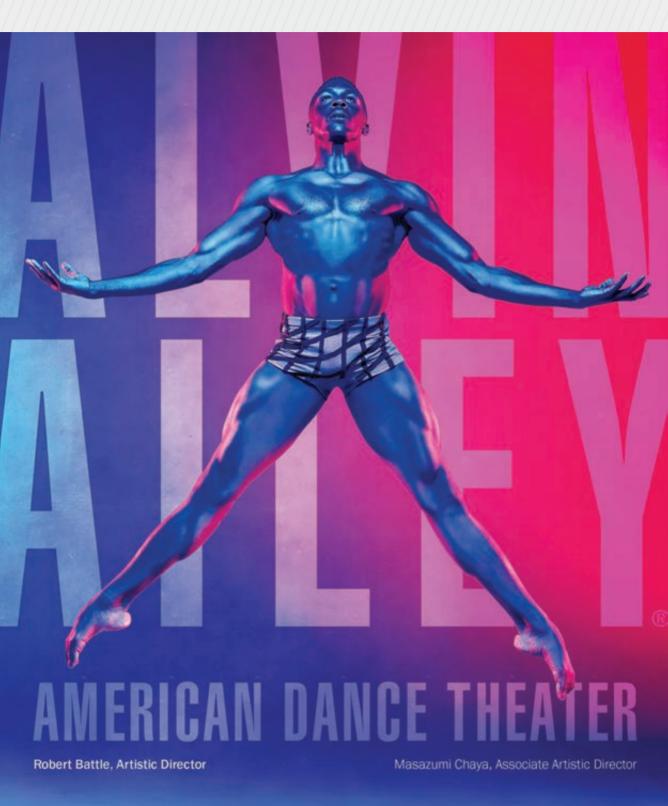


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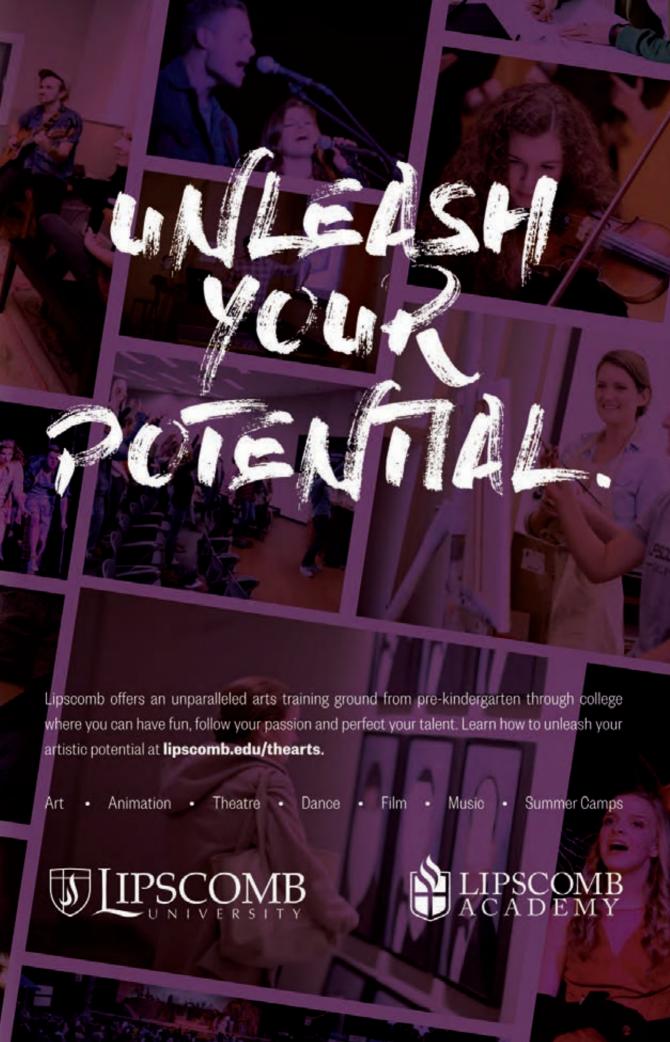


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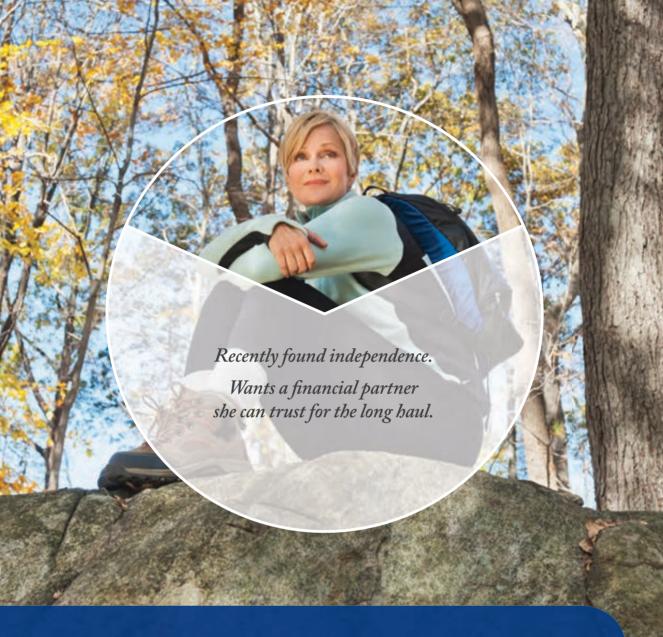


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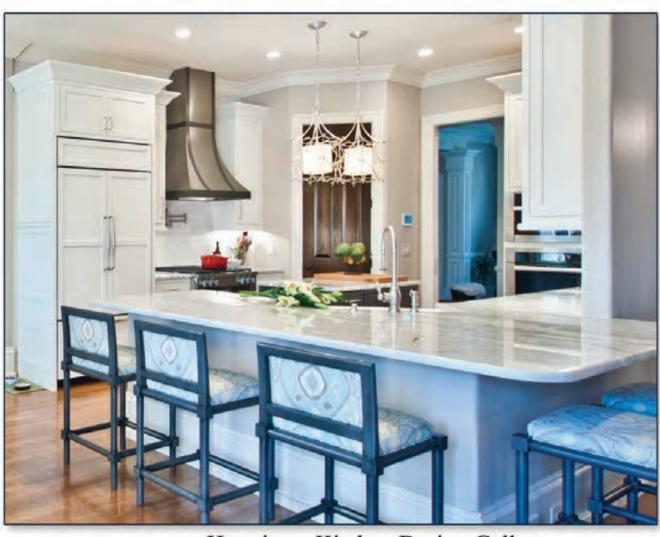


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ALVIN AILEY AMERICAN DANCE THEATER

Alvin Ailey, Founder Judith Jamison, Artistic Director Emerita

Robert Battle, Artistic Director

Masazumi Chaya, Associate Artistic Director

Company Members

Hope Boykin
Jeroboam Bozeman
Clifton Brown
Sean Aaron Carmon
Sarah Daley-Perdomo
Ghrai DeVore
Solomon Dumas
Samantha Figgins
Vernard J. Gilmore
Jacqueline Green
Daniel Harder

