Advance Program Notes
Camille A. Brown & Dancers
Wednesday, October 16, 2019, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Artistic Director
Camille A. Brown

Dancers
Quilan Arnold, Winston Dynamite Brown, Catherine Foster, Juel D. Lane, Sarah Parker, Courtney Paige Ross, Jay Staten, Maleek Washington

Musician
Kwinton Gray

Camille A. Brown & Dancers 2019-2020 touring season is supported in part with public funds from the National Endowment for the Arts.
Program

Mr. TOL E. RAnCE (excerpt, 2012)
Artistic Director/Choreographer: Camille A. Brown
Entertainers: Quilan Arnold, Winston Dynamite Brown, Juel D. Lane, Sarah Parker, Courtney Ross, Maleek Washington, Jason Staten, and Camille A. Brown
Lighting Design: Burke Wilmore
Set Design: Philip Treviño
Costumes: Carolyn Meckha Cherry
Dramaturgs: Talvin Wilks and Kamilah Forbes
Theatre Coach: J. Michael Kinsey
Animation: Isabella Dos Santos
Pianist: Kwinton Gray
Music: The Overture and Showtime by Scott Patterson
Media and conceptual contributions from J. Michael Kinsey and Stacey Muhammad

Act I: What It Is

“The Invisible Man’s decision to live underground is not a retreat, the symbol of defeat or an escape. It is in fact the next stage on his path towards enlightenment and self-understanding, the conduit towards autonomy and activity.”

—Changing the Joke: Invisibility in Merleau, Ponty & Ellison

What It Is
Beat It Out
What’s Your Damage?
Scheduled Programming

Inspired by Mel Watkins’ book On the Real Side: From Slavery to Chris Rock, Spike Lee’s controversial movie Bamboozled, and Dave Chappelle’s “dancing vs. shuffling” analogy, this evening-length dance theatre work celebrates African-American humor, examines “the mask” of survival and the “double consciousness” (W.E.B. DuBois) of black performers throughout history, and the stereotypical roles dominating current popular Black culture. Through comedy, live original music, animation, theatre, and poignantly retrospective dance vocabulary, Mr. TOL E. RAnCE speaks to the issue of tolerance—how much Black performers had to tolerate—and addresses forms of modern day minstrelsy we tolerate today. It is not a history lesson. Blending and contrasting the contemporary with the historic, this is a personal new work that strives to engage the community in a timely dialogue about where we have been, where we are, and where we might want to be.

The creation and presentation of Mr. TOL E. RAnCE is supported by the National Endowment for the Arts in cooperation with the New England Foundation for the Arts through the National Dance Project (NDP). Major support for NDP is provided by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, with additional support from the Community Connections Fund of the MetLife Foundation. Support from the NEA provides funding for choreographers in the early stages of their careers. This work was created, in part, during a Creative Development Residency at the Bates Dance Festival and Kingsborough Community College. This work was also funded by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Production residency for this work was supported by the National Dance Project of the New England Foundation for the Arts, with funding from the Andrew W. Mellon Foundation. This residency took place at The Grier School and Halbritter Center for the Performing Arts at Juniata College, Huntingdon, Pennsylvania.

INTERMISSION
Interlude
Performed by Kwinton Gray

BLACK GIRL: Linguistic Play (excerpt, 2015)
Choreographed by Camille A. Brown in collaboration with the dancers
Performed by: Catherine Foster and Camille A. Brown
Dramaturgs: Daniel Banks, Kamilah Forbes, and Talvin Wilks
Sound Design: Sam Crawford
Set Design: Elizabeth C. Nelson
Costume Design Contributors: Zulema Griffin, Carolyn Meckha Cherry, Mayte Natalio, and Catherine Foster
Tap Coaches: Shaune Johnson and Marshall Davis

BLACK GIRL: Linguistic Play reveals the complexity of carving out a self-defined identity as a black female in urban American culture. In a society where black women are often only portrayed in terms of their strength, resiliency, or trauma, this work seeks to interrogate these narratives by representing a nuanced spectrum of black womanhood in a racially and politically-charged world.

