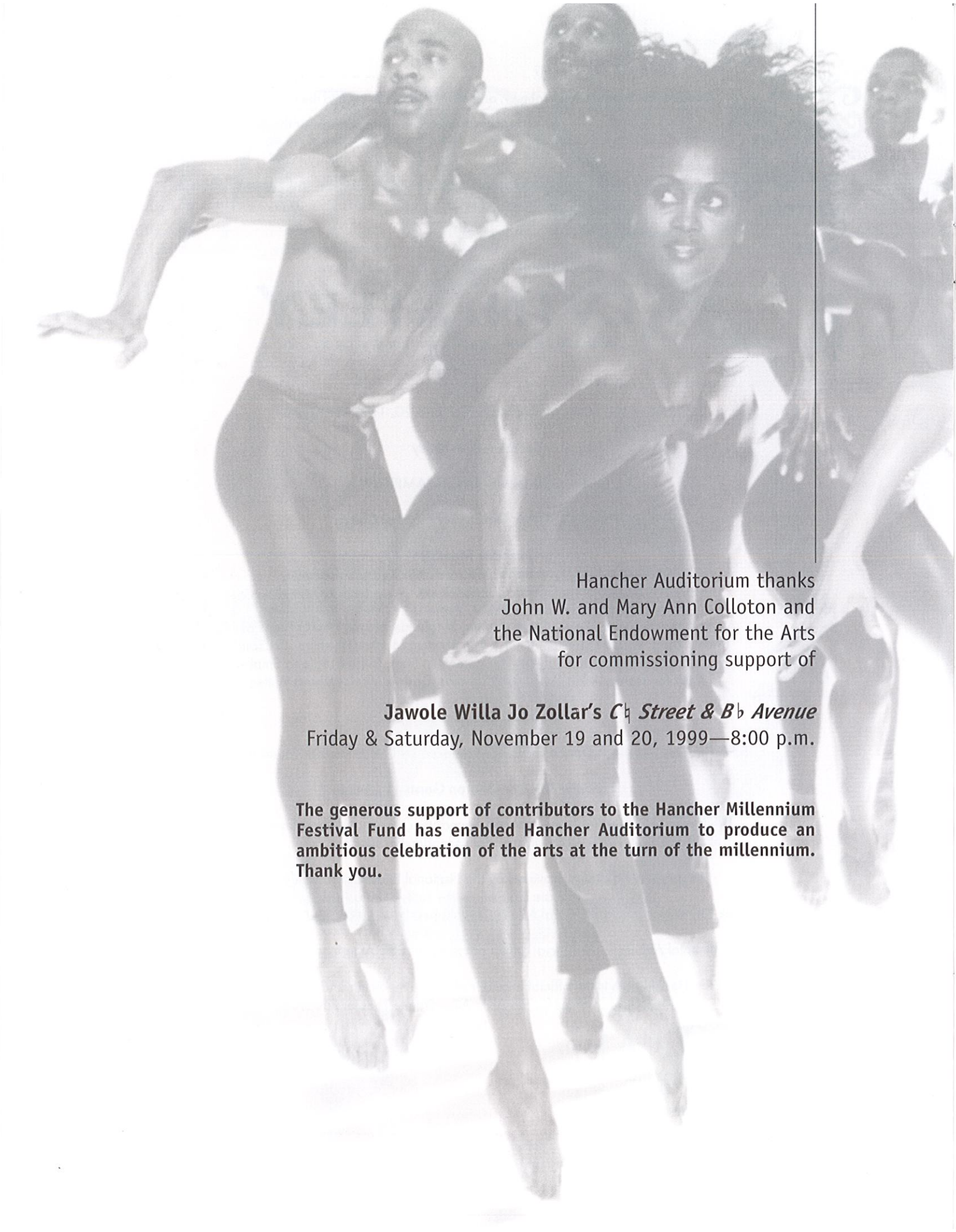
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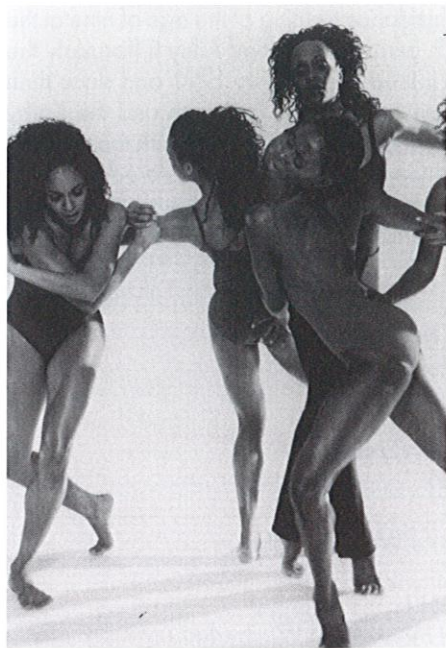


Hancher Auditorium thanks
John W. and Mary Ann Colloton and
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for commissioning support of

Jawole Willa Jo Zollar's *C♯ Street & B♭ Avenue*
Friday & Saturday, November 19 and 20, 1999—8:00 p.m.

The generous support of contributors to the Hancher Millennium Festival Fund has enabled Hancher Auditorium to produce an ambitious celebration of the arts at the turn of the millennium. Thank you.

PROGRAM



Company Members—Photos by Marc Baptiste

DIVINING (1984)

Choreography by Judith Jamison
Music by Kimati Dinizulu & Monti Ellison
Costumes Originally Designed by Masazumi Chaya
Costumes by Andy Kay [Jamison Project]
Lighting Originally Designed by Chenault Spence
Lighting by Timothy Hunter [Jamison Project]

SEEKING

(Friday, November 19)

Matthew Rushing, Glenn A. Sims, Clifton Brown, Vernard J. Gilmore, Bernard Gaddis

(Saturday, November 20)

Linda-Denise Evans, Bahiyah Sayyed, Vernard J. Gilmore, Briana Reed, Clifton Brown

RESTING

(Friday, November 19)

Matthew Rushing

(Saturday, November 20)

Linda-Denise Evans

MOVING ON

(Friday, November 19)

Matthew Rushing, Benoit-Swan Pouffer, Uri Sands, Glenn A. Sims, Bernard Gaddis,
Edward Franklin, Clifton Brown, Vernard J. Gilmore, Richard Witter, Troy O'Neil Powell

(Saturday, November 20)

Linda-Denise Evans, Bahiyah Sayyed, Dwana Adiaha Smallwood, Benoit-Swan
Pouffer, Clifton Brown, Amos J. Machanic, Jr., Briana Reed,
Vernard J. Gilmore, Richard Witter, Venus Hall

Funds for this revival were provided, in part, by The Gladys Krieble Delmas Foundation.

-Pause-

ASCENSION (1998)

To Mom, one of the most compassionate people I have ever known... rest in peace.

Choreography by Troy O'Neil Powell
Music by Michael Wimberly
Costumes by Barbara Forbes
Lighting by Brenda Dolan

(Friday, November 19)

Bahiyah Sayyed, Askia Swift, Guillermo Asca, Uri Sands

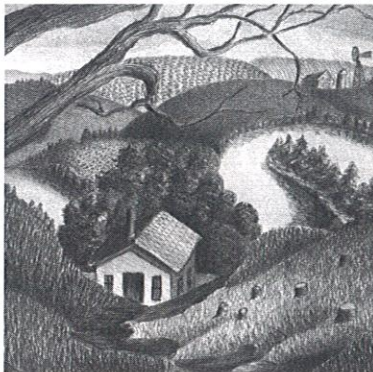
(Saturday, November 20)

Désirée Vlad, Matthew Rushing, Jeffrey Gerodias, Glenn A. Sims

The creation of this work was made possible, in part, by the New Jersey Performing Arts Center, the John S. and James L. Knight Foundation, the Jerome Foundation, and with public funds from the New York State Council on the Arts, a State Agency.