Jacquelin Harris
Collin Heyward
Michael Jackson, Jr.
Megan Jakel
Yannick Lebrun
Renaldo Maurice
Ashley Mayeux
Michael Francis McBride
Rachael McLaren
Chalvar Monteiro
Akua Noni Parker

Danica Paulos
Belén Pereyra-Alem
Jamar Roberts
Samuel Lee Roberts
Kanji Segawa
Glenn Allen Sims
Linda Celeste Sims
Constance Stamatiou
Jermaine Terry
Fana Tesfagiorgis

Matthew Rushing, Rehearsal Director and Guest Artist

Bennett Rink, Executive Director

Major funding for Alvin Ailey American Dance Theater is provided by the National Endowment for the Arts; the New York State Council on the Arts; the New York City Department of Cultural Affairs; American Express; Bank of America; BET Networks; Bloomberg Philanthropies; BNY Mellon; Delta Air Lines; Diageo, North America; Doris Duke Charitable Foundation; FedEx; Ford Foundation; Howard Gilman Foundation; The William R. Kenan, Jr. Charitable Trust; The Prudential Foundation; The SHS Foundation; The Shubert Foundation; Southern Company; Target; The Wallace Foundation; and Wells Fargo.



WEDNESDAY, MARCH 14, 2018, at 7:30 PM

NIGHT CREATURE

(1974)

Choreography by Alvin Ailey
Restaged by Masazumi Chaya
Music by Duke Ellington
Costumes by Jane Greenwood
Costumes recreated by Barbara Forbes
Lighting by Chenault Spence

"Night creatures, unlike stars, do not come OUT at night - they come ON, each thinking that before the night is out he or she will be the star." -Duke Ellington

MOVEMENT 1

Jacqueline Green, Michael Jackson, Jr. & The Company

MOVEMENT 2

Jacqueline Green, Glenn Allen Sims, Jacquelin Harris, Fana Tesfagiorgis, Ashley Mayeux, Belén Pereyra-Alem, Constance Stamatiou, Samantha Figgins, Collin Heyward, Jeroboam Bozeman, Kanji Segawa, Renaldo Maurice, Chalvar Monteiro, Solomon Dumas

MOVEMENT 3

Jacqueline Green, Michael Jackson, Jr. & The Company

This production was made possible, in part, by a grant from Ford Foundation and with public funds from the National Endowment for the Arts.

Fabric dyeing of costumes by Elissa Tatigikis Iberti.

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

- PAUSE -

ELLA

(2008, Ailey premiere 2016)
Choreography by Robert Battle
Restaged by Marlena Wolfe
Music performed by Ella Fitzgerald
Costumes by Jon Taylor
Lighting by Burke Wilmore

Ghrai DeVore, Danica Paulos Michael Francis McBride, Daniel Harder, Jermaine Terry

"Airmail Special" recorded by Ella Fitzgerald.

- INTERMISSION -



(1982)

Choreography by Talley Beatty
Restaged by Masazumi Chaya
Music by various artists
Costumes by Carol Vollet Kingston
Décor adapted from "Under the Bridge" a painting by Romare Bearden
Lighting by Chenault Spence

Renaldo Maurice, Michael Jackson, Jr., Rachael McLaren, Samantha Figgins, Michael Francis McBride, Ghrai DeVore, Daniel Harder, Chalvar Monteiro, Solomon Dumas, Fana Tesfagiorgis, Ashley Mayeux, Jeroboam Bozeman, Collin Heyward, Belén Pereyra-Alem, Kanji Segawa, Danica Paulos, Sean Aaron Carmon

This new production of *Stack-Up* is made possible with generous support from The Honorable Amalya L. Kearse.

Chicago native **Talley Beatty** (1918-95) became a principal dancer with the Katherine Dunham Company at age 16. After touring with the Dunham Company for five years and appearing in Broadway shows such as *Cabin in the Sky*, *Pins and Needles*, and *Blue Holiday*, Mr. Beatty formed his own company and toured throughout Europe, the United States and Canada. Dance companies around the world, including Dance Theatre of Harlem, Kohn Opera Ballet Company, Stockholm Dance Theatre and Alvin Ailey American Dance Theater have mounted his ballets. Mr. Beatty passed away on April 29, 1995.

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- INTERMISSION -



The Company in in Talley Beatty's Stack-Up. Photo by Paul Kolnik

REVELATIONS

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

PILGRIM OF SORROW

The Company

I Been 'Buked Music arranged by Hall Johnson*	The Company
Didn't My Lord Deliver Daniel Music arranged by James Miller+	Jeroboam Bozeman, Belén Pereyra-Alem, Ashley Mayeux
Fix Me, Jesus Music arranged by Hall Johnson*	Jacqueline Green, Michael Jackson, Jr.
TAKE	ME TO THE WATER
Processional/Honor, Honor	Chalvar Monteiro, Samantha Figgins,
Music adapted and arranged by Howard A. Roberts	Sean Aaron Carmon, Jermaine Terry
Wade in the Water	Rachael McLaren, Glenn Allen Sims, Akua Noni Parker
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 compo	
I Wanna Be Ready	Daniel Harder
Music arranged by James Miller+	
MOVE	, MEMBERS, MOVE
Sinner Man	Collin Heyward, Jermaine Terry, Solomon Dumas
Music adapted and arranged by Howard A. Roberts	
The Day is Past and Gone	The Company
Music arranged by Howard A. Roberts and Brother J	ohn Sellers
You May Run On	The Company
Music arranged by Howard A. Roberts and Brother J	ohn Sellers
	The Company
Music adapted and arranged by Howard A. Roberts	

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I Poon 'Pukad

+ 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 Alvin Ailey American Dance Theater.



The Company in in Alvin Ailey's Revelations. Photo by Nan Melville

ALL ABOUT AILEY

Alvin Ailey American Dance Theater grew from a now-fabled performance in March 1958 at the 92nd Street Y in New York City. Led by Alvin Ailey and a group of young African-American modern dancers, that performance changed forever the perception of American dance. The Ailey company has gone on to perform for an estimated 25 million people at theaters in 48 states and 71 countries on six continents—and has reached millions more through television broadcasts, film screenings, and online platforms. In 2008 a U.S. Congressional resolution designated the Company as "a vital American cultural ambassador to the world" that celebrates the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage. When Mr. Ailey began creating dances, 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, Mr. Ailey maintained that his company was not exclusively a repository for his own work. Today the Company continues Mr. Ailey's mission by presenting important works of the past and commissioning new ones. In all, more than 250 works by more than 100 choreographers have been part of the Ailey company's repertory. 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, and *The New York Times* declared he "has injected the company with new life."

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 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. 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."

