

AILEY II

Study Guide



Courtney Celeste Spears. Photo: Eduardo Patino, NYC

ALL ABOUT AILEY

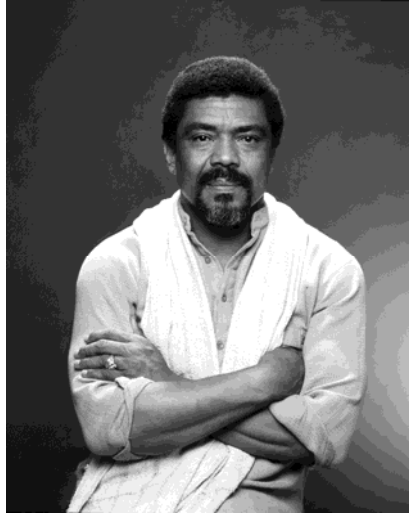


Photo by Jack Mitchell

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 to carry out his vision of a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African-American cultural experience. 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. 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."

AILEY II

Troy Powell, Artistic Director

Sylvia Waters, Artistic Director Emerita

Company Members

Samantha Barriento, Lloyd A. Boyd III, Nathaniel Hunt, Gabriel Hyman,
Jacob Lewis, Annellyse Munroe, Jacoby Pruitt, Deidre Rogan,
Courtney Ross, Courtney Celeste Spears, Terrell Spence, Terri Ayanna Wright

Alia Kache, Rehearsal Director

Robert Battle, Artistic Advisor

Bennett Rink, Executive Director

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AILEY II COMPANY STORY



Ailey II in Dwight Rhoden's *Hissy Fits*. Photo: Eduardo Patino, NYC.

For more than forty years, Ailey II has merged the spirit and energy of the country's best young dance talent with the passion and creative vision of today's most outstanding emerging choreographers. Started in 1974 as the Alvin Ailey Repertory Ensemble, Ailey II embodies Alvin Ailey's pioneering mission to establish an extended cultural community that provides dance performances, training and community programs for all people. Mr. Ailey personally selected the veteran dancer Sylvia Waters to lead this junior company, and as its Artistic Director for 38 years, she developed Ailey II into one of America's most popular dance companies. In June 2012, Ms. Waters retired and named her longtime associate Troy Powell as the new Artistic Director. With Mr. Powell at the helm, Ailey II continues to thrive as he brings a fresh dimension to this beloved company.

The critically-acclaimed Ailey II has a distinctive repertory that has included works by dance masters Alvin Ailey, Talley Beatty, Donald Byrd, Ulysses Dove, George W. Faison, Lar Lubovitch, Alvin Ailey American Dance Theater Artistic Director Robert Battle and Artistic Director Emerita Judith Jamison. The company has also performed innovative works by rising choreographers such as Jennifer Archibald, Adam Barruch, and Kyle Abraham. Touring throughout the United States and abroad, Ailey II will reach dozens of cities during its 2015-16 tour.

"The entire company looks terrific. Clearly, the future is theirs." *The New York Times*

www.AlvinAiley.org/AileyII

BIOGRAPHIES

TROY POWELL, Artistic Director

On July 1, 2012, Troy Powell became only the second person to lead Ailey II since its inception in 1974. A native New Yorker, Mr. Powell began his dance training at the age of nine as a scholarship student at The Ailey School. Following his graduation from The High School of Performing Arts, he became a member of Ailey II and then joined Alvin Ailey American Dance Theater in 1991. He toured throughout the United States, South America, Europe, and South Africa for ten years with the Company before becoming a master teacher at The Ailey School and resident choreographer of Ailey II. Mr. Powell has choreographed ballets for Alvin Ailey American Dance Theater, Ailey II, The Ailey School, Dallas Black Dance Theater, National Dance Company of the Bahamas, and Alaska Dance Theater, as well as three episodes of "Sesame Street." His guest artist credits include performing with companies including Batsheva, Dallas Black Dance Theater, and Complexions. Mr. Powell has been featured in an American Express commercial with the Ailey company and has also appeared on television in George C. Wolfe's *The Colored Museum*, the PBS Great Performances: Dance in America special *A Hymn for Alvin Ailey*, choreographed by Judith Jamison, "America's Next Top Model," and most recently the Polish version of "So You Think You Can Dance."