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Born in New York, Troy O'Neil Powell began his dance training at the age of nine at the Ailey School. In 1987, he received the A.R.T.S. award and joined Ailey II (formerly the Alvin Ailey Repertory Ensemble). Mr. Powell joined The Ailey in 1991 and since then has appeared as guest artist with Complexions - A Concept in Dance and the Kathy Posin Dance Company. Featured in an American Express commercial with the AAADT, Mr. Powell has also appeared on television in George Wolfe's *The Colored Museum*, and the PBS Great Performance Special *A Hymn for Alvin Ailey* choreographed by Judith Jamison. Mr. Powell teaches workshops and master classes, as well as lectures both internationally and in the United States.

-INTERMISSION-

C₄ STREET-B₆ AVENUE
 (1999)

Choreography by Jawole Willa Jo Zollar

SECTION I

"Reggae Jump" Composed by Michael Wimberly
"Sound Falls Round Me" Composed by Jawole Willa Jo Zollar and Michael Wimberly
"15 Trumpets" Musical Concept by Jawole Willa Jo Zollar
"Thumb Piano & Drum Suite" Arranged by Michael Wimberly

SECTION II

"Picasso Suites" Composed Performed by David Murray

Text written by Ntozake Shange

Costumes by Stefani Mar

Lighting by Roma Flowers

(Friday, November 19)

Renee Robinson, Linda-Denise Evans, Solange Sandy Groves,
 Dwana Adiaha Smallwood, Bahiyah Sayyed, Stephanie Powell, Asha Thomas,
 Matthew Rushing, Bernard Gaddis, Guillermo Asca, Richard Witter,
 Jeffrey Gerodias, Amos J. Machanic, Jr., Benoit-Swan Pouffer, Kristofer Storey

(Saturday, November 20)

Désirée Vlad, Linda Caceres, Mucuy Bolles, Briana Reed, Cheryl Ann Rowley,
 Venus Hall, Lynn Barre, Uri Sands, Glenn A. Sims, Askia Swift, Edward Franklin,
 Clifton Brown, Troy O'Neil Powell, Vernard J. Gilmore, Kevin E. Boseman

C₄ Street-B₆ Avenue was commissioned by Hancher Auditorium/The University of Iowa with special support from John W. and Mary Ann Colloton, Iowa City.

The creation of this work was also made possible by a grant from AT&T, the generous support of Laren & Jesse Brill, and with public funds from the New York State Council on the Arts, a State Agency.

Born and raised in Kansas City, MO, Jawole Willa Jo Zollar was steeped from childhood in both sacred and secular aspects of popular African-American culture. She trained with Joseph Stevenson, a student of Katherine Dunham; received a BA in dance from the University of Missouri at Kansas City; and earned a MFA in dance from Florida State University. In 1984, four years after her move to New York City, she founded Urban Bush Women. Jawole Zollar has been commissioned to set work on Alvin Ailey American Dance Theater, Ballet Arizona, Philadanco, Florida State University, Florida A&M, University of Maryland and University of Florida.

-INTERMISSION-

REVELATIONS
(1960)

Choreography by Alvin Ailey
Music: Traditional
Decor and Costumes by Ves Harper
Costumes for "Rocka My Soul" redesigned by Barbara Forbes
Lighting by Nicola Cernovitch

PILGRIM OF SORROW
"I Been 'Buked"
Arranged by Hall Johnson
The Company

"Didn't My Lord Deliver Daniel"
* *Arranged by James Miller*

(Friday, November 19)
Kristofer Storey, Venus Hall, Briana Reed

(Saturday, November 20)
Kristofer Storey, Stephanie Powell, Asha Thomas

"Fix Me, Jesus"
Arranged by Hall Johnson

(Friday, November 19)
Mucuy Bolles, Edward Franklin

(Saturday November 20)
Linda Cáceres, Bernard Gaddis

TAKE ME TO THE WATER
"Processional/Honor, Honor"
Adapted and arranged by Howard A. Roberts

(Friday, November 19)
Kevin E. Boseman, Lynn Barre, Kristofer Storey, Clifton Brown

(Saturday, November 20)
Askia Swift, Sheryl Ann Rowley, Clifton Brown, Kristofer Storey

"Wade in the Water"
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.

(Friday, November 19)
Désirée Vlad, Uri Sands,

(Saturday, November 20)
Linda-Denise Evans, Amos J. Machanic, Jr., Bahiyah Sayyed


"I Wanna Be Ready"
Arranged by James Miller
(Friday, November 19)
Amos J. Machanic, Jr.

(Saturday, November 20)
Guillermo Asca


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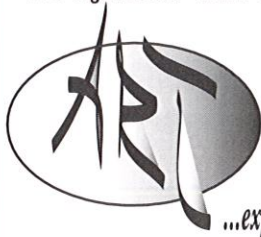
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"Sinner Man"

Adapted and arranged by Howard A. Roberts

(Friday, November 19)

Glenn A. Sims, Clifton Brown, Troy O'Neil Powell

(Saturday, November 20)

Benoit-Swan Pouffer, Richard Witter, Vernard J. Gilmore

"The Day is Past and Gone"

Arranged by Howard A. Roberts and Brother John Sellers
The Company

"You May Run On"

Arranged by Howard A. Roberts and Brother John Sellers
The Company

"Rocka My Soul in the Bosom of Abraham"

Adapted and arranged by Howard A. Roberts
The Company

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

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 the Alvin Ailey American Dance Theater.

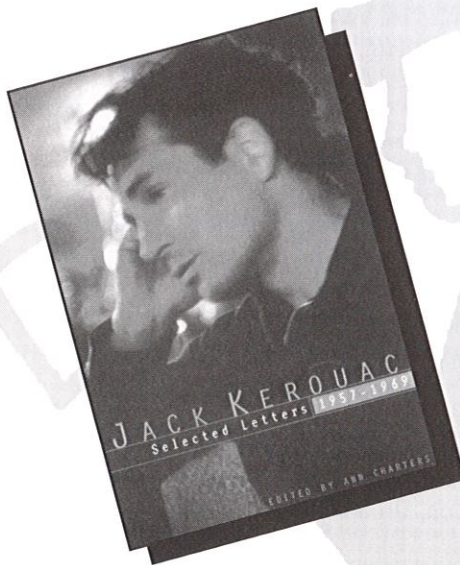


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ALL ABOUT AILEY

The Alvin Ailey American Dance Theater grew from a now fabled performance of March, 1958, at the 92nd Street Young Men's Hebrew Association in New York. Led by Alvin Ailey and a group of young black modern dancers, that performance changed forever the perception of American dance. The Ailey company has gone on to perform for an estimated 19 million people in 48 states and in 68 countries on six continents, including a second recent historic residency in South Africa. The company has earned a reputation as one of the most acclaimed international ambassadors of American culture, promoting the uniqueness of black cultural expression and the preservation and enrichment of the American modern dance heritage.

Born in Rogers, Texas, on January 5, 1931, Alvin Ailey was introduced to dance by performances of the Katherine Dunham Dance Company and the Ballet Russe de Monte Carlo. His formal dance training began with an introduction to Lester Horton's classes by his friend, Carmen de Lavallade.

When Mr. Ailey began creating dance, he drew upon his "blood memories" of Texas, the blues, spirituals and gospel as inspiration, which resulted in the creation of his most popular and critically acclaimed work—*Revelations*.

Although he created 79 ballets over his lifetime, Alvin Ailey maintained that his company was not exclusively a repository for his own work. Today, the company continues Mr. Ailey's legacy of presenting important works of the past and commissioning new ones. In all, more than 170 works by over 65 choreographers have been performed by the Ailey company.