The creation and presentation of BLACK GIRL: Linguistic Play is supported by the National Endowment for the Arts (NEA) in cooperation with the New England Foundation for the Arts though the National Dance Project (NDP). Major support for NDP is provided by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, with additional support from the Community Connections Fund of the MetLife Foundation. Support from the NEA provides funding for choreographers in the early stages of their careers. BLACK GIRL: Linguistic Play was made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation and additional support from the National Endowment for the Arts.

BLACK GIRL: Linguistic Play was commissioned by DANCECleveland through a 2014 Joyce Award from the Joyce Foundation. BLACK GIRL: Linguistic Play was developed in part during a residency at Baryshnikov Arts Center, New York, and awarded through the Princess Grace Foundation–USA Works in Progress residency program. A creative residency for BLACK GIRL: Linguistic Play was also supported by Wesleyan Center for the Arts. BLACK GIRL: Linguistic Play was also developed in part with support from a Jerome Anniversary 50th Anniversary Grant.

Interlude
Performed by Kwinton Gray
Program, continued

ink (excerpt, 2017)
Directed and Choreographed by Camille A. Brown in collaboration with the musicians and members of CABD
Dancers: Juel D. Lane and Maleek Washington
Dramaturgs: Daniel Banks, Kamilah Forbes, and Talvin Wilks
Lighting Design: David L. Arsenault
Sound Design: Justin Ellington
Costume Design: Mayte Natalio
Costume Supervisor: Amy Page

“"I see black people as superheroes because we keep rising.”” —Question Bridge: Black Males in America

ink celebrates the rituals, gestural vocabulary, and traditions that remain ingrained within the lineage of the African Diaspora and reclaims African-Americans’ narratives by showcasing their authenticity. The work examines the culture of Black life that is often appropriated, rewritten, or silenced.

The lead commissioners for ink are Peak Performances @ Montclair State University, New Jersey, and the John F. Kennedy Center for the Performing Arts (Washington, D.C.), with support from the Lumberyard. ink also received co-commissioning support from ASU Gammage. The creation and presentation of ink was made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation; the MAP Fund, supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; and the Howard Gilman Foundation. ink was given its original creative development residency by the Sharon Disney Lund School of Dance in partnership with the Evelyn Sharp/CalArts Summer Choreographic Residency. The development of ink was made possible, in part, by the Maggie Alleesee National Center for Choreography at Florida State University with support from the Princess Grace Foundation. The work is also being created, in part, during a production residency at ASU Gammage, University of Iowa’s Hancher Auditorium, 2017 Off-Shore Creation Residency at The Yard and creative residencies at Peak Performances @ Montclair State University, New Jersey; Jacob’s Pillow; and CUNY Dance Initiative at Kingsborough Community College.

*Casting subject to change

Choreography by: Camille A. Brown
Performed by: The Company
Music: Los Hombres Calientes (feat. Kermit Ruffins)
Visual Artist: Moses Ball

Inspired by the events of Hurricane Katrina in 2005, this work is a celebration of the spirit and culture of the people of New Orleans. Second Line is a traditional brass band parade for weddings, social events, and—notably—funerals. The people who follow the parade dancing with high energy and spirit are known as the “second line.”