SYLVIA WATERS, Artistic Director Emerita

Sylvia Waters was personally selected by Alvin Ailey in 1974 as Artistic Director of Ailey II and led the company for 38 years. A graduate of The Juilliard School, Ms. Waters earned a B.S. in Dance prior to moving to Paris, where she appeared regularly on television. She has also performed in Brussels and at the Summer Olympics in Mexico City. In 1968, Ms. Waters joined Alvin Ailey American Dance Theater and toured with the Company until assuming leadership of Ailey II. In 1997, she received an honorary doctorate from the State University of New York at Oswego, and she has served as a panelist for the National Endowment for the Arts and the New York State Council on the Arts. Ms. Waters is a recipient of the Legacy Award as part of the 20th Annual IABD Festival, Syracuse University's Women of Distinction Award, a *Dance Magazine* Award, and a "Bessie" Award. Currently, Ms. Waters leads The Ailey Legacy Residency, a lecture, technique and repertory program for college-level students that looks definitively into the history and creative heritage of Alvin Ailey.

ALIA KACHE, Rehearsal Director

Alia Kache received her early dance training at Center for Creative Arts and Chattanooga Ballet. A 2004 graduate of the Ailey/Fordham B.F.A. Program in Dance, she subsequently joined Ailey II and also performed with Nathan Trice/RITUALS, Creative Outlet, Genesis Dance Company, and CeDeCe (Alcobaça, Portugal). Ms. Kache has appeared in Laurie Simon's *Music of Regret – Act III*, *The Radio City Christmas Spectacular 75th Anniversary DVD*, and *Cordoniu Navidad 2007* (Barcelona, Spain). She was a featured dancer in Big League Theatrical's *Aida*, and also performed with Disney's *The Lion King* (Gazelle Tour). As co-founder of Renegade Performance Group, Ms. Kache has choreographed for Broadway Cares and The Helping Hands Campaign.

AILEY II WHO'S WHO

SAMANTHA BARRIENTO (Queens, NY) graduated from Fiorello H. LaGuardia High School of Music & Art and Performing Arts and is a recent graduate, with honors, from the Ailey/Fordham BFA Program in Dance. At these institutions, Ms. Barriento performed works by choreographers Elisa King, Earl Mosley, Christian von Howard, Adam Barruch, Scott Rink, Troy Powell, Matthew Rushing, Christopher L. Huggins, Jennifer Archibald, Alvin Ailey, Dwight Rhoden, and Darrell Grand Moultrie. She has also attended summer intensives across the United States, including Jacob's Pillow's Contemporary Dance Program, where she received the 2013 Lorna Strassler Award. Most recently, Ms. Barriento was featured on the cover of *Dance Spirit* magazine's February 2015 issue. This is her second season with Ailey II.

LLOYD A. BOYD III (Cleveland, OH) began dancing at the age of 13 while training at Cleveland School of the Arts. He has attended summer intensives at The Ailey School, Dayton Contemporary Dance Company, Greer Reed, and Perry Mansfield Performing Arts School and Camp. Mr. Boyd is a graduate from the University of North Carolina School of the Arts and has worked with choreographers Bill T Jones, Susan Jaffe, Juel D. Lane, and Larry Keigwin. In 2014, he was part of the international tour of Rasta Thomas' *Bad Boys of Dance* production of *Romeo and Juliet*. This is Mr. Boyd's first season with Ailey II.

NATHANIEL HUNT (Glen Burnie, MD) began his dance training at Design In Motion Dance Studio in Gambrills, MD under the guidance of Colette Cross. He graduated summa cum laude with a BFA in Dance from Long Island University. Mr. Hunt studied as a scholarship student at The Ailey School, Earl Mosley's Institute for the Arts, and Joffrey Ballet School. He also attended The School at Jacob's Pillow and Cedar Lake's 360° program, and has worked with choreographers Ronald K. Brown, Hope Boykin, Earl Mosley, and Larry Keigwin. Mr. Hunt is a recipient of a Maryland Distinguished Scholar of the Arts award and the Award for Excellence in the Arts Program from the National Society of Arts and Letters. This is his second season with Ailey II.

GABRIEL HYMAN (Chesapeake, VA) began his formal dance training at the age of 11 at Cab Calloway School of the Arts in Wilmington, DE and later graduated from the Governor's School for the Arts in Norfolk, VA. He attended summer programs on full scholarship at The Ailey School, Joffrey

Ballet School, The School at Jacob's Pillow, and Nederlands Dans Theater and has performed works by Alvin Ailey, Matthew Rushing, Sharon Eyal, Igal Perry, Bob Fosse, Crystal Pite and Lightfoot León. Mr. Hyman is currently a senior in the Ailey/Fordham BFA Program in Dance as a Bill and Melinda Gates Millennium Scholar and a Glorya Kaufman Dance Scholar. This is his first season with Ailey II.