In 1989, after the death of Alvin Ailey, Judith Jamison was appointed artistic director of the Alvin Ailey American Dance Theater. Ms. Jamison wrote in her autobiography, *Dancing Spirit*, "I hope I'm a continuation of Alvin's vision. He has left me a road map. It's very clear. It works."

JUDITH JAMISON ARTISTIC DIRECTOR

Judith Jamison was appointed artistic director of the Alvin Ailey American Dance Theater in 1989, after the death of her mentor, Alvin Ailey. A native of Philadelphia, she studied with the late Marion Cuyjet, was discovered by Agnes de Mille and made her New York debut with American Ballet Theatre in 1964. She became a member of the Alvin Ailey American Dance Theater in 1965 and danced with the company for 15 years to great acclaim. Recognizing her extraordinary talent, Mr. Ailey created some of his most enduring roles for her, most notably the tour de force solo *Cry*. This year she celebrates her 10th anniversary as artistic director of The Ailey.

After leaving the company, Ms. Jamison appeared as a guest artist with ballet companies all over the world and starred in the hit Broadway musical *Sophisticated Ladies*. In 1988, she formed her own company, The Jamison Project, and a PBS special depicting her creative process, *Judith Jamison: The Dancemaker*, aired nationally the same year.

A highly regarded choreographer, Ms. Jamison has created works for many companies. *Divining* (1984), returns to The Ailey as a new production this season. *Rift* (1991), *Hymn* (1993), *Riverside* (1995), *Sweet Release* (1996), and *Echo: Far From Home* (1998) are other major works she has choreographed for the company.

Ms. Jamison is a master teacher, lecturer and author. Her autobiography, *Dancing Spirit*, was published in 1993. She is a noted authority on modern dance and an advocate for education in the arts. She sits on the boards of several organizations including Jacob's Pillow and the advisory board of the Harkness Center for Dance Injuries. She is the recipient of many awards and honorary degrees, most recently a Prime Time Emmy Award for Outstanding Choreography in the PBS *Great Performances*



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Today, Judith Jamison presides over a renewed Ailey organization, artistically and fiscally invigorated. Her presence has been a catalyst, propelling the organization in new directions – the development of the Women's Choreography Initiative, company performances at the Olympic Arts Festival, national appearances by the company in American Express television and print ads, and the company's unprecedented return to South Africa. She has continued Mr. Ailey's practice of showcasing the talents of emerging choreographers from within the ranks of the company. As artistic director of The Ailey School, official school of the Alvin Ailey American Dance Theater, she has helped to implement a multicultural curriculum including the dance of West Africa. She has also been a guiding force in establishing a BFA program with The Ailey School and Fordham University, which offers a unique combination of superb dance training and a superior liberal arts education. She is committed to maintaining the arts in the forefront of our culture, spearheading initiatives to bring dance into the community and programs that introduce children to the arts. Her focus remains on the importance of the constant rejuvenation of the Ailey legacy—dance as a medium for honoring the past, celebrating the present and fearlessly reaching into the future.

MASAZUMI CHAYA

ASSOCIATE ARTISTIC DIRECTOR

Masazumi Chaya was born in Fukuoka, Japan where he began his classical ballet training. Upon moving to New York on December 19, 1970, he studied modern dance and performed with the Richard Englund Repertory Company. Mr. Chaya joined Alvin Ailey American Dance Theater in 1972 and performed with the company for 15 years. He also appeared on Japanese television in both dramatic and musical productions. In 1988, he became the company's rehearsal director, after serving as assistant rehearsal director for two years. A master teacher, both on tour with the company and in his native Japan, he served as choreographic assistant to Alvin Ailey and John Butler. In 1991, Mr. Chaya was named associate artistic director of the company.

Since then, Mr. Chaya has staged numerous ballets including Alvin Ailey's *Flowers* for the State Ballet of Missouri (1990), *The River* for the Royal Swedish Ballet (1993), Ballet Florida (1995), National Ballet of Prague (1995) and Pennsylvania Ballet (1996). He has also restaged *Pas de Duke*, *The River*, *The Mooche*, *The Stack-Up*, *Episodes*, *Masekela Langage* and *Bad Blood* for the company. At the beginning of his tenure as associate artistic director, Chaya restaged Ailey's *For "Bird" - With Love* for a Dance in America program entitled *Alvin Ailey American Dance Theater: Steps Ahead*. In 1998, Chaya restaged Ailey's *The River* for the Colorado Ballet.

In the many years of his involvement with the company, Mr. Chaya has continued to provide invaluable creative assistance in all facets of its operations. He assisted in the creative development of an American Express commercial featuring the company and each year offers creative direction for the company photo shoots. He has also appeared on Japanese television in both dramatic and musical productions.

Masazumi Chaya wishes to recognize the artistic contribution and spirit of his late friend and fellow artist, Michihiko Oka.

RONNI FAVORS

REHEARSAL DIRECTOR

Ronni Favors began dancing as a child in her hometown of Iowa City, Iowa. After graduating from high school, she traveled to New York to continue her studies at The Ailey School. Ms. Favors has been a member of Ailey II (formerly Alvin Ailey Repertory Ensemble), the Alvin Ailey American Dance Theater, and the Lar Lubovitch Dance Company, as well as appearing in several music videos and television commercials. She

also served as Lubovitch's assistant in setting his works on several companies, including the Cleveland Ballet, and Ballet du Nord. Ms. Favors was the ballet instructor in AileyCamp's 1989 inaugural session in Kansas City and served as the artistic director there in 1990. She was the founding director of New York's CAS/AileyCamp, and provided guidance in the national implementation of the program. Ms. Favors assumed the position of assistant rehearsal director in 1997 and rehearsal director in 1999. During the company's return to South Africa in the fall of 1998, Ms. Favors engaged and rehearsed South African students who performed in Alvin Ailey's *Memoria* in Johannesburg.

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WHO'S WHO IN THE COMPANY

GUILLERMO ASCA (Rego Park, NY), or "Moe" as he is affectionately known, was awarded a scholarship to The Ailey School and has danced with Ailey II (Alvin Ailey Repertory Ensemble), Ballet Metropolitano de Caracas, Ballet Hispanico, Dance Compass and Foot Prints Dance Project. Mr. Asca joined the company in 1994.

LYNN BARRE (Ft. Lauderdale, FL) began her dance training in Ft. Lauderdale, FL. She continued her studies at the New World School of the Arts and began performing with Freddick Bratcher and Company in Miami. She joined the Philadelphia Dance Company (Philadanco) in 1993 where she danced for four seasons. She has also performed with Wylliams Henry Danse Theatre and Elisa Monte Dance. Ms. Barre joined the company in 1997.

MUCUY BOLLES (Komchen, Mexico) graduated from the Walnut Hill School for the Arts in Massachusetts and received the first level award in modern dance by the National Foundation for the Arts. She danced with Feld Ballet/NY (now Ballet Tech), Elisa Monte Dance Company and also appeared in the 1993 Broadway musical, *The Red Shoes*. In 1994, Ms. Bolles joined the company. In 1997, she became a cast member of the Broadway musical, *The King and I*, and rejoined the company in 1998.

KEVIN E. BOSEMAN (Anderson, SC) began training with Andrew Kuharsky at the Greenville Ballet where he later made his performing debut. Mr. Boseman was a scholarship student at The Ailey School and has danced with Ailey II (Alvin Ailey Repertory Ensemble), the Martha Graham Dance Company and Donald Byrd/The Group. He was in the 1995 revival tour of *Your Arms Too Short to Box With God*. Mr. Boseman joined the company in 1997.