ROBERT BATTLE (Artistic Director) Robert Battle became artistic director of Alvin Ailey American Dance Theater in July 2011 after being personally selected by Judith Jamison, making him only the third person to head the Company since it was founded in 1958. Mr. Battle has a longstanding association with the Ailey organization. A frequent choreographer and artist-in-residence at Ailey since 1999, he has set many of his works on Alvin Ailey American Dance Theater and Ailey II, and at The Ailey School. The Company's current repertory includes his ballets Ella, In/Side, Mass, No Longer Silent, and The Hunt. In addition to expanding the Ailey repertory with works by artists as diverse as Kyle Abraham, Mauro Bigonzetti, Ronald K. Brown, Rennie Harris, and Paul Taylor, Mr. Battle has also instituted the New Directions Choreography Lab to help develop the next generation of choreographers. Mr. Battle's journey to the top of the modern dance world began in the Liberty City neighborhood of Miami, Florida. He showed artistic talent early and studied dance at a high school arts magnet program before moving on to Miami's New World School of the Arts, under the direction

of Daniel Lewis and Gerri Houlihan, and finally to the dance program at The Juilliard School, under the direction of Benjamin Harkarvy, where he met his mentor, Carolyn Adams. He danced with The Parsons Dance Company from 1994 to 2001, and also set his choreography on that company starting in 1998. Mr. Battle then founded his own Battleworks Dance Company, which made its debut in 2002 in Düsseldorf, Germany, as the U.S. representative to the World Dance Alliance's Global Assembly. Battleworks subsequently per-formed extensively at venues, including The Joyce Theater, Dance Theater Workshop, American Dance Festival, and Jacob's Pillow Dance Festival. Mr. Battle was honored as one of the "Masters of African-American Choreography" by the Kennedy Center for the Performing Arts in 2005, and he received the prestigious Statue Award from the Princess Grace Foundation-USA in 2007. He has honorary doctorates from The University of the Arts and Marymount Manhattan College. Mr. Battle was named a 2015 visiting fellow for The Art of Change, an initiative by the Ford Foundation. He is a soughtafter keynote speaker and has addressed a number of high-profile organizations, including the United Nations Leaders Programme and the UNICEF Senior Leadership Development Programme.

MASAZUMI CHAYA (Associate Artistic Director) Masazumi Chaya was born in Fukuoka, Japan, where he began his classical ballet training. Upon moving to New York in December 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. In 1988 he became the Company's rehearsal director after serving as assistant rehearsal director. 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. He continues to provide invaluable creative assistance in all facets of its operations. Mr. Chaya has restaged numerous ballets by Alvin Ailey, including Flowers for the State Ballet of Missouri (1990) and The River for the Royal Swedish Ballet (1993), Ballet Florida (1995), National Ballet of Prague (1995), Pennsylvania Ballet (1996), and Colorado Ballet (1998). He has also restaged The Mooche, Stack-Up, Episodes, Bad Blood, Hidden Rites, and Witness for the Company. At the beginning of his tenure, Mr. Chaya restaged Ailey's For 'Bird' - With Love for a Dance in America program entitled Alvin Ailey American Dance Theater: Steps Ahead. In 2000 he restaged Ailey's Night Creature for the Rome Opera House and *The River* for La Scala Ballet. In 2002 Mr. Chaya coordinated the Company's appearance at the Rockefeller Center Christmas tree-lighting ceremony, broadcast on NBC. In 2003 he restaged The River for North Carolina Dance Theatre and for Julio Bocca's Ballet Argentina. Most recently Mr. Chaya restaged Bad Blood, Blues Suite, Love Songs, Masekela Langage, Pas de Duke, and Vespers for the Company. As a performer, Mr. Chaya

appeared on Japanese television in both dramatic and musical productions. He wishes to recognize the artistic contribution and spirit of his late friend and fellow artist, Michihiko Oka.

IUDITH IAMISON (Artistic Director Emerita) Judith Jamison joined Alvin Ailey American Dance Theater in 1965 and quickly became an international star. Over the next 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 prime time 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.

BENNETT RINK (Executive Director) Bennett Rink became executive director of Alvin Ailey Dance Foundation 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, 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 established

an endowment to support major program areas. 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. As Executive Director, Mr. Rink launched a five-year strategic plan in 2014 to realize Robert Battle's creative vision, expand Ailey's educational offerings, and enhance technology to extend the reach of the organization. Central to the plan has been the expansion of The Joan Weill Center for Dance, which attracts more than 200,000 visitors each year. This fall, Ailey unveiled the Center's Elaine Wynn and Family Education Wing, providing much-needed additional studios and classroom space to meet the growing demand for Ailey's programs. The building now comprises 87,000 square feet and is the largest destination for dance in New York City. Mr. Rink also conceived The Campaign for Ailey's Future, a \$50 million initiative to support the Center's expansion and the ongoing implementation of other long-range strategic priorities. During Mr. Rink's tenure, the Company deepened its presence in New York City by establishing a spring season at Lincoln Center 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 its first-ever theatrical movie release as part of Lincoln Center at the Movies: Great American Dance. Mr. Rink is a graduate of Syracuse University and holds a B.F.A. in theater.

MATTHEW RUSHING (Rehearsal Director And Guest Artist) Matthew Rushing was born in Los Angeles, California. He began his dance training with Kashmir Blake in Inglewood, California, and later 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 three ballets: Acceptance In Surrender (2005), a collaboration with Hope Boykin and Abdur-Rahim Jackson; Uptown (2009), a tribute to the Harlem Renaissance; and ODETTA (2014), a celebration of "the queen of American folk music." In 2012 he created Moan, which was set on Philadanco and premiered at The Joyce Theater. Mr. Rushing joined the Company in 1992 and became rehearsal director in June 2010.

WHO'S WHO IN THE COMPANY

HOPE BOYKIN (Durham, NC) is a three-time recipient of the American Dance Festival's Young Tuition Scholarship. She attended Howard University and, while in Washington, D.C., performed with Lloyd Whitmore's New World Dance Company. Ms. Boykin was a student and intern at The Ailey School. She was assistant to the late Talley Beatty and an original member of Complexions. Ms. Boykin was a member of Philadanco and received a New York Dance and Performance Award (Bessie). She has choreographed three works for Alvin Ailey American Dance Theater: Acceptance In Surrender (2005), in collaboration with fellow Ailey company members Abdur-Rahim Jackson and Matthew Rushing; Go in Grace (2008, for the Company's 50th anniversary season) with music by the award-

winning singing group Sweet Honey in the Rock; and *r-Evolution, Dream.* (2016), inspired by the speeches and sermons of Dr. Martin Luther King, Jr., with original music by Ali Jackson. Find Ms. Boykin on Twitter and Instagram at hbdance and Facebook at HopeBoykinDance. Ms. Boykin joined the Company in 2000.