Camille A. Brown & Dancers would like to thank Ruth Waalkes and the administrative and technical staff of the Moss Arts Center at Virginia Tech for all of their hard work, dedication, and support!
Biographies

CAMILLE A. BROWN & DANCERS

Founded in 2006 Camille A. Brown & Dancers (CABD) is a Bessie Award-winning, New York City-based dance company that soars through history like a whirlwind. Recognized for an introspective approach to cultural themes through visceral movement and socio-political dialogues, the work contains high theatricality, gutsy moves, and virtuosic musicality, connecting excavations of ancestral stories and history with contemporary culture. CABD tours nationally and internationally, performing in over 65 cities and dozens of states at leading festivals and venues, reaching 20,000 people annually. Recent company highlights include a tour to Abu Dhabi; the performance of CABD’s entire trilogy on race, culture, and identity at Duke University; and tours to California, Arizona, and New Hampshire. Upcoming tour highlights include tonight’s performance at Virginia Tech, as well as performances at Mass MoCA, Boston’s Celebrity Series, Portland’s White Bird, and the Joyce Theater in New York City. CABD’s community engagement platform, EVERY BODY MOVE (EBM), inspires collective action through the art of social dance and serves 2,500 community participants in New York City and nationally each year. Brown’s TED-Ed talk, A Visual History of Social Dance in 25 Moves, has over 15 million views on Facebook.

CABD’s 2019 activities are supported in part by the Howard Gilman Foundation, the NoVo Foundation, the Harkness Foundation for Dance, the New York State Council on the Arts, and the National Endowment for the Arts. For more information, please visit camilleabrown.org.

CABD ARTISTIC DIRECTOR

CAMILLE A. BROWN

Camille A. Brown is a prolific Black female choreographer reclaiming the cultural narrative of African American identity. Brown is a Ford Foundation Art of Change fellow, Audelco Award recipient, four-time Princess Grace Award winner, Guggenheim fellow, Jacob’s Pillow Dance Award recipient, U.S. Artists Award/Jay Franke & David Herro fellow, TED fellow, and Doris Duke Artist Award recipient.

Brown’s company, Camille A. Brown & Dancers (CABD), tours nationally and internationally. The repertory includes the Bessie Award-winning Mr. TOL E. RAncE (2012), Bessie Award-nominated BLACK GIRL: Linguistic Play (2015), and critically acclaimed ink (2017), which premiered at the Kennedy Center, among others. Google Arts & Culture highlighted CABD in 2019 for Black History Month. CABD’s community engagement platform, EVERY BODY MOVE, inspires collective action through the art of social dance and includes initiatives such as Black Girl Spectrum, Black Men Moving, The Gathering, and more.

Brown has been commissioned to create concert dance works for Alvin Ailey American Dance Theater, Philadanco!, Urban Bush Women, Complexions, Ailey II, Ballet Memphis, and Hubbard Street II. In addition to her company works, she brings a passion for storytelling to her choreography for Broadway and off-Broadway theatre productions. Notable theatre credits for her choreography include CHOIR BOY on Broadway (Tony and Drama Desk nominations), the Tony Award-winning Broadway revival of Once on This Island (Drama Desk, Outer Critics, and Chita Rivera Nominations), the Emmy Award-winning Jesus Christ Superstar Live on NBC, Broadway’s A Streetcar Named Desire, The Fortress of Solitude (Lortel Nomination), and BELLA: An American Tall Tale (AUDELCO award, Lortel Nomination), among others. Once on This Island began its national tour in fall 2019. Brown’s TED-Ed talk, A Visual History of Social Dance in 25 Moves, has over 15 million views on Facebook, and her company’s performance of New Second Line at the TED Conference 2018 is now online.

Brown is the choreographer for Roundabout Theater’s Toni Stone, Much Ado About Nothing for Shakespeare in the Park directed by Kenny Leon, For Colored Girls (The Public Theater), and Ma Rainey’s Black Bottom directed by George C. Wolfe (Netflix), and she made her Metropolitan Opera debut as choreographer for Porgy & Bess this fall.
CABD DANCERS