CLIFTON BROWN (Goodyear, AZ) began dancing at the age of five, and trained at various schools including Take 5 Dance Academy, Ballet Arizona, New School for the Arts, and The Ailey School where he was a BFA student in the Ailey/Fordham Dance Program. He has also received a number of scholarships and awards including the Martin Luther King Scholarship from the city of Phoenix, AZ and the Arts National Foundation of Advancement award. Mr. Brown joined the company in 1999.

LINDA CÁCERES (Bronx, NY) began her dance training at Ballet Hispanico School of Dance and is a graduate of La Guardia High School for the Performing Arts. During the summer of 1993, she was a scholarship student at the Pennsylvania Ballet, and in 1994 she was a finalist in the Arts Recognition and Talent Search in Miami, FL. She has danced with 'El Piccolo Teatro del' la Opera and Ballet Hispanico. Ms. Cáceres joined the company in 1996.

LINDA-DENISE EVANS (Baltimore, MD) began her dance training at the Baltimore School for the Arts and studied on scholarship at The Ailey School. She received first place in the National ACT-SO Competition sponsored by the NAACP and was a finalist in the Arts Recognition and Talent Search in Miami, FL. Ms. Evans has performed with the Capitol Ballet and Hubbard Street Dance Company. She joined the company in 1992.

EDWARD FRANKLIN (Detroit, MI) studied at The Ailey School, where he was a recipient of a Donna Wood Foundation Award. He is a graduate of the North Atlanta School of Performing Arts and performed with the Gary Harrison Dance Company in Atlanta. He danced with Philadanco from 1994 to 1996 and joined the company in 1996.

BERNARD GADDIS (Philadelphia, PA) is a graduate of the Creative and Performing Arts High School and received scholarships to Dance Theatre of Harlem, Pennsylvania Ballet and The Ailey School. He has performed with Leja Dance Theatre, Koresh Dance Company and Philadanco. He is also a former artistic director and founder of Philadanco's second company. Mr. Gaddis joined the company in 1993.

JEFFREY GERODIAS (San Diego, CA) studied at the San Diego School of Creative and Performing Arts and the Boston Conservatory of Music, Theater and Dance. He also studied at The Ailey School where he was a recipient of a Donna Wood Foundation Award during the summer of 1994. He has danced with Ailey II (Alvin Ailey Repertory Ensemble) and he joined the company in 1996.

VERNARD J. GILMORE (Chicago, IL) began dancing at Curie Performing and Creative Arts High School in Chicago and later studied at the Joseph Holmes Chicago Dance Theater with Marquita Levy, Harriet

Ross and Emily Stein. He received a dance scholarship to Barat College, won the all-city NAACP ACT-SO Competition in dance in 1993, and studied on scholarship at The Ailey School. A former member of Ailey II (Alvin Ailey Repertory Ensemble) he joined the company in 1997.

VENUS HALL (Chicago, IL) trained at Joseph Holmes Chicago Dance Theatre under the instruction of Randy Duncan and Harriet Ross. She was a scholarship student at Barat College where she received her BFA, and was named to numerous honor societies. Ms. Hall is a former all-city winner of dance in the NAACP ACT-SO Competition. She studied on scholarship at The Ailey School, was a member of Ailey II (Alvin Ailey Repertory Ensemble), and joined the company in 1997.

AMOS J. MACHANIC, JR. (Miami, FL) studied dance at the New World School of the Arts and continued his training at The Ailey School, where he was a scholarship recipient. He was a member of Ailey II (Alvin Ailey Repertory Ensemble) and joined the company in 1996.

BENOIT-SWAN POUFFER (Paris, France) attended the Conservatoire National Supérieur de Danse de Paris and was a scholarship student at The Ailey School. He was first prize winner at the European Benetton Competition in Italy, and has worked with Complexions - A Concept in Dance, Philadanco, and Donald Byrd/The Group. Mr. Pouffer joined the company in 1997.

STEPHANIE POWELL (Bakersfield, CA) studied at the Civic Dance Center and on scholarship with Pacific Northwest Ballet and School of American Ballet. She received her B.A. from the University of California at Berkeley in sociology and education. Ms. Powell has been a member of the Oakland Ballet Company, Dance Theatre of Harlem, and Donald Byrd/The Group, and has performed with the San Francisco Opera, modeled internationally and appeared in music videos for MC Hammer, Janet Jackson, and Kenny G with Savion Glover. Ms. Powell joined the company in 1999.

TROY O'NEIL POWELL (New York, NY) studied at The Ailey School from the age of nine and graduated from NYC's High School for the Performing Arts. He was a finalist in the Arts Recognition and Talent Search in Miami, Florida. He has assisted

choreographers Judith Jamison, Louis Johnson and Ralph Lemon, and has danced with Ailey II (Alvin Ailey Repertory Ensemble). Mr. Powell joined the company in 1991.

BRIANA REED (St. Petersburg, FL) graduated from The Juilliard School with a BFA degree in dance and studied at The Ailey School as a scholarship student. She was then selected to join Ailey II (Alvin Ailey Repertory Ensemble) in 1997 and became a member of the company in 1998.

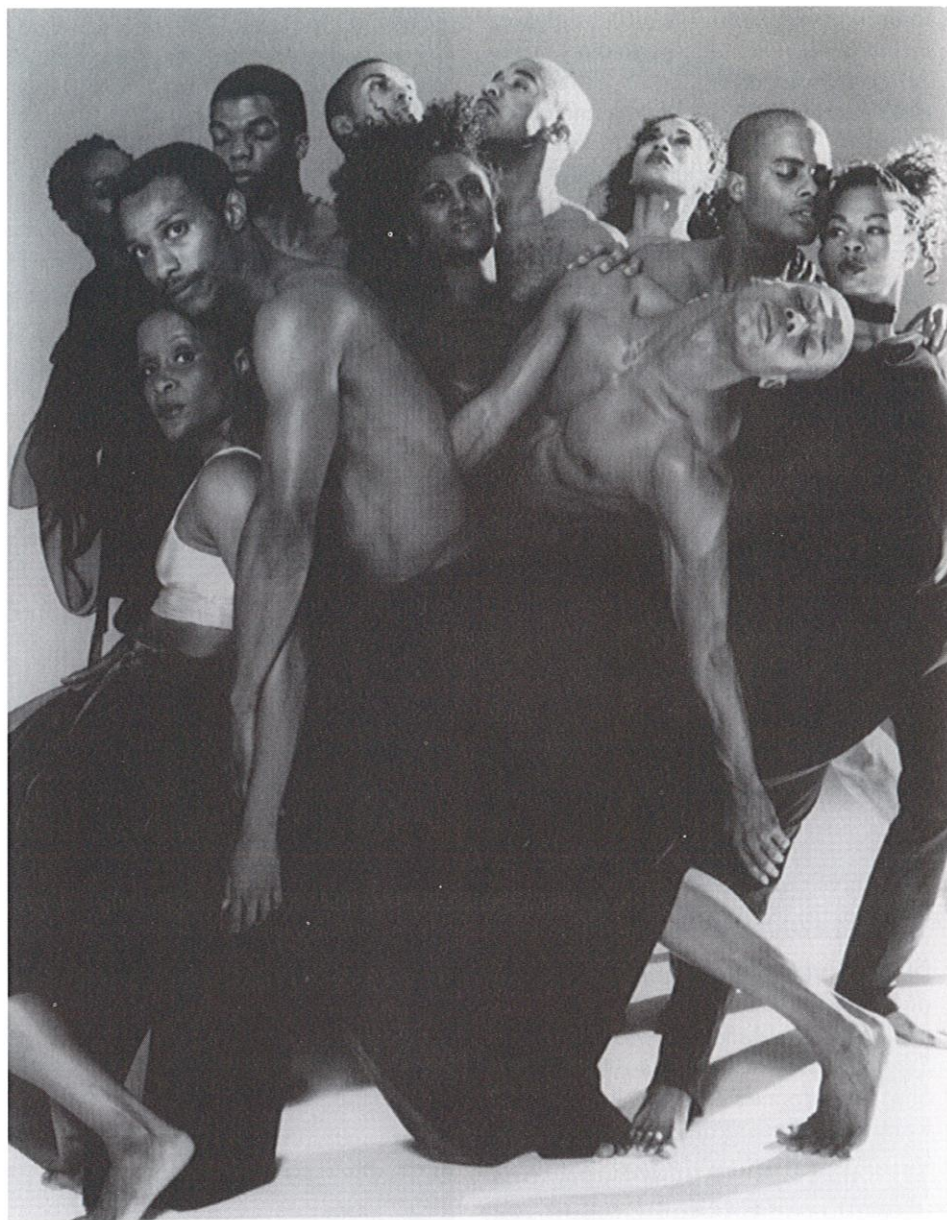
RENEE ROBINSON (Washington, DC) began her training in classical ballet at the Jones-Haywood School of Ballet. She was the recipient of two Ford Foundation scholarships to the School of American Ballet and was awarded full scholarships to the Dance Theatre of Harlem and The Ailey School. Ms. Robinson was a member of Ailey II (Alvin Ailey Repertory Ensemble) and joined the company in 1981.