JEROBOAM BOZEMAN (Brooklyn, NY) began his dance training under Ruth Sistaire at the Ronald Edmonds Learning Center. He later joined Creative Outlet, and was granted full scholarships at the Joffrey Ballet School and Dance Theatre of Harlem. Mr. Bozeman is a gold-medal recipient of the NAACP ACT-SO Competition in Dance. He performed in Elton John and Tim Rice's Broadway musical

Aida (international tour in China) and was a part of Philadanco, Donald Byrd's Spectrum Dance Theater, and Ailey II. During the fall of 2016 Mr. Bozeman performed as a guest artist with The Royal Ballet. Mr. Bozeman recently received a bachelor's degree in psychology concentrating in industrial organization from Argosy University. Mr. Bozeman joined the Company in 2013.

CLIFTON BROWN (Goodyear, AZ) began his dance training at Take 5 Dance Academy and continued in the first class of the Ailey/Fordham BFA Program in Dance. 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 and 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 Award ("The Bessies"). As a guest artist Mr. Brown has performed with Miami City Ballet, Rome Opera Ballet, Nevada Ballet, and Parsons Dance Company. 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 rejoined the company in 2017.

SEAN AARON CARMON (Beaumont, TX) attended New York University's Tisch School of the Arts and later graduated from the Ailey/Fordham BFA Program in Dance. He has appeared on Broadway in 2010's La Cage aux Folles and in The Phantom of the Opera. He has also appeared as a guest artist with notable companies such as the Cape Dance Company in South Africa and with Joshua Beamish/MOVEthecompany. Mr. Carmon was a 2017 Joffrey Ballet Winning Works award recipient and was commissioned to choreograph a new ballet, Suite Hearts. He creates original works and teaches master classes at high schools, universities, and dance companies, both nationally and internationally. Mr. Carmon joined the Company in 2011.

SARAH DALEY-PERDOMO (South Elgin, IL) began her training at the Faubourg School of Ballet in Illinois under the direction of Watmora Casey and Tatyana Mazur. She is a 2009 graduate of the Ailey/Fordham BFA Program in Dance. Mrs. Daley-Perdomo 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. 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.

GHRAI DeVORE (Washington, D.C.) began her formal dance training at the Chicago Multi-Cultural Dance Center and was a scholarship student at The Ailey School. She has completed summer programs at the Kirov Academy, Ballet Chicago, Deeply Rooted Dance Theater, American Ballet Theatre, and Alonzo King LINES Ballet. Ms. DeVore was a member of Deeply Rooted Dance Theater, Deeply Rooted Dance Theater 2, Hubbard Street 2, Dance Works Chicago, and Ailey II. She has received the Danish Queen Ingrid Scholarship of Honor and the Dizzy Feet Foundation Scholarship, and she was a 2010 nominee for the first annual Clive Barnes Award. Ms. DeVore joined the Company in 2010.

SOLOMON DUMAS (Chicago, IL) 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. Iones, 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.

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, 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 Muette was performed in 2017 at New York City Center as part of the "Celebrating the Men of Ailey" program. Nimbus Dance Works will also perform 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.

JACQUELINE GREEN (Baltimore, MD) began her dance training at the age of 13 at the prestigious Baltimore School for the Arts. After being accepted into the Ailey/ Fordham BFA Program by Denise Jefferson, she graduated Cum Laude in 2011. During this time, she also received training at the Pennsylvania Regional Ballet, Chautauqua Institution for Dance, and Jacob's Pillow Dance Festival. In her career, she has performed works by a wide range of choreographers, including Wayne McGregor, Jiří Kylián, Elisa Monte, Ronald K. Brown, and Kyle Abraham. In 2016, she performed as a guest artist with the Royal Ballet. Ms. Green is the recipient of a 2014 Dance Fellowship from the Princess Grace Foundation-USA and a 2015 Clive Barnes Award nominee. She is also the recipient of the 2009 Martha Hill Fund's Young Professional Award and the 2010 Dizzy Feet Foundation Scholarship. She was a member of Ailey II and joined the Company in 2011.

DANIEL HARDER (Bowie, MD) began dancing at Suitland High School's Center for the Visual and Performing Arts in Maryland. He is a graduate of the Ailey/Fordham BFA Program in Dance where he was awarded the Jerome Robbins/Layton Foundation Scholarship and participated in the Holland Dance Festival with the School and as a member of the Francesca Harper Project. Mr. Harder has worked with and performed works by Nacho Duato, William Forsythe, Donald McKayle, Debbie Allen, and Christopher L. Huggins. After dancing in the European tour of *West Side Story*, Mr. Harder became a member of Ailey II. He joined the Company in 2010.

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 has studied at Joffrey Ballet School and Jacob's Pillow Dance Festival. She graduated with honors from the Ailey/Fordham BFA Program in Dance. In 2016 Ms. Harris was named one of the "25 to Watch" by Dance Magazine. Most recently she received a 2017 dance fellowship from

the Princess Grace Foundation-USA. She was a member of Ailey II and joined the Company in 2014.

COLLIN HEYWARD (Newport News, VA) began his training at The Academy of Dance and Gymnastics in Newport News under the direction of Linda Haas, and later at Denise Wall's Dance Energy in Virginia Beach. Mr. Heyward also attended several dance intensives, including Earl Mosley's Institute of the Arts, and has performed works by Sidra Bell, Francisco Martinez, Elisa Monte, and Scott Rink. He has made guest appearances with Company Stefanie Batten Bland and in the revival of E. Clement Bethel's *The Legend of Sammie Swain* in Nassau, Bahamas. Mr. Heyward is also a featured dancer in the Fox Searchlight film *Black Nativity*. He graduated with honors from the Ailey/Fordham BFA Program in Dance and was a member of Ailey II. Mr. Heyward 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.

MEGAN JAKEL (Waterford, MI) trained in ballet and jazz in her hometown. As a senior in high school, she spent a year dancing with the City Ballet of San Diego. In 2005 Ms. Jakel was an apprentice and rehearsal director for the Francesca Harper Project. She graduated with honors in May 2007 from the Ailey/Fordham BFA Program in Dance. She was a member of Ailey II and joined the Company in 2009.

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 has performed works by choreographers Troy Powell, Debbie Allen, Scott Rink, Thaddeus Davis, Nilas Martins, Dwight Rhoden, and Francesca Harper. He 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 in the United States. In November 2016 Mr. Lebrun was a guest performer with The Royal Ballet in Wayne McGregor's Chroma. Mr. Lebrun was a member of Ailey II and joined the Company in 2008.

RENALDO MAURICE (Gary, IN) began his dance training with Tony Simpson and is a graduate of Talent Unlimited High School. He attended the Emerson School for Visual and Performing Arts and studied with Larry Brewer and Michael Davis. Mr. Maurice was a scholarship student at The Ailey School, has trained on scholarship at Ballet Chicago and Deeply Rooted Dance Theater, and had an internship at the Martha Graham School of Contemporary Dance. In 2008 he received second place in modern dance from the National Foundation for Advancement in the Arts and received the Dizzy Feet Foundation Scholarship in 2009. In February 2012 Mr. Maurice was honored with the key to the city of Gary, Indiana, his hometown. Find Mr. Maurice on Instagram at r_maurice25 and Facebook at maurice.gardner3. He was a member of Ailey II and joined the Company in 2011.