JACOB LEWIS (Hazelwood, MO) is a recent graduate from the Ailey/Fordham BFA Program in Dance. In 2010, he was inducted into the National Honor Society for Dance Arts and was a finalist for the NDEO *Artistic Merit, Leadership and Academic Achievement Award*. Mr. Lewis has worked with choreographers Dwight Rhoden, Norbert De La Cruz III, Victor Quijada, Katarzyna (Kate) Skarpetowska, Darrell Grand Moultrie, and members from Pilobolus. In 2013 and 2014, he performed in Alvin Ailey's *Memoria* during Alvin Ailey American Dance Theater's New York City Center season. This is his first season with Ailey II.

ANNELLYSE MUNROE (Miami, FL) began her dance training at South Florida Ballet under Jennifer Rose, Riolama Lorenzo, and Maria Eugenia Lorenzo. She attended summer intensives at American Ballet Theatre, Dance Theatre of Harlem, Martha Graham, and The Ailey School as a scholarship student. Ms. Munroe has worked with choreographers including Kyle Abraham, Desmond Richardson, and Sonia Dawkins and performed at the Joyce Theater for Martha Graham Dance Company's 86th anniversary season. In 2014, she received a BFA with honors from New World School of the Arts/University of Florida. Most recently, Ms. Munroe was featured on the cover of *Dance Spirit* magazine's February 2015 issue. This is her second season with Ailey II.

JACOBY PRUITT (Miami, FL) began his dance training at New World School of the Arts and with IMPAC (In Motion Performing Arts Center) Youth Ensemble. He studied on scholarship in summer intensive programs at The Ailey School, Dance Theatre of Harlem, and Alonzo King LINES Ballet. Mr. Pruitt has performed works by choreographers Bill T. Jones, Lara Murphy, Germaul Barnes, Daniel Lewis, Shannon Gillen, Laura Glenn, and Cora Bos-Kroese among others. In May 2015, he graduated with honors from Tisch School of the Arts at New York University. Most recently, Mr. Pruitt received a Young Professional Award from Martha Hill Dance Fund, Ltd. This is his first season with Ailey II.

DEIDRE ROGAN (Warren, OH) began her dance training in Fort Myers, FL at Gulfshore Ballet under the direction of Melinda Roy and Roberto Munoz. She also trained in summer intensives at Miami City Ballet, The School at Jacob's Pillow, and Cedar Lake Contemporary Ballet. Ms. Rogan has worked with choreographers Milton Myers, Matthew Rushing, Hope Boykin, Ronald K. Brown, Sonia Dawkins, and Cheryl Copeland and performed in Alvin Ailey's *Memoria* during Alvin Ailey American Dance Theater's 2012 New York City Center season. She is a three time recipient of a BIG ARTS awards scholarship and a National Young Arts award scholarship. In May 2015, Ms. Rogan graduated with honors from the Ailey/Fordham BFA Program in Dance. This is her second season with Ailey II.

COURTNEY ROSS (New Orleans, LA) began her formal dance training with the NORD/NOBA Center for Dance under the direction of Jenny Hamilton. She graduated from New Orleans Center for Creative Arts (NOCCA) and Lusher Charter School, where she earned a Certificate of Artistry in Dance. Ms. Ross has performed works by choreographers Robert Battle, Hope Boykin, Jennifer Archibald, Dwight Rhoden, Ronald K. Brown, Darrell Grand Moultrie, and Kirven Douthit-Boyd and has worked with Hector Mercado and Debbie Allen. In 2013, she performed in Alvin Ailey's *Memoria* during Alvin Ailey American Dance Theater's New York City Center season. Ms. Ross recently graduated with honors from the Ailey/Fordham BFA Program in Dance. This is her second season with Ailey II.

COURTNEY CELESTE SPEARS (Baltimore, MD) graduated from the Baltimore School for the Arts under the direction of Norma Pera and is currently a senior in the Ailey/Fordham BFA Program in Dance with a minor in Communications and Media Studies. She has attended summer programs at Cedar Lake 360, The Juilliard School, and American Ballet Theatre and performed works by Matthew Rushing, Igal Perry, Francesca Harper, Nicholas Villeneuve, Christian von Howard, Hope Boykin, and George Balanchine. Ms. Spears represented Fordham University on the cover of *Dance Spirit* magazine's September 2013 "Higher Education" issue and was the 2014 recipient of the Denise Jefferson Memorial Scholarship. Most recently, Ms. Spears was awarded the 2015 Princess Grace Award scholarship. This is her first season with Ailey II.