CHERYL ANN ROWLEY (Miami, FL) began dancing more than 11 years ago. She has trained at the New World School in Florida and The Ailey School. Ms. Rowley performed with Ailey II (Alvin Ailey Repertory Ensemble) and joined the company in 1999.

MATTHEW RUSHING (Los Angeles, CA) attended the Los Angeles County High School for the Arts and trained at the Los Angeles Contemporary Dance Theater, Stanley Holden Dance Center and The Ailey School. He has received the Spotlight Award and was named a Presidential Scholar in the Arts. Mr. Rushing danced with Ailey II (Alvin Ailey Repertory Ensemble) and joined the company in 1992.

URI SANDS (Miami, FL) studied at the New World School of the Arts in Miami under Daniel Lewis. He continued his training at the Miami Ballet and Contemporary Dance Theatre. He received full scholarships to Miami Ballet, Milwaukee Ballet, Joffrey Ballet and The Ailey School. Mr. Sands has danced with Freddick Bratcher and Company, Miami Ballet and Philadanco. He joined the company in 1995.

SOLANGE SANDY GROVES (Port-of-Spain, Trinidad) began her dance training at the Caribbean School of Dancing. She is an alumna of The Ailey School and danced with Ailey II (Alvin Ailey Repertory Ensemble) after receiving her BFA degree



Company Members—Photo by Marc Baptiste

from The Juilliard School. Ms. Sandy Groves joined the company in 1994.

BAHIYAH SAYYED (Brooklyn, NY) received her BFA degree in dance from The Juilliard School and studied at The Ailey School as a scholarship student. She has danced with Complexions - A Concept in Dance and with Donald Byrd/The Group. In 1996, she became a member of the Frankfurt Ballett under the artistic direction of William Forsythe and joined the company in 1998.

GLENN A. SIMS (Long Branch, NJ) began his training at the Academy of Dance Arts in Red Bank, NJ. He was a scholarship student at The Ailey School and attended The Juilliard School. He has performed for the King of Morocco and danced in works by Glen Tetley, Paul Tay-

lor, José Limón, and Lila York. Mr. Sims joined the company in 1997.

DWANA ADIAHA SMALLWOOD (Brooklyn, NY) has a degree in modern dance from the North Carolina School of the Arts and also trained at the Martha Graham Center of Contemporary Dance, LaGuardia High School of Performing Arts, and as a scholarship student at The Ailey School. She is a former member of the North Carolina Black Repertory Company and three-time first place winner of the Apollo Theater's Amateur Night. Ms. Smallwood was a member of Ailey II (Alvin Ailey Repertory Ensemble) and joined the company in 1995.

KRISTOFER STOREY (Pittsburgh, PA) began his training in Pittsburgh at the Pittsburgh Ballet Theater School and went on

to earn his BFA from The Juilliard School in 1998. Mr. Storey also studied at The Ailey School and Dance Theatre of Harlem. He is an actor, singer, and choreographer who has created works for The Juilliard School, Spelman College and other schools in the U.S. Mr. Storey joined the company in 1998.

ASKIA SWIFT (Baltimore, MD) received his training from the Baltimore School for the Arts, the School of American Ballet and the San Francisco Ballet School. He joined the San Francisco Ballet in 1992 where he performed in a variety of classical and contemporary works. In 1998, Mr. Swift became a member of the company.

ASHA THOMAS (Atlanta, GA) began her dance training at Spelman College's Dance Extension Program in Atlanta. She has also received training from Balleshnic Dance Academy in Atlanta, Houston Ballet Academy and The Ailey School. Ms. Thomas graduated from North Atlanta High School of the Performing Arts and was a member of the Gary Harrison Dance Company in Atlanta. She recently received her BFA degree from The Juilliard School before joining the company in 1999.

DÉSIRÉE VLAD (New York, NY) studied dance at St. Thomas School of Dance in the U.S. Virgin Islands, the North Carolina School of the Arts and The Ailey School. She has performed with Ailey II (Alvin Ailey Repertory Ensemble), Ze'eva Cohen Dance Company and in a production of *Emperor Jones* starring Cleavon Little. Ms. Vlad joined the company in 1986.

DUDLEY WILLIAMS (New York, NY), graduated from the High School of the Performing Arts, and also attended The Juilliard School and the Metropolitan Opera Ballet School. He performed with the companies of Martha Graham, Donald McKayle and Talley Beatty and has made numerous solo appearances on television, both at home and abroad. Mr. Williams joined the company in 1964.

RICHARD WITTER (Kingston, Jamaica) enrolled in England's Air Training Corps to learn aviation at the age of 14. He flew solo for three years before moving on to study at the Northern School of Contemporary Dance. In 1987 he won the Cosmopolitan Dancer of the Year award. Mr. Witter has danced with Dance Theatre of Harlem and joined the company in 1994.



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on the Internet at <http://www.alvinailey.org>. The site includes general information and tour schedules for the Alvin Ailey American Dance Theater and Ailey II (Alvin Ailey Repertory Ensemble) as well as information about The Ailey School.

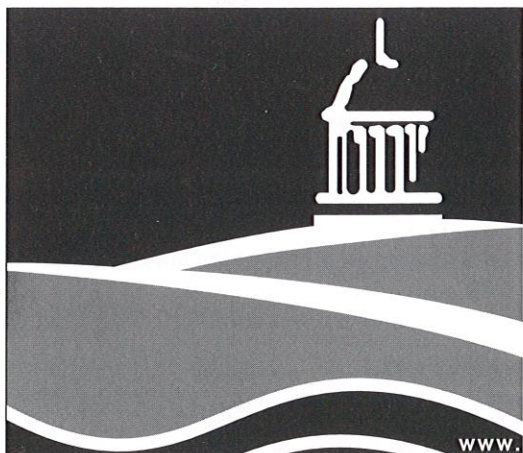
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sold, depending
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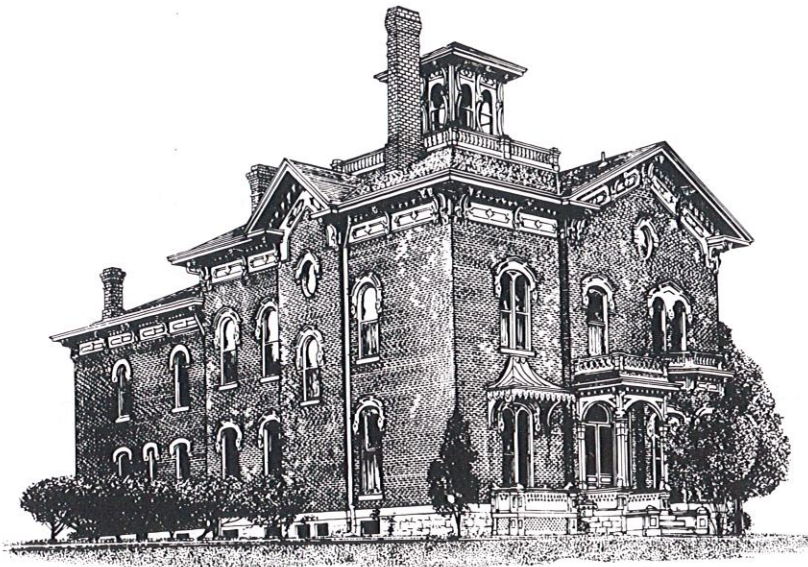
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CATS—

A GREAT SHOW FOR FAMILIES.