ASHLEY MAYEUX (Houston, TX) began her dance training at the High School for Performing and Visual Arts and graduated cum laude with a B.F.A. 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, and Pointe magazine. From 2012 to 2016 Ms. Mayeux was a member of Complexions Contemporary Ballet. To engage more with Ms. Mayeux, please follow her on Instagram at courtesy_ofhtwn. She joined the Company in 2016.

MICHAEL FRANCIS McBRIDE (Johnson City, NY) began his training at the Danek School of Performing Arts and later trained at Amber Perkins School of the Arts in Norwich, New York. Mr. McBride attended Earl Mosley's Institute of the Arts for two consecutive summers and was also assistant to Mr. Mosley when he set the piece Saddle UP! on the Company in 2007. In January 2012 Mr. McBride performed and taught as a guest artist with the JUNTOS Collective in Guatemala. Mr. McBride graduated magna cum laude from the Ailey/Fordham BFA Program in Dance in 2010. Follow Mr. McBride on Instagram at mickey.mc. Mr. McBride joined the Company in 2009.

RACHAEL McLAREN (Manitoba, Canada) began her dance training at the Royal Winnipeg Ballet School and continued at the Ailey School in New York under the direction of Denise Jefferson. She has been a guest artist with Armitage Gone! Dance and the Francesca Harper Project. Ms. McLaren was most recently a guest artist with Royal Ballet of London for Wayne McGregor's 10th anniversary season in a production of Chroma. Her theater credits include Ensemble/Understudy for the role of Ali in the Toronto Production of Mamma Mia! (Royal Alexandra Theater/Mirvish Productions). Ms. McLaren was a member of Ailey II and is in her 10th season with the Company.

CHALVAR MONTEIRO (Montclair, NJ) began his formal dance training at Sharron Miller's Academy for the Performing Arts and went on to study at The Ailey School. He received his B.F.A. in dance from SUNY Purchase, where he performed works by Merce Cunningham, Helen Pickett, Doug Varone, Dianne McIntyre, Kevin Wynn and Paul Taylor. Since graduating Mr. Monteiro has worked with Sidra Bell Dance New York, Elisa Monte Dance, Keigwin + Company, BODYTRAFFIC, and most extensively with Abraham.In.Motion. He has 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 Wendy Whelan's Restless Creature. Mr. Monteiro was a member of Ailey II and joined the Company in 2015.

AKUA NONI PARKER (Kinston, NC) began her professional dance training at the Academy of the Dance in Wilmington, Delaware. After graduating high school she joined Dance Theatre of Harlem, where she performed principal roles in George Balanchine's Agon, Serenade and The Four Temperaments, as well as the title role in Michael Smuin's St. Louis Woman. Ms. Parker has also danced professionally with the Cincinnati Ballet and Ballet San Jose. She had the honor of being the first African-American ballerina to dance the role of the Sugar Plum Fairy in Ballet San Jose's The Nutcracker. Since joining the Ailey company in 2008, Ms. Parker has performed featured roles in Mr. Ailey's Blues Suite, Night Creature, Masekela Langage and Cry. She has also performed featured roles in Jiří Kylián's Petite Mort and Wayne McGregor's Chroma and the title role in Geoffrey Holder's Prodigal Prince. To see Ms. Parker's outside projects and interests, you can follow her on Instagram at OnlyUpward.

DANICA PAULOS (Huntington Beach, CA) began her dance training at Orange County Dance Center in southern California and also studied in Los Angeles with Yuri Grigoriev. She graduated from the Professional Performing Arts School in New York and trained at The Ailey School as a scholarship student. Ms. Paulos received a Level 1 Award as a YoungArts finalist by the National Foundation for Advancement in the Arts. In 2015 she was featured on the cover of *Dance Magazine* as one of "25 to Watch." Ms. Paulos was a member of Ailey II and joined the Company in 2014.

BELÉN PEREYRA-ALEM (Lawrence, MA) began her formal dance training at the Boston Arts Academy, where she graduated as valedictorian. She was also a member of NIA Dance Troupe, at Origination Cultural Arts Center in Boston. Upon moving to New York City, Mrs. Pereyra-Alem was closely mentored by Earl Mosley and danced with Camille A. Brown & Dancers for three years, during which time she performed at The Joyce Theater, Jacob's

Continued on page 39





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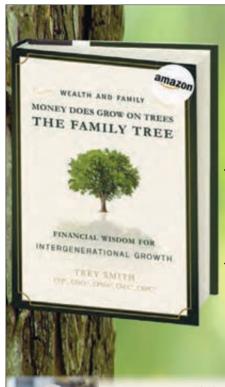
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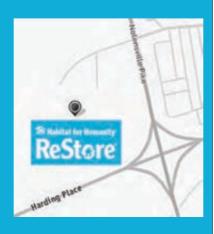
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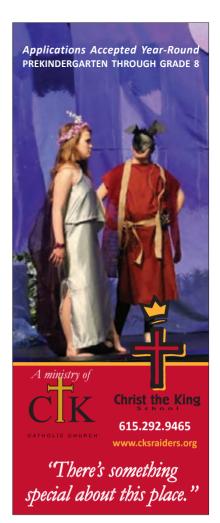
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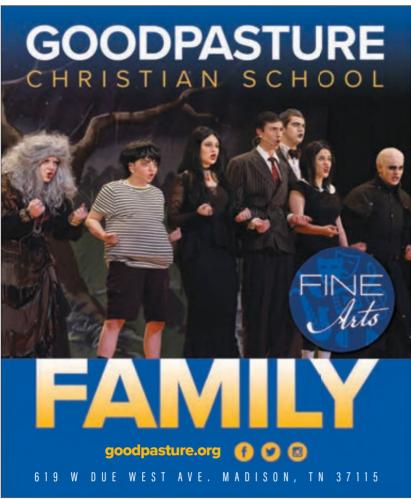
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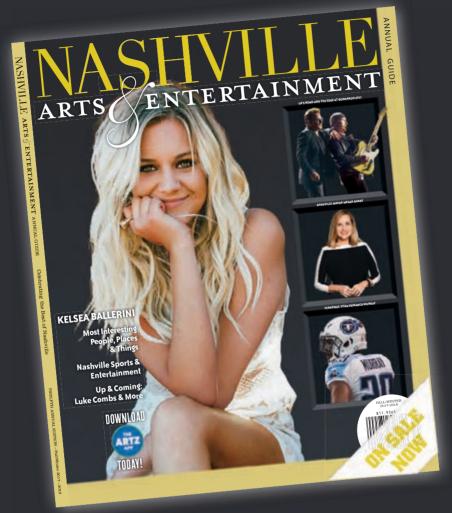






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Pillow Dance Festival, and Dancers Responding to AIDS' annual events Dance from the Heart and The Fire Island Dance Festival. Mrs. Pereyra-Alem was an apprentice for Ronald K. Brown/ Evidence, A Dance Company, and has performed with Lula Washington Dance Theater, Nathan Trice, and Roger C. Jeffrey. She assisted Matthew Rushing with his ballet *Uptown* for the Ailey company in 2009. Mrs. Pereyra-Alem joined the Company in 2011.