TERRELL SPENCE (Baltimore, MD) began his dance career at the age of fifteen at Savage Dance Company. He continued his training and later graduated from Carver Center for Arts and Technology with a concentration in dance. Mr. Spence has attended summer intensives at Bates Dance Festival, The School of Nashville Ballet and Jacobs Pillow. He has performed works by Judith Jamison, Hope Boykin, Matthew Rushing, Ohad Naharin, Alexandre Proia, and Nicholas Villeneuve. Mr. Spence is a recent graduate of the Ailey/Fordham BFA Program in Dance. This is his second season with Ailey II.

TERRI AYANNA WRIGHT (Baton Rouge, LA) is a recent honors graduate of the Ailey/Fordham BFA Program in Dance with a minor in computer science. She began her formal dance training in Baton Rouge and continued in Houston, TX, eventually joining Exclamation Dance Company directed by Kenneth Epting. Ms. Wright attended dance intensives at METdance, Debbie Allen Dance Academy, ArchCore40, Lar Lubovitch Dance Company, and Alonzo King LINES Ballet. She has performed works by Martha Graham, Matthew Rushing, Hope Boykin, Nathan Trice, Astrid von Ussar, and Troy Powell. In 2012 and 2014, Ms. Wright danced in Alvin Ailey's *Memoria* during Alvin Ailey American Dance Theater's New York City Center season. This is her first season with Ailey II.

The Magic of Ailey Dance

Before Ailey II performs there is an important process that takes place.

THE CREATIVE PROCESS

There are five fundamental elements in creating a dance. They are the foundation of the work that you see on stage. This process is a collaborative effort. The descriptions below should give you some insight into what is involved in the creation of a dance.

The Dance

The person who creates the dance, the sequence of steps and style of execution is the choreographer. The choreographer has ideas, concepts, images or emotions that he/she wants to convey to the audience. The choreographer makes all of the artistic decisions regarding what the work will consist of. Some choreographers create works that may include solos, duets, trios, quintets, or the entire company of dancers. For example, *Cry*, choreographed by Alvin Ailey, is a solo performed by a female; *Hymn*, choreographed by Judith Jamison uses the entire company. The choreographer consults the Artistic Director in casting the dancers into roles for each dance. The choreographer works with the dancers in rehearsal to teach the dance and to perfect the execution of the steps. Rehearsals range from two to eight weeks, so the dancers have to be very versatile, and must be able to adapt to many different techniques of dance.

The Music

Many choreographers commission a new piece of music from a composer. Sometimes, the choreographer selects an existing piece of music that inspires them or represents the images or concepts of the dance. Choreographers that have worked with Ailey II have used existing music as well as commissioned works. For *Revelations*, Mr. Ailey used traditional spirituals.

The Costumes

A costume designer creates the designs for the costumes. The designer works very closely with the choreographer to ensure that the choreographer's vision is reflected in the costumes. They choose the fabric, colors and the best method of construction that will allow the dancers to move easily. Once the designs are completed and the dancers are measured by the wardrobe staff, the measurements and designs are sent to a costume construction company for assembly.

The Set

The set designer creates the designs for props and sets. Props and sets are used in a variety of ways in the dance. Most sets create the decor for the dance. Props are items that the dancers use in the dance. The props and sets should reflect the choreographer's vision and complement the choreography. Props can range from the umbrella, stools and fans in *Revelations* to the wooden bench used in *Mourner's Bench*.

The Lighting

The lighting designer creates the design using lights, color and special effects. Most dances use many lights at once to create the mood on stage. This designer also works very closely with the choreographer and all the other designers to create an atmosphere that enhances the dance. The lighting designer has to ensure that his/her ideas will coincide with the choreographer's vision. Once the idea is developed, it has to be put into a written format: the lighting plot. This plot informs the lighting technicians where the lights should be hung and how they are wired.



Ailey II in Alvin Ailey's *Revelations*. Photo: Eduardo Patino, NYC.

GLOSSARY OF TERMS

DANCE TERMS

Modern dance

-a means of expression that is different from ballet; uses the body with a wider range of motion, the legs turned parallel or turned in; feet can be flexed and the back rounded; head is not always held erect; there are many different modern dance techniques.

Horton

-created by Lester Horton; a modern dance technique that explores how many different ways the body can move. He named these movements "studies." Some of the studies are for balance, some are to fortify (strengthen) and some are to work on the swinging action of the body. In the Horton technique, the dancer tries to use as much space as possible: turning, bending and jumping sideways, backward and even upside down. The shapes created are clear and linear. The quality of the movement is lyrical and includes varied dynamics. The Horton technique gives a feeling of strength and energy.

Graham-based

Modern

-created by Martha Graham; a dance technique that is based on the principle of contraction and release, movement which is similar to the act of breathing, creating a current of energy through the body; back appears rounded in a contraction and the chest is lifted in a release; movement itself is dramatic and expressive.