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Before the show, try these activities as a family so that everyone will enjoy the performance more.

1. Read the poems that inspired the musical in T.S. Eliot's *Old Possum's Book of Practical Cats* together as a bedtime story or during quiet times. The book is available in the library.

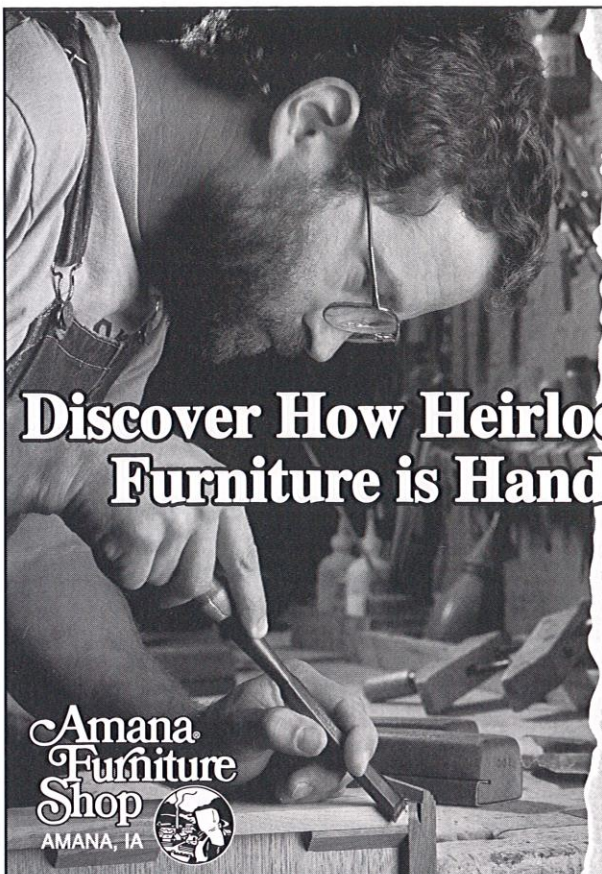
2. Draw pictures of the cats based on T.S. Eliot's poems or the songs in the musical. What does the world look like from a cat's point of view?

3. Do you have a cat? Watch to see what kind of movements your cat makes. What can you do to make yourself look and act like your cat?

4. Listen to a recording of *Cats*. What instruments do you hear? Talk about the music and how the tune of each song fits the character of the different cats.

5. Suggest cat names for family members, friends, teachers and other people you know.

6. Visit the library and see what else you can find about cats, England, musicals, Andrew Lloyd Webber or T.S. Eliot.



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—Andrew Lloyd Webber

"The ideal medium for poetry, to my mind, and the most direct means of 'social usefulness' for poetry is the theatre."

—T.S. Eliot

If you find yourself disorientated as you step into a world where everything surrounding you is three times its normal size, where massive tires, rusted tin cans and rubbish compose a bigger-than-life garbage dump, and where cats the size of humans can sing and dance, don't fear. This isn't Wonderland, but the set of one of Broadway's longest running musicals—*Cats*.

What makes the musical *Cats* so enticing that it continues to prowl the globe, playing in nearly 250 cities around the world each year?

Since its premiere in London on May 11, 1981, *Cats* has won seven Tony Awards, and the Laurence Olivier and Evening Standard Award for Best Musical. The musical is based on T.S. Eliot's book of poems *Old Possum's Book of Practical Cats*, which was published in 1939. Although Eliot wrote this nonsensical and seemingly plotless collection of children's poems to entertain his godchildren, he knew it would be adults reading them, so he made the poems both silly and sophisticated. Perhaps this is part of the reason why the musical, continues to be enjoyed by people of all ages.

It could also be that the fantasy world *Cats* creates is much like that of Shakespeare's *Midsummer Night's Dream* or Disney's *The Little Mermaid*, where the audience is magically transported to another place.

Or it could be the music. The idea for setting the poems to music occurred to Andrew Lloyd Webber while he reread the poems on a plane trip in 1972. These rhythmically irregular poems were challenging to set to music, but Lloyd Webber used his musical style to deepen the mood and the character of each cat, and bring out each cat's name and personality. The audience becomes acquainted with Rum Tum Tugger, who struts his stuff as the Elvis Presley of the cat world. You also get to know The Old Gumbie Cat who leads a lazy life during the day, but protects the

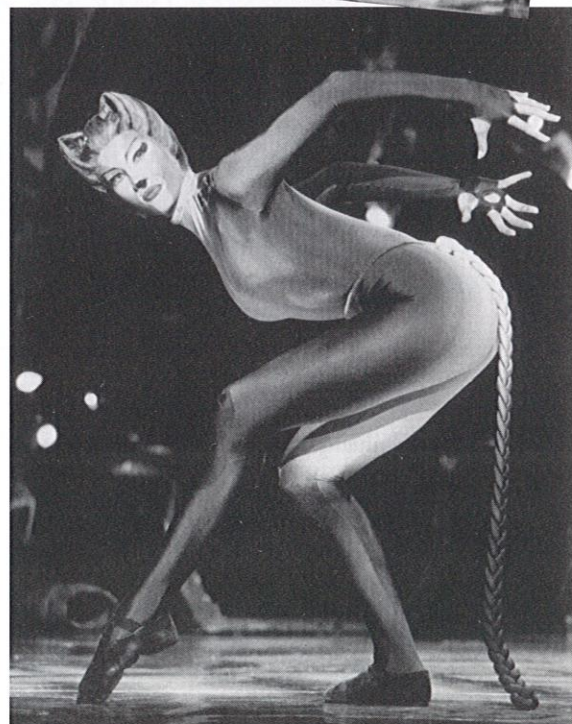
household from intruders at night. When you meet Grizabella the Glamour Cat and listen as she describes herself through the haunting and hypnotic song "Memory," you realize that maybe it's the way these cats seem so human that brings us back to this show again and again.

When choreographing the movement in *Cats*, Gillian Lynne had the task of giving each cat a poignant and strangely human personality, while maintaining the look of a real cat in each cautious step and yawning stretch. The blend of human and cat traits that she accomplished is remarkable. In fact, after the show you may wonder if the versatile and capable dancers are indeed part cat. The non-stop pulse of dance switches and swirls from ballet to jazz, and from gymnastics to boogie with feline fluidity.

As you take your seat and the show begins, the cats will creep into the theatre from all corners. Their pointed ears, sleek hand-painted costumes, and flowing tails are close enough to pet. Their voices mix with the music and fill the air. Their feet (or paws) barely seem to touch the floor as they gather onstage. This musical is not only for cat lovers. It is for anyone who wishes to be entertained in a way only the theatre can attain.

Cats will be performed at Hancher Auditorium eight times between December 7-12 and is being sponsored by the Coral Ridge Mall. For tickets, call the Hancher Box Office at 319/335-1160 or toll-free at 1-800-HANCHER.

Plan now to start your holidays off right with *Cats*. It's Purr-fection!