QUILAN ARNOLD

Quilan Arold (M.F.A.) is a dance professional (dancer, choreographer, podcaster, producer, and teacher) based out of Brooklyn, New York. Arnold has been a member of companies such as Camille A. Brown & Dancers (New York), Rennie Harris Puremovement (Pennsylvania), Abby Z and the New Utility (New York), and Enzo Celli Vivo Ballet (New York). Arnold’s work has been presented in a domestic and international milieu. His most recent choreographic work, *The Third Rail*, was premiered at the 2018 INSITU Site-Specific Festival in New York and has been presented in 2019 at Hunter College and the American Dance Festival. Other recent credits include the International Human Rights Festival, Steps on Broadway’s Performance Lab, and the Emerging Choreographer Series (New York). Arnold is also the co-founder of the street dance podcast *The Good Foot* and the executive director of the street dance documentary *Build’N Shop*, which is partially funded by the 2018 Ohio State Dance Preservation Grant. As an educator Arnold currently serves as a faculty member at Hunter College and Gibney Dance Center in New York City. Visiting artist credits include Bard College (New York), Towson University (Maryland), Ohio State University (Ohio), Rutgers University (New Jersey), University of Memphis (Tennessee), and New York University (New York). Arnold has served as faculty at Steps on Broadway and Mark Morris Dance Center, in addition to hosting online hip-hop dance class Get Groovy.

WINSTON DYNAMITE BROWN

Winston Dynamite Brown, dancer, teacher, and choreographer, is a native of Kansas City, Missouri, where he began his dance journey. Brown received a bachelor of fine arts in dance from the University of Missouri Kansas City and studied at The Center Dance under the mentorship/tutelage of Tyrone Aiken. Brown’s training also includes Kansas City Ballet, Alonzo King LINES Ballet’s pre-professional summer program, and the Ailey School summer intensive (as a three-time fellowship recipient), and he is also the inaugural recipient of the Lorna Strassler scholarship at Jacob’s Pillow (ballet and modern program). Brown is now working with Camille A. Brown & Dancers (new experiment 2020). He has worked with Taylor 2, the Metropolitan Opera, TU Dance, Irish Modern Dance Theatre, and recently with Dance Heginbotham, Owen/Cox Dance Group, Pilobolus, Sean Curran Company, Opera Theater of St. Louis, Kyle Abraham/A.I.M., and Company SBB Stephanie Batten Bland. He has taught for dance institutions both domestic and international, including most recently at American Ballet Theater, Ballet Arts, Manhattan Movement Arts Center (Manhattan Youth Ballet), Joffrey Ballet (contemporary/jazz), AileyCamp (Missouri, Kansas, New Jersey, and New York), Gibney Dance, and The Ailey School. Brown has begun exploring choreographic endeavors to produce works on his company (TheDynamitExperience) and others. “Nothing to prove only to share.” To family and friends, thank you.

CATHERINE FOSTER

Catherine Foster is from Washington, D.C. Foster’s training includes the D.C. Youth Ensemble (DCYE), Baltimore School for the Arts, and Alvin Ailey American Dance Center. Her awards include National Arts Recognition (second place), and she was a recipient of the Astaire Award for Best Broadway Female Ensemble. Foster has worked with and performed the works of noted choreographers/companies, including Kevin “lega” Jeff, Hinton Battle, and Darrell Grand Moultrie. She has worked with companies including the Fred Benjamin Dance Company, Forces of Nature, and Camille A. Brown & Dancers. Foster has worked with recording artists Alicia Keys, The Roots, Jazmine Sullivan, and Angelique Kidjo. Her Broadway/off-Broadway credits include *FELA!* (original cast) produced by Jay-Z and Will Smith, *Once on This Island* (assistant choreographer), and *Ain’t No Disco* (assistant choreographer). Foster’s film credits include *Ma Rainey’s Black Bottom* (assistant choreographer; Netflix Originals), TEDx/TED Talks, and Black Girls Rock (BET). A dance educator for over 10 years, she teaches regularly in New York City schools and at the Alvin Ailey School. Catherine has performed throughout North America to as far as Central and South America, Europe, and Africa. Foster thanks her ancestors and loved
Biographies, continued

ones for her success and guidance!