Dunham

-a technique created by Katherine Dunham; the Dunham technique is a blend of the Caribbean, West African and Afro-American folk patterns of movement and rhythms. The technique has been devised to encompass the movements of the indigenous folk patterns of these cultures. The original dance patterns have been preserved. But the dances have been slightly altered in order to be more acceptable, choreographically speaking, to the modern dance concert and theater. The technique also employs the mediums of ballet, modern dance forms, jazz and basic folk patterns.

Ballet

-a dance form which started in the royal courts of Europe; the body is held mostly upright and the legs are turned out from the hip; uses five basic positions of the feet; uses French as its language.

Jazz

- an American style of movement that grew out of American jazz music; uses the hips more freely than ballet or modern dance; there are many different kinds of jazz styles.

Tap

-a type of dance characterized by the rapid tapping of the toes, and heel on the floor; generally done in shoes fitted with cleats or metal plates to emphasize the beats.

Glossary - continued

<i>Solo</i>	-any performance by one person.
<i>Duet</i>	-any performance by two people.
<i>Ensemble</i>	-the united performance of an entire group.
<i>Leotard</i>	-a skintight, one-piece garment worn by dancers.
<i>Repertoire</i>	-the list of works that a company is prepared to perform.
<i>Work</i>	-a word that dancers use to refer to a dance. Other words that are used in this manner are: "piece," "ballet," or "dance."
<i>Choreographer</i>	-a person who composes dance works.
<i>Second-home city</i>	-a location where a company tours every year and there is an organized support group there to assist the company.
<i>Repertory company</i>	-a dance company that performs many types of works by many different choreographers.



Ailey II in Kyle "JustSole" Clark's *I Am The Road*. Photo: Eduardo Patino, NYC.

PRODUCTION / THEATRICAL TERMS

<i>balcony</i>	-an upper level seating platform in a theater.
<i>beams</i>	-position for lighting equipment in auditorium in front of the proscenium.
<i>booking representatives</i>	-paid agents that arrange bookings with presenters for the Company.
<i>borders</i>	-drapery that is hung horizontally across the top of the stage.
<i>call board</i>	-bulletin board used backstage to share important information to all staff involved with the production.
<i>commission</i>	-the request and purchase of a new art work for a specific group.
<i>contract</i>	-a legally binding agreement between two parties.
<i>cues</i>	-a verbal or technical signal used to inform a performer or technician to begin an action.
<i>cyclorama</i>	-stage backdrop, sometimes U-shaped; neutral or light color; used for sky effects.
<i>front of house</i>	-all areas in the theater outside of the performance auditorium i.e. lobby, box-office, etc.
<i>house</i>	-the auditorium in a theater with seating for viewing a performance.
<i>house lights</i>	-the overhead lights in the house.
<i>legs</i>	-set of draperies on the side of stage used to mask the backstage area from the audience.
<i>lighting board</i>	-a mechanism that can adjust and control the lighting.
<i>lighting plot</i>	-a technical grid which denotes the arrangements of a lighting design.
<i>load-in</i>	-the process of bringing into the theater and setting up all equipment and materials for a performance.
<i>load-out</i>	-the process of removing from the theater all equipment and materials.
<i>mezzanine</i>	-a low section between two main stories in a building.
<i>presenter</i>	-a group or theater that sponsors the performance financially and provides the space for performance or activity.
<i>print advertisements</i>	-promotional materials that are included in magazines, newspapers and journals.
<i>proscenium</i>	-the arch that separates the stage from the auditorium.

Production / Theatrical Terms – Continued

royalties	-an agreed portion of the income from a work paid to its composer, choreographer, etc. each time the work is performed for the public.
road boxes	-boxes specifically designed to carry technical equipment.
scrims	- finely woven netting with a rectangular weaves through which light may or may not be seen, depending on how it is lit. Sometimes it is hung as a backdrop or as a curtain between the audience and performers.
sign-in sheet	-the sheet on the call board used by the dancers and crew to sign-in to keep account for all the staff on tour.
site visit	-a review of a performance space prior to performance to acquire technical information on the space.
special	-a light focused for an effect exclusive to one work.
strike	-the breakdown of all equipment and materials that were assembled for the performance in preparation for load-out.
tour	-a long journey including performances in a number of places in sequence.
wings	-the unseen space on the left or right side of the stage produced by hanging draperies (legs) at the sides of the stage to mask off-stage area.



Ailey II in Ray Mercer's *Something Tangible*. Photo: Eduardo Patino, NYC.