“A musical play with which everyone can fall in love... it is dear, charming and wholeheartedly romantic.”

So wrote Norman Nadel of *The World Telegram & Sun* about the original Broadway production of *She Loves Me* in 1963. *She Loves Me* truly is a story with which everyone can fall in love. In fact, in one form or another most of us already have. Based on Hungarian playwright Miklos Laszlo's 1937 boulevard comedy *Parfumerie*, this story has been delighting audiences for over 60 years. From its most recent adaptation, the Meg Ryan and Tom Hanks film *You've Got Mail*, to the 1949 MGM musical *In The Good Old Summertime*, to the 1940 Jimmy Stewart and Margaret Sullivan film *The Shop Around the Corner*, audiences have smiled about this story of two anonymous pen pals who fall in love, despite their discordant relationship in real life.

Written by *Fiddler on the Roof* songwriters Sheldon Harnick and Jerry Bock, *She Loves Me* takes place in a city in Hungary in the 1930s. It concerns the adventures of the staff of Maracek's Parfumerie. The manager, Georg Nowack, is constantly at odds with a young woman named Amalia Balash, but is unaware that they are in fact anonymous pen pals known to each other in their letters only as "Dear Friend." As time passes, the two postal lovers fix a date to meet in person. Arriving at the Café Imperiale to meet his mystery correspondent, Georg realizes that it is Amalia, but does not identify himself to her. Eventually, their relationship blossoms into love and he reveals the truth by quoting from their letters.

One of the jewels of musical theater, *She Loves Me* had the unlucky distinction of premiering on Broadway in the same year as *Oliver!*, *Funny Girl* and that year's Tony winner *Hello, Dolly!* While *She Loves Me* developed an adoring following, being hailed by John Chapman of *The Daily News* as the show that "made all the other music shows in the big Broadway shops look like clodhoppers," with such stiff competition it was almost forgotten by the time the Tony Awards rolled around. While Jack Cassidy did win an award for Best Featured Actor in a Musical, most contend that the show was drowned out by these lavish musical spectacles that were then coming into vogue. While the show closed in its initial run after only 302 performances, it was once again revived in 1993 to rave reviews and another Tony win, this time to Boyd Gaines for Leading Actor in a Musical.

On December 10-12, The University of Iowa School of Music will present *She Loves Me* in the UI Dance Department's Space/Place Theatre in North Hall. The show will be directed by John Muriello with musical direction by Matthew Castle, both School of Music faculty members. Set and costume designs will be done by Margaret Wenk and lighting design by Gary Holmquist.

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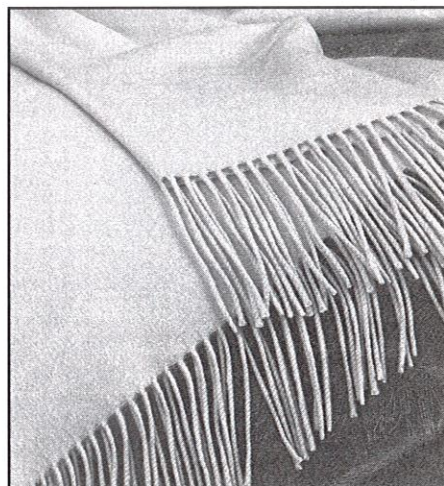
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Hancher Guild

Hancher Guild, one of Johnson County's premier volunteer organizations, works with the Hancher Auditorium professional staff to add direct community involvement to the auditorium's fine artistic programming.

The Guild's membership reflects a cross section of eastern Iowa's residents, representing both University and non-University affiliations, those new to the area, and those who recall the founding of the Guild 17 years ago. The members bring varied skills, perspectives, and experiences to their volunteer projects which include:

- management and staffing of the lobby gift shop The Showcase;
- entertaining visiting artists;
- organizing and facilitating Young Audience activities;
- supporting audience development throughout eastern Iowa;
- and advising on programming and services.

Although the Guild's membership includes contributors to Hancher Circle and the Hancher Enrichment Fund, no financial investment is required to become a Hancher Guild member. Rather, this working organization, run by its own board of directors, seeks to identify and utilize the time, talents, and interests of its members to meet the diverse requirements of supporting the delivery of high quality programming. Every effort is made to involve every member in some aspect of the Guild's agenda—no time commitment is too small.

Members have a unique opportunity to observe the business of entertaining and attracting the public from the inside, and they enjoy the satisfaction of working together in support of the arts. For further information about the Hancher Guild, call Betty Sims, president, at 351-5175 or Steve Ruckdaschel, membership committee chair, at 354-7438 or the Hancher administrative offices at 335-1130.



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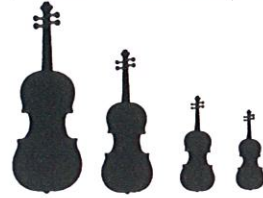
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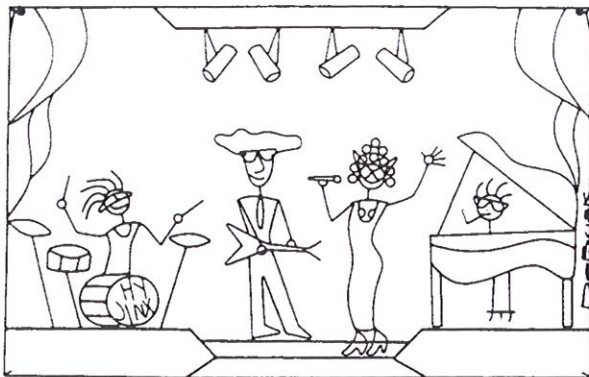
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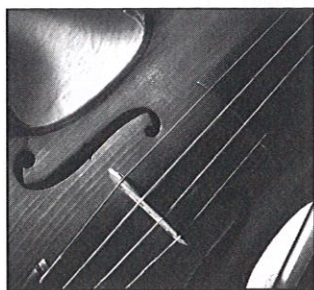
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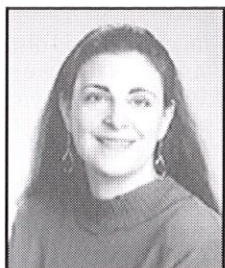
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For Future Reference

Doors to the Hancher lobby and the Cafe open 45 minutes before curtain time. Doors to the seating area ordinarily open 30 minutes before curtain time. Tours of the auditorium are conducted at 2:00 p.m. Sundays, except during University vacations, or when there is an event scheduled in the hall. Tours leave from the box office lobby. For special group tours, call 319/335-1130, allowing a week's advance notice.

Parking is free in the University lots surrounding Hancher. Overflow traffic may park in designated parking areas in City Park.