JAMAR ROBERTS (Miami, FL) graduated from the New World School of the Arts. He trained at the Dance Empire of Miami, where he continues to teach, and as a fellowship student at The Ailey School. Mr. Roberts was a member of Ailey II and Complexions Contemporary Ballet. Dance Magazine featured Mr. Roberts as one of "25 to Watch" in 2007 and on the cover in 2013. He performed at The White House in 2010, and as a guest star on So You Think You Can Dance, Dancing with the Stars, and The Ellen Degeneres Show. In 2015 he made his Ailey II choreographic debut with his work Gêmeos, set to the music of Afrobeat star Fela Kuti. His first work for the Company, Members Don't Get Weary, premiered during the 2017 New York City Center season. Mr. Roberts won Outstanding Performer at the prestigious New York Dance and Performance "Bessie" Awards and was a guest star with London's Royal Ballet. He first joined the Company in 2002.

SAMUEL LEE ROBERTS (Quakertown, PA) began his dance training under the direction of Kathleen Johnston and attended The Juilliard School. He performed in the first international show of *Radio City Christmas Spectacular* in Mexico City and danced with the New York cast from 1999-2004. Mr. Roberts performed during the award ceremony at the 2002 Salt Lake City Winter Olympics, worked with Corbin Dances and Keigwin + Company and was a founding member of Battleworks Dance Company. In May 2006 Mr. Roberts was named *Dance Magazine's* "On the Rise" dancer. He performed several roles in Julie Taymor's film *Across the Universe* and the original opera *Grendel*. Mr. Roberts joined the Company in 2009. Follow him on Instagram at samuellee.me.

KANJI SEGAWA (Kanagawa, Japan) began his modern dance training with his mother, Erika Akoh, and studied ballet with Kan Horiuchi and Ju Horiuchi in Tokyo, Japan. In 1997 Mr. Segawa came to the U.S. under the Japanese Government Artist Fellowship to train at The Ailey School. Mr. Segawa was a member of Ailey II from 2000-02 and Robert Battle's Battleworks Dance Company from 2002-10. Mr. Segawa worked extensively with choreographer Mark Morris from 2004-11, repeatedly appearing in Mr. Morris' various productions with Mark Morris Dance Group, including as a principal dancer in John Adams' Nixon in China at The Metropolitan Opera. In addition, Mr. Segawa has assisted and worked closely with choreographer Jessica Lang since 1999. Mr. Segawa joined the Company in 2011.

GLENN ALLEN SIMS (Long Branch, NJ) began classical dance training at the Academy of Dance Arts in Tinton Falls, New Jersey and was a scholarship student to the Ailey School's Summer Intensive. Mr. Sims attended The Juilliard School under Benjamin Harkarvy. In 2004 Mr. Sims was the youngest person to be inducted into the Long Branch High School's Distinguished Alumni Hall of Fame. He has been featured on several network television programs, including BET Honors, Dancing with the Stars, The Ellen DeGeneres Show, LIVE! With Kelly and Michael, The Today Show, and So You Think You Can Dance. Mr. Sims is a master teacher, certified Zena Rommett Floor-Barre instructor, and certified pilates mat instructor. He has performed in the White House Dance Series and for the king of Morocco. Mr. Sims was featured on the cover of and wrote a featured guest blog for Dance Magazine. He has originated featured roles by Carmen De Lavallade, Judith Jamison, Lynn Taylor Corbett, Mauro Bigonzetti, Rennie Harris and Ronald K. Brown. Mr. Sims joined the Company in 1997.

LINDA CELESTE SIMS (Bronx, NY) began training at Ballet Hispánico School of Dance and graduated from LaGuardia High School of the Performing Arts. Ms. Sims

has received the 2016 Inspiracion Award from Ballet Hispanico, has won Outstanding Performance at the 2014 New York Dance and Performance Award ("The Bessies") and most recently, she received the 2017 Dance Magazine Award. Ms. Sims has been featured on the cover of Dance Magazine and on So You Think You Can Dance, Dancing With The Stars, The Ellen DeGeneres Show, The Mo'Nique Show, Live with Kelly and Michael, and The Today Show. Ms. Sims has appeared at the White House Series, Youth America Grand Prix, Vail International Dance Festival and galas in Budapest and Vienna, and originated featured roles by Judith Jamison, Donald Byrd, Alonso King, Dwight Rhoden, Ronald K. Brown, Mauro Bigonzetti, Jennifer Muller, Karole Armitage, Lynn Taylor Corbett, Rennie Harris, Christopher L. Huggins, and Azure Barton. She teaches master classes worldwide and is a certified Zena-Rommett Floor-Barre instructor. Ms. Sims joined the Company in 1996 and is currently the assistant to the rehearsal director.

CONSTANCE STAMATIOU (Charlotte, NC) began her dance training at Pat Hall's Dance Unlimited and North Carolina Dance Theatre. She graduated from NorthWest School of the Arts and studied at SUNY Purchase before becoming a fellowship student at The Ailey School. In 2009 Ms. Stamatiou received the Leonore Annenberg Fellowship in the performing and visual arts. She performed at the White House Dance Series and has been a guest performer on So You Think You Can Dance, Dancing with the Stars, and The Today Show. Ms. Stamatiou has also danced in the films Shake Rattle & Roll and in Dan Pritzker's Bolden. Ms. Stamatiou was a member of Ailey Il and a guest artist for Dance Grand Moultrie and Caroline Calouche & Co. She is a certified Gyrotonic and Gyrokinesis instructor and a mother of two. Follow her on Instagram at constancestamatiou. Ms. Stamatiou first joined the Company in 2007 and rejoined in 2016.

JERMAINE TERRY (Washington, D.C.) began his dance training in Kissimmee, Florida at James Dance Center. He graduated cum laude with a B.F.A. in dance performance from the University of South Florida, where he received scholarships for excellence in performance and choreography. Mr. Terry was a scholarship student at The Ailey School and a member of Ailey II, and he has performed with Buglisi Dance Theatre, Arch Dance, Dance Iquail, and Philadanco and as a guest artist on the television show So You Think You Can Dance. In 2013 he received the Distinguished Alumnus Award from USF for outstanding service to the arts. He has made costumes for the Company, Ailey II, Philadanco, Jessica Lang Dance and The Black Iris Project, to name a few. His evening wear has been in Essence online as well at shot by the late Bill Cunningham for the style section of *The New York* Times. Please follow Mr. Terry on Instagram at Jerms83. Mr. Terry joined the Company in 2010.