JUEL D. LANE

Atlanta native Juel D. Lane received his training from Tri-Cities Visual & Performing Arts High School, the Youth Ensemble of Atlanta, and a bachelor of fine arts from the University of North Carolina School of the Arts. Lane has performed nationally and internationally with Ronald K. Brown/EVIDENCE, A Dance Company and currently dances with the Bessie Award-winning Camille A. Brown & Dancers. In 2012 Lane became the first black independent Atlanta-based choreographer ever to be commissioned by the Atlanta Ballet, choreographing Moments of Dis for the company. He was featured in Dance Magazine’s “25 to Watch” in 2013. Lane has also released three dance on film projects: Just Another Day, How to Kill a Ghost, and When the Beat Drops. He was recently featured in NBC’s Jesus Christ Superstar Live and has choreographed for Ailey II and Dallas Black Dance Theatre. Find Lane on social media at @jueldlane.

SARAH PARKER

Sarah Parker was born and raised in Sparta, New Jersey, and graduated with a bachelor’s degree in dance from Hofstra University. Parker is currently on the road with the 50th anniversary national tour of Jesus Christ Superstar. In 2015 Parker took part in Hofesh Shechter’s developmental lab for the latest Broadway revival of Fiddler on the Roof and then went on to join the show’s company under the direction of Bartlett Sher. She was part of the cast’s performances on the Macy’s Thanksgiving Day Parade, Late Night with Stephen Colbert, and the Tony Awards. Parker is also featured in three episodes of the hit Amazon TV series Mozart in the Jungle and performed with many members of CABD in NBC’s Emmy Award-winning Jesus Christ Superstar Live in April 2018. She’s worked closely with Andy Blankenbuehler, Benoit-Swan Pouffer, Abdur-Rahim Jackson, and Jon Ole Olstad, and has also danced in events for the Robin Hood Foundation, Ernst & Young, ULTA Beauty, MATRIX/L’Oreal, and Brooks Brothers. As a teacher, she is known for her athletic improvisation and contemporary movement workshops. This is Parker’s second season with CABD.

COURTNEY PAIGE ROSS

Courtney Paige Ross was raised in New Orleans. Ross began her formal dance training at the NORD/NOBA Center for Dance and New Orleans Center for Creative Arts (NOCCA). In 2014 she was an honors graduate from the Ailey/Fordham bachelor of fine arts program. She has toured with Ailey II and Ron K. Brown/EVIDENCE, A Dance Company. Ross has also worked and performed with The DynamitExperience, Darrell Grand Moultrie, Dwight Rhoden, Jeffrey Page, and Ray Mercer. Other credits include Broadway Bares: Takeoff (choreography by Laya Barak and Jonathan Lee), POWERPLAY (The Shed), Beyoncé’s 2016 VMAs performance, and the Samsung S8 Release (choreography by Rich and Tone Talauega). Ross is the 2019 recipient of the Artie Award presented by Delta Sigma Theta Sorority, Inc. She is a certified mental health first aid responder and founder of BLOOM (Beautiful Littles Overcoming Obstacles of the Mind) Dance, bridging the gap between dance and mental wellness programming. She regularly holds workshops in various community centers and after school dance programs. Ross gives thanks to God, her family, and chosen tribe for the unwavering support!

JAY STATEN

Jay Staten is a Washington, D.C., native, and he began his training at Duke Ellington School of the Arts and received a bachelor of fine arts from Marymount Manhattan College. Staten’s Broadway credits include After Midnight, and in New York City, his credits include Cabin in the Sky (Encores! New York City Center). He has worked with dance companies Philadanco! and Donald Byrd’s Spectrum Dance Theatre. Staten’s TV credits include NBC’s Smash, Amici (Italian TV), and PBS’s A Capital Fourth. His regional theatre credits include Dreamgirls and Stagger Lee (Dallas Theatre Center). Staten has worked in workshops and developmental labs, and also has credits in Shuffle Along, with director George C. Wolfe and choreography by Savion Glover; Radio
MALEEK WASHINGTON