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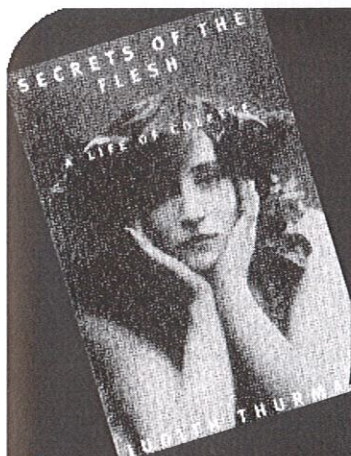
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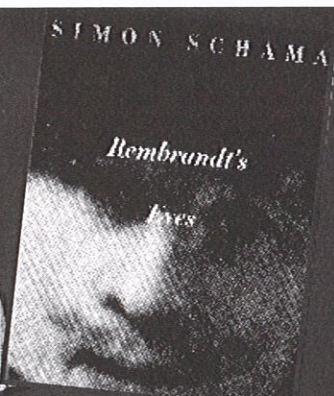
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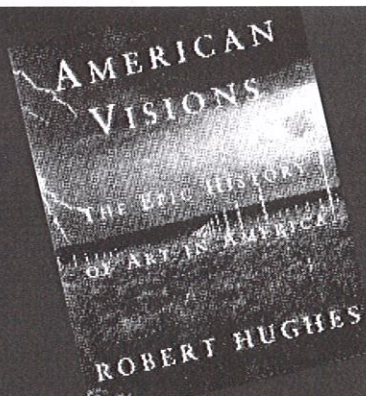
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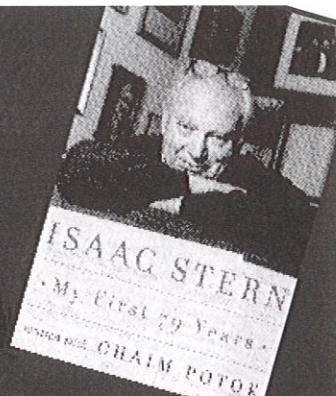
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www.uiowa.edu/homepage/arts_index.html

BA Buchanan Auditorium (Business Bldg.)
CRH Clapp Recital Hall
HA Hancher Auditorium
IMU Iowa Memorial Union
MA Museum of Art
PBAB John Pappajohn Business Bldg.
PL Prairie Lights bookstore
SA Shambaugh Auditorium (Main Library)
VMB Voxman Music Building

HANCHER AUDITORIUM—www.uiowa.edu/~hancher

Cats. Dec. 7-10, 8 pm; Dec. 11-12, 2 & 8 pm, HA

Millennium Eve, Glenn Miller Orchestra. Dec. 31, 9 pm, HA

Monk on Monk. Jan. 22, 8 pm, HA

Yo-Yo Ma. Jan. 26, 8 pm, HA

Ahn Trio. Jan. 27, 8 pm, CRH

Stomp. Jan. 28, 8 pm; Jan. 29, 5 & 9 pm; Jan. 30, 2 pm, HA

UNIVERSITY THEATRES—www.uiowa.edu/~theatre/

A Tale We Told The Queen. Nov. 11, 12, 13, 17, 18, 19 & 20, 8 pm; Nov. 14 & 21, 3 pm, David Thayer Theatre

The Chew St. Cycle. Nov. 18, 19 & 20, 8 pm; Nov. 21, 3 pm, Theatre B

From Behind a Mask. Dec. 2, 3 & 4, 8 pm; Dec. 5, 3 pm, Theatre B

DEPARTMENT OF DANCE—www.uiowa.edu/~dance/

Space/Place Concert. UI Dance Department. Dec. 3-4, 8 pm, Space/Place Theatre, North Hall

READINGS—www.uiowa.edu/homepage/arts/book.html

Frank Huyler, non-fiction reading. Nov. 22, 8 pm, PL

Rick Harsch, fiction reading. Nov. 30, 8 pm, PL

David Shields, fiction reading. Dec. 1, 8 pm, PL

Rhoda Huffey, non-fiction reading. Dec. 2, 8 pm, PL

MUSEUM OF ART—www.uiowa.edu/~artmus/

Fall 1999 Exhibitions, MA

Sept. 11-Dec. 31: *Different Stokes: International Woodfire Ceramics*

Nov. 6-Jan. 9: *Old Master Drawings from the Permanent Collection*

Nov. 13-Jan. 9: *Circa 1900: Art at the Turn of the Century*

Nov. 13-Jan. 9: *From Hayter to Pettibon: American Workshop Prints from the Permanent Collection*

Music in the Museum, 2 pm, MA

Chamber Singers of Iowa City, Dec. 5

Snowflake Family Festival, Dec. 5, Noon-5 pm, MA

—Eulenspiegel Puppet Theatre, 1 pm

—Iowa City Chamber Singers of Iowa City, 2 pm

—Judith the Storyteller, 3 pm

—Preucil School of Music, 3:30 pm

SCHOOL OF MUSIC—www.uiowa.edu/~music/

Master class with Constance Keene, piano. Nov. 21, 9 am, CRH

UI Chamber Orchestra and Kantorei. Nov. 21, 3 pm, CRH

Leopold La Fosse, violin. Nov. 21, 8 pm, CRH

University Symphony and Choruses. Dec. 1, 8 pm, HA

Percussion Ensemble. Dec. 3, 8 pm, CRH

Cocoa & Carols, Old Gold Singers. Dec. 4, 8 pm; Dec. 5, 2 pm, HA



Hancher Auditorium Information

Hancher Auditorium is a component of the Division of Student Services, University of Iowa.

Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:00 to 3:00 p.m. Sunday. On nights of performances, the Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 p.m. Telephone: 319/335-1160, or toll-free in Iowa and western Illinois 1-800-HANCHER.

Seating Policy: To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

Coughing and Electronic Watches: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

Cameras and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.

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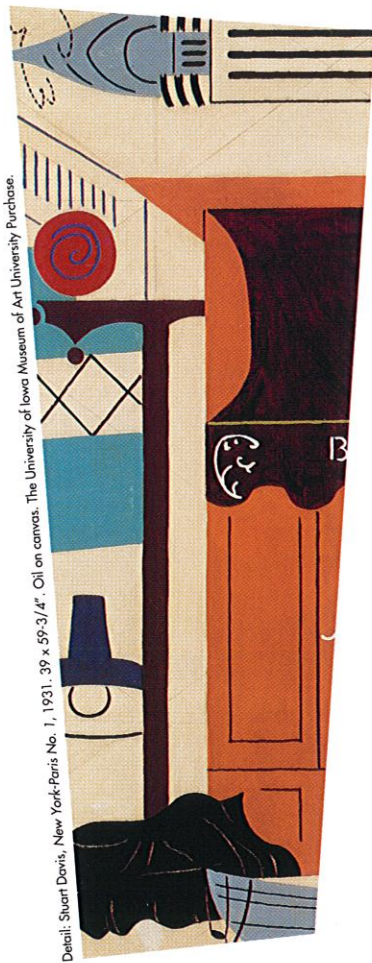
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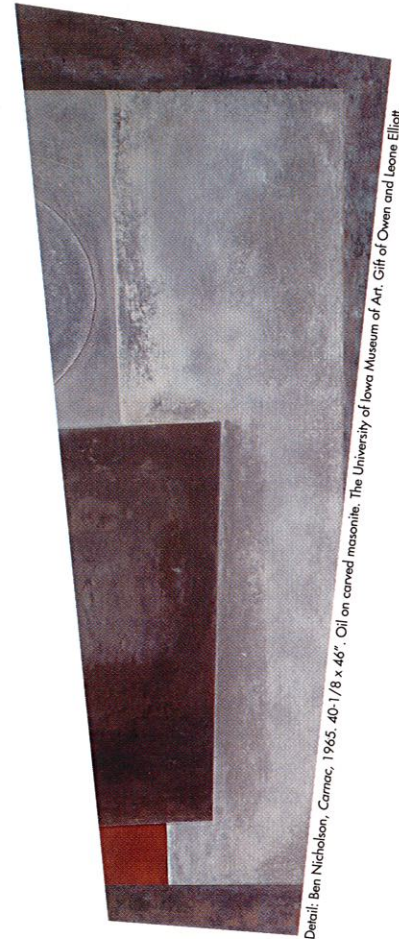
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Detail: Stuart Davis, *New York-Paris No. 1*, 1931. 39 x 59 3/4". Oil on canvas. The University of Iowa Museum of Art University Purchase.



Detail: Mark Tobey, *Autumnal Light*, 1965. 57 x 30 1/4". Tempera on board. The University of Iowa Museum of Art. Gift of Owen and Leone Elliott.



Detail: Ben Nicholson, *Carnac*, 1965. 40 1/8 x 46". Oil on carved nasonite. The University of Iowa Museum of Art. Gift of Owen and Leone Elliott.



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