FANA TESFAGIORGIS (Madison, WI) is a graduate of the Ailey/Fordham BFA Program in Dance, with a minor in journalism. She began training at Ballet Madison under the direction of Charmaine Ristow and attended Interlochen Arts Academy High School. Ms. Tesfagiorgis also trained at summer and winter intensives at Earl Mosley's Institute of the Arts, Alonzo King LINES Ballet, and Lar Lubovitch Dance Company. Professionally she has danced with Ailey II, Brian Harlan Brooks' Continuum, Alenka Cizmesja's Art DeConstructed, Dance Iquail, Freddie Moore's Footprints, and Samuel Pott's Nimbus Dance Works. Ms. Tesfagiorgis has been a rehearsal assistant for Hope Boykin, Earl Mosley, Pedro Ruiz, Matthew Rushing, and Sylvia Waters. She joined the Company in 2013.

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WICKED

returns to Nashville with four-week engagement at TPAC March 28 - April 22

By Stephen Schwartz and Winnie Holzman Based on the Novel by Gregory Maguire



Ginna Claire Mason as Glinda in Wicked - Photo by Joan Marcus

Wicked, Music City's most *popular* **musical**, returns to Tennessee Performing Arts Center's Andrew Jackson Hall with a four-week engagement March 28 - April 22.

The surprising tale of an unlikely friendship between two women in the Land of Oz, *Wicked* tells the untold story of the Wicked Witch of the West and Glinda the Good, long before Dorothy drops in. Elphaba, born with emerald-green skin, is smart, fiery and misunderstood. Glinda is beautiful, ambitious and very popular. The remarkable odyssey of how these unexpected friends changed each other's lives for good has made *Wicked* one of the world's most popular musicals.

Declared "The Best Musical of the Decade" by Entertainment Weekly and "A Cultural Phenomenon" by Variety, Wicked is the recipient of over 100 international awards including the Grammy Award and three Tony Awards.

Based on the novel by Gregory Maguire, *Wicked* has music and lyrics by Stephen Schwartz, and a book by Winnie Holzman. The production is directed by Joe Mantello with musical staging by Wayne Cilento. *Wicked* is produced by Marc Platt, Universal Pictures, The Araca Group, Jon B. Platt and David Stone.

Tickets for *Wicked* are on sale now at TPAC.org, by phone at 615-782-4040 and at the TPAC Box Office, 505 Deaderick St. For groups of 15 or more, call 615-782-4060.



TPAC TEACHING ARTISTS

play leading role in creative learning



Head Start teachers join in as teaching artist Holly Cannon-Hesse gets students up and moving. Photos by Mimosa Arts.

In a lively preschool classroom in Nashville, children eagerly pick up their pretend paint buckets and, following the lead of Holly Cannon-Hesse, use imaginary brushes to paint triangles, circles, and squares in the air.

Cannon-Hesse isn't the children's teacher. Yet, she adds elements of fun and movement to their active exploration of shapes and early math concepts.

A professional dancer who has taught creative movement to children for more than 15 years, Cannon-Hesse is instead one of dozens of teaching artists who play a leading role in Tennessee Performing Arts Center's educational outreach each year.

These professional artists in theatre, music, dance, and puppetry are specially trained to bring the arts into classrooms and create unique, engaging learning experiences for students from Head Start centers to high schools.

Cannon-Hesse is one of eight teaching artists working in more than 94 classrooms in Nashville Head Start Centers and Metro Early Learning Centers as part of TPAC's Wolf Trap Early Learning Through the Arts program.

Reflecting on her activities with the imaginary paint supplies, she said, "I saw so many wow moments

while we were painting shapes in the air. I had one student who was swinging her ponytail around when we used our heads as paintbrushes. I loved watching how the kids tried so hard to balance when we were 'painting' with our feet. It was clear they understood the concept and were able to count and explain the different attributes of the shapes as they painted."

By encouraging children to identify, describe, and compose shapes in an exciting way, Cannon-Hesse builds a foundation for learning geometry and spatial reasoning while providing the teachers with arts strategies to benefit future students.

"The collaboration between professional artists and teachers to enhance classroom learning is a powerful combination, and there's ample evidence of its impact," said Susan Sanders, TPAC's senior vice president for institutional advancement operations. "We share the belief that teaching artists are essential to arts education's effectiveness in complementing curriculum, aiding teachers, and making learning more enjoyable."

TPAC teaching artists also participate in TPAC's professional development and training for educators, leading Arts Integration Institutes in the summer and fall that train teachers to develop their own arts-connected activities.



Teaching artist residencies are essential to the success of TPAC's Disney Musicals in Schools program.

Some other ways in which TPAC teaching artists make a difference include:

- Working with teachers in TPAC's ArtSmart program to take students through a focus work of art selected from the live performances of the HOT Season for Young People and explore the creative process in ways that spark critical thinking, collaboration, innovation, and cross-curricular understanding.
- Collaborating at schools in TPAC's Disney Musicals in Schools program, helping teachers apply the magic of Disney to building sustainable theatre programs and leading activities that encourage selfconfidence, problem-solving, creativity, teamwork, and other learning goals.
- Using arts-based strategies in programs to engage youth who are part of Metro Nashville Juvenile Court's intervention and restorative justice programs.

If you or someone you know is interested in bringing a TPAC teaching artist into your classroom, email us at Education@TPAC.org.



By adding theater, music, dance, and more to the classroom, teaching artists make learning fun for students of all ages.



TPAC teaching artist Holly Cannon-Hesse helps children explore early math concepts with games and movement.

Each year, TPAC serves more than 40,000 students, teachers, and adults through one of the most comprehensive arts education programs in the nation. To learn more, visit **TPAC.ORG/***Education*.



YOUR SUPPORT CHANGES LIVES.

WHEN YOU SUPPORT TPAC EDUCATION:

You bring children to performances.

You champion educators.

You send specially trained **teaching artists** to classrooms.

You promote the value of producing **theatre in schools**.

You take **adults** into the exciting world of the performing arts.

You make a **LASTING DIFFERENCE** in the quality of *education* and the quality of *life* in Nashville and Tennessee.

Serving more than 1.8 million children and adults over three decades, TPAC Education engages up to 40,000 learners of all ages each year, bringing learning to life at little or no cost to participating students and teachers.







NASHVILLE | INSTITUTE FOR EARLY LEARNING THROUGH THE ARTS







TPAC MISSION

To lead with excellence in the performing arts and arts education, creating meaningful and relevant experiences to enrich lives, strengthen communities, and support economic vitality

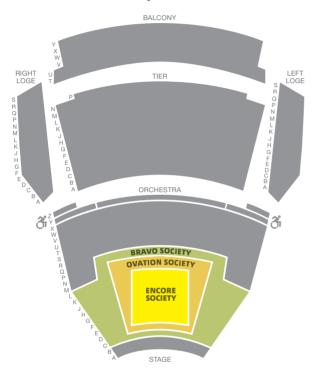
Tennessee Performing Arts Center (TPAC) is a nonprofit organization dedicated to providing and supporting the presentation of the performing arts.

For more information or to make a donation to TPAC Education, contact Susan Luna at 615-687-4315 or SLuna@TPAC.org. You may also make a donation online at TPAC.ORG/Donate.

