GLOBAL ARTS:
Performances For Schools
Presents

Ailey II
Thursday, October 23, 2008
10am in the Concert Hall

with special guest dancers from the University of Massachusetts Dance Department and
choreographer George Faison as part of the Sankofa Dance Project

Study Guides for Teachers are also available on our website at www.fineartscenter.com - select For School Audiences under Education, then select Resource Room.

Please fill out our online surveys at http://www.umass.edu/fac/centerwide/school/index.html for the Registration Process and each Event. Thank you!
ALL ABOUT AILEY

Alvin Ailey

The Alvin Ailey American Dance Theater grew from the now fabled performance in March 1958, at the 92nd Street Young Men's Hebrew Association in New York. 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 21 million people in 48 states and in 71 countries on six continents, including two historic residencies in South Africa. The company has earned a reputation as one of the most acclaimed international ambassadors of American culture, promoting the uniqueness of the African-American cultural experience 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 mission by presenting important works of the past and commissioning new ones to add to the repertoire. In all, more than 200 works by over 70 choreographers have been performed by The Ailey.

Before his untimely death in 1989, Alvin Ailey asked Judith Jamison to become Artistic Director of 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."
Ailey II is an exceptional company that merges 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. Ailey II began in 1974 as the Alvin Ailey Repertory Ensemble, when Alvin Ailey initiated a workshop composed of the most promising scholarship students from The Ailey School. The original members of the Company were handpicked by Mr. Ailey from among that group. Ailey II embodies Mr. Ailey's pioneering mission to establish an extended cultural community that provides dance performances, training and community programs for all people. Today, it has become one of the most popular dance companies in the United States.

Under the artistic direction of Sylvia Waters, Ailey II invigorates the American dance scene by offering unique opportunities for artists. Ailey II company members refine their technique while gaining invaluable performing and teaching experience during their tenure with the Company. Throughout its history, many Ailey II company members have gone on to pursue successful careers as dancers, teachers and choreographers with other professional dance companies, on Broadway and in schools.

In recent years, Ailey II’s distinctive repertory has included works by dance masters Alvin Ailey, Talley Beatty, Ulysses Dove, Lar Lubovitch, Alvin Ailey American Dance Theater Artistic Director Judith Jamison and such innovative choreographers as Robert Battle, Donald Byrd, Shapiro & Smith, Avila/Weeks and Kevin Wynn. The Company’s 2005-2006 tour consists of performances in approximately 40 United States cities. Ailey II celebrated its 30th anniversary at the Apollo Theater in spring 2005. This year’s New York season will be at The Joyce Theater. Performance dates are April 25-26, 29-30 and May 2-3, 2006.

Ailey II continues to win unmatched critical praise for its residencies at major colleges and universities as well as its visits to elementary, middle and high schools across the U.S. The Company has received numerous honors, awards and proclamations in recognition of its community outreach programs. Showcasing the talent of the country’s best young dancers, the critically acclaimed Ailey II brings exciting dance and innovative outreach programs to diverse communities throughout the country.

“Ailey II can be counted on to deliver high-energy dancing made even more electric by the push of youthful ambition.”

_The New York Times_
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, quintets, trios, 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 Negro 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.
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.
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<thead>
<tr>
<th><strong>Glossary - continued</strong></th>
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<tr>
<td><strong>Jazz</strong></td>
<td>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.</td>
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<td><strong>Tap</strong></td>
<td>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.</td>
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<td><strong>Solo</strong></td>
<td>any performance by one person.</td>
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<tr>
<td><strong>Duet</strong></td>
<td>any performance by two people.</td>
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<tr>
<td><strong>Ensemble</strong></td>
<td>the united performance of an entire group.</td>
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<td><strong>Leotard</strong></td>
<td>a skintight, one-piece garment worn by dancers.</td>
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<td><strong>Repertoire</strong></td>
<td>the list of works that a company is prepared to perform.</td>
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<tr>
<td><strong>Work</strong></td>
<td>a word that dancers use to refer to a dance. Other words that are used in this manner are: &quot;piece,&quot; &quot;ballet,&quot; or &quot;dance.&quot;</td>
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<tr>
<td><strong>Choreographer</strong></td>
<td>a person who composes dance works.</td>
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<td><strong>Second-home city</strong></td>
<td>a location where a company tours every year and there is an organized support group there to assist the company.</td>
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<tr>
<td><strong>Repertory company</strong></td>
<td>a dance company that performs many types of works by many different choreographers.</td>
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**PRODUCTION / THEATRICAL TERMS**

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

➢ PERFORMANCES BEGIN PROMPTLY AT 10AM
Many of our performances sell out. This means we can have up to 1,600 students to seat. Please help us by arriving 30 minutes prior to the start of the performance. This will allow our ushers to get everyone seated and for you and your students to visit the rest rooms and get settled. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.

➢ PLEASE CHECK LOCATION OF PERFORMANCE WHEN MAKING YOUR BUS RESERVATION.

➢ The staff of the Fine Arts Center needs your help! An increasing number of students are coming into the performance space with gum, food, beverages, cell phones and portable music players. None of these items is allowed in the halls for performances. Many of these items are stowed in backpacks and are not easily noticed. Our goal is to offer high quality performances for young people. In order to enhance the experience, we ask for your cooperation in preventing these items from entering the hall.

➢ For the comfort of all concerned, we ask that backpacks, lunches and other gear be left on the bus. Our long-standing policy of no cameras or tape recorders still is in effect.

We hope that you and your students enjoy your theatre experience!
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER’S CONCERT HALL and RAND THEATER

School Bus Parking: Students should be dropped-off at Haigis Mall off of Massachusetts Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall - see map) prior to parking. We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space. It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 1/1/07) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of $1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. Please call (413) 545-2116 if you didn’t receive one.

Parking meters are enforced Monday - Friday, 7AM - 5PM. Meter rates are $1.00 per hour.

Parking Garage - near Campus Center, across from the Mullins Center off Commonwealth Avenue
Lot 34 - Behind Visitors Center with 3, 5 & 10-hour meters available
Haigis Mall - 2 hour maximum on meters
Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the South: (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right at first exit at “University of Massachusetts,” then bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under “From the South”.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci’s Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.
Evacuation Procedures

In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.

**Sections 4, 5, 6**
Exit through the lobby.

**Sections 1, 2, 3 & Pit**
Exit toward stage.

**Note:** Interior house conditions may necessitate alternate exit routes.

**Mezzanine 1, 2, 3**
Exit rear through lobby.

**Balconies 1, 2**
Exit toward stage, up two flights and down interior fire escape.