2018-19 DONOR BENEFITS

Significant changes are coming to our season ticket seating model, donor program, and its benefits. New Bravo, Ovation, and Encore Societies will replace the former Performer's Circle and Applause Society levels in the upcoming season. Below, you will find an overview of the new donor levels, seating map, and expanded benefits that will recognize our donors' investment in TPAC's future.

ANDREW JACKSON HALL



An annual donation is required to purchase season tickets in *VIP donor seating*.

Bravo Society \$500-\$999 up to four season tickets

Ovation Society \$1,000-\$1,499

up to six season tickets

Encore Society \$1,500-\$2,499 up to eight season tickets

Visionary Circle \$2,500-\$4,999 up to ten season tickets in any seating area

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Bravo Society \$500-\$999

All FRIEND level benefits, plus:

- Opportunity to purchase up to four (4)
 Broadway* season tickets in the new Bravo
 Society donor seating area
- Donor recognition in TPAC's Center Stage playbills
- Six (6) drink vouchers per season
- Two (2) passes to the new VIP Donor Lounge (each pass admits two patrons)

Ovation Society \$1,000-\$1,499

All FRIEND level benefits and donor recognition in TPAC's Center Stage playbills, plus:

- Opportunity to purchase up to six (6) Broadway* season tickets in the new Ovation Society donor seating area
- Six (6) drink vouchers per season
- Your name prominently displayed on the Donor Recognition Board in TPAC's Andrew Jackson Hall lobby
- Parking vouchers for Nashville City Center Garage for all Broadway series performances
- Four (4) passes to the new VIP Donor Lounge (each pass admits two patrons)
- Invitation to Broadway cast parties (as available)

Encore Society \$1,500-\$2,499

All FRIEND level benefits and donor recognition in TPAC's Center Stage playbills, plus:

- Opportunity to purchase up to eight (8)
 Broadway* season tickets in the new Encore
 Society seating area
- Invitation to Broadway cast parties (as available)
- Membership card and access to the new VIP Donor Lounge[†] for all Broadway series performances
- Access to TPAC's VIP Concierge Hotline for ticket purchases, exchanges, RSVPs, and donor support
- Valet parking vouchers (or garage parking by request) for the Broadway season
- Free ticket exchanges (based on seating availability)
- Invitation to the Broadway Season Announcement Party VIP Reception

Visionary Circle \$2,500-\$4,999

All ENCORE SOCIETY benefits, plus:

- Opportunity to purchase up to ten (10) Broadway* season tickets in any seating area
- Donor recognition on TPAC's Andrew Jackson Hall Lobby wall
- One (1) TPAC Broadway poster per season
- Invitation to the inaugural President's Dinner

For more information, including how to make a larger impact, please contact Susan Luna, Director of Individual Giving, at 615-687-4315 or SLuna@TPAC.org.

*Benefits related to the Broadway season apply only to HCA/TriStar Health Broadway at TPAC series performances. Season ticket quantities cannot be combined.

+VIP Donor Lounge is open exclusively for Broadway series performances.



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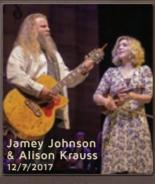
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War Memorial Auditorium is managed by Tennessee Performing Arts Center. Artists and schedule are subject to change without notice.



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To respect personal privacy, we are no longer listing group names in our Center Stage playbills.



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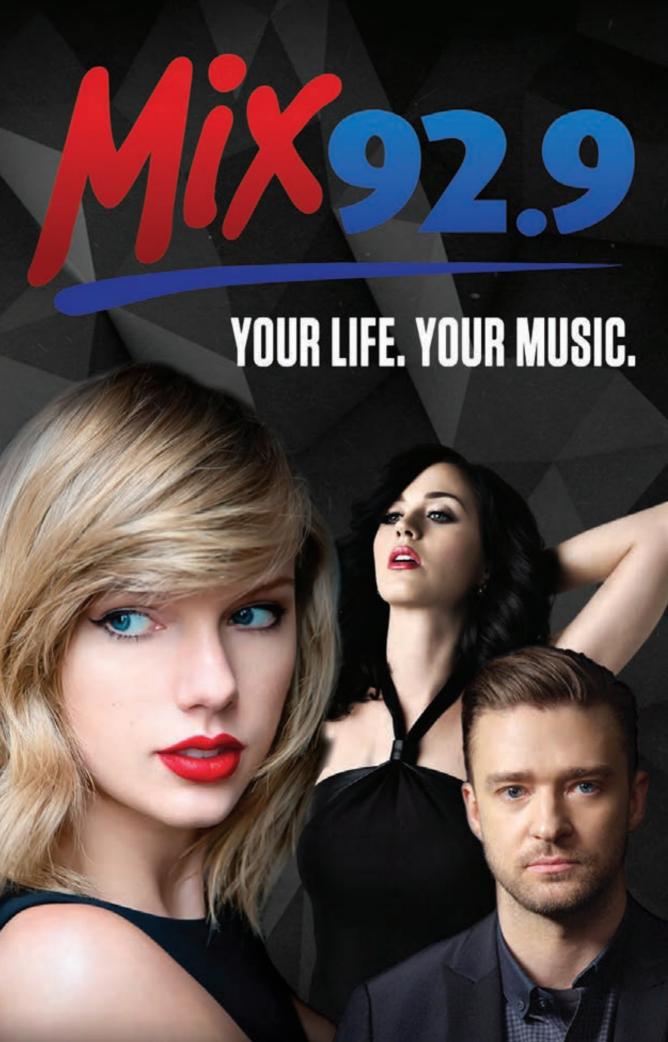
Look around your house. You never know what you'll find that can feed the hungry, clothe the naked, and house the homeless. We are constantly seeking goods to fill our newly opened Family Store. Every item sold in our store provides dollars to support the people who need it most. Families overcoming inter-generational poverty, single women and men in transitional housing, and youth improving their academic progress. The Middle Tennessee community has always supported the mission of The Salvation Army and we are forever grateful for your meaningful generosity.

We ask you to help us again. Please consider supporting our services to those in need by donating:

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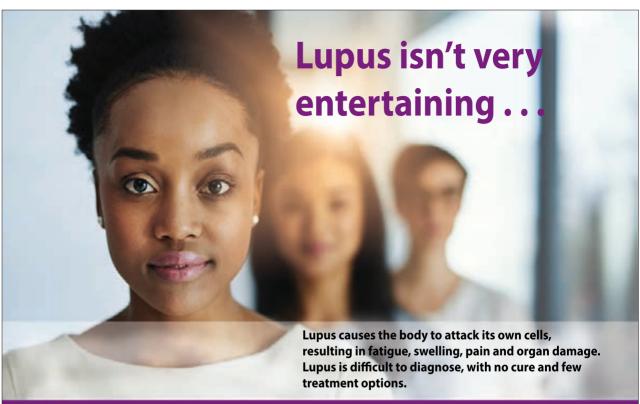






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TPAC strives to present diverse experiences in the arts and education which are accessible to everyone. For detailed information on accessibility at TPAC, visit TPAC.ORG/Access or see page 60 of this playbill.



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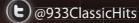
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