A native New Yorker from the Bronx, Maleek Washington began his dance training at Harlem School of the Arts. Washington later continued his training at Broadway Dance Center and LaGuardia High School for the Performing Arts. He attended the Boston Conservatory on a full scholarship before beginning his professional career with CityDance Ensemble (Washington, D.C.). While there he had the opportunity to work with the likes of Paul Taylor, Kate Weare, and Alex Noeral. He also attended SpringBoard Danse in Montreal to work with Jose Navas and Rubberband Dance. Upon returning to New York City, Washington collaborated with MacArthur Genius Awardee Kyle Abraham and his company, Abraham.In.Motion, for four seasons before becoming the first African-American male to perform in the critically acclaimed immersive show Sleep No More. He has also performed for musical sensations, such as Sia, Phish, and Rhianna for an immersive experience for her AntiDiary Campaign. Washington’s talent has been recognized nationally at prestigious venues such as the White House, the John F. Kennedy Center for the Performing Arts, and Jacob’s Pillow. Most recently he was a part of NBC’s Jesus Christ Superstar and performed with CABD at the 2018 Ted Talk Conference in British Columbia. Washington is thrilled to be in his second season with CABD.

CABD MUSICIAN

KWINTON GRAY

Kwinton Gray was born and raised in Dallas, Texas, where he received a homeschooled education. Gray continued his education at Eastfield Community College, where he studied music. He is a founding member of the band Friday’s Foolery and started his own fusion group, Kwinton Gray Project, which performs all over the Metroplex. Gray is currently a member of the Dallas-based jazz group The Funky Knuckles, who are working on their fourth album. He also released his debut album, Leap of Faith, with the Kwinton Gray Project in spring 2017. Gray was awarded the Dallas Observer Music Award for Best Keyboardist in 2017. He performs as a freelance musician, playing for artists across the world. Gray had the opportunity to perform at the Jazz a’ la Villette Festival in Paris, France, with Foley, Kenny Garrett, Darryl Jones, Larry Dunn, Bobby Sparks, and Derek Winkley. Gray also has a love for theatre: in 2014 he performed in his first musical, The Rocky Horror Picture Show, at Dallas Theater Center. Since then, Gray has conducted and played in several musicals, the most recent being with the Tony Award-winning Dallas Theater Center for the world premiere of Hood: The Robin Hood Musical and the 50th anniversary production of Hair: The Musical.

CREATIVE TEAM

DAVID L. ARSENAULT

David L. Arsenault, a designer and associate, has credits on Broadway, off-Broadway, regionally, and internationally. Arsenault’s recent designs in New York City include Peer Gynt (Classic Stage Company, directed by John Doyle) and A Better Place (The Duke on 42nd Street). Recent regional designs include The Norman Conquests (Northern Stage, Dorset Theatre Festival, and Weston Playhouse), The Lake Effect (Geva Theatre), Gypsy (Cape Playhouse), and Sex with Strangers (Kitchen Theatre Company). Other regional design credits include productions at Bay Street Theatre, Kitchen Theatre Company, Geva Theatre, Hangar Theatre, Northern Stage, Merry Go Round Playhouse, Gulfshore Playhouse, Urban Arias, and Bucks County Playhouse, among others. Internationally, Arsenault has worked at English Theatre Berlin in Germany. Broadway (associate) work includes Les Liaisons Dangereuses, The Color Purple (the Tony-winning revival, as well as the London and
Biographies, continued

national tours), and King Charles III. Arsenault is a graduate of Ithaca College and a member of United Scenic Artists Local 829. For more of his work, please visit davidarsenaultdesign.com.

DANIEL BANKS

Daniel Banks, Ph.D., is a theatre director, choreographer, educator, and dialogue facilitator. Banks has worked extensively in the U.S. and abroad, having directed at such notable venues as the National Theatre of Uganda; the Belarussian National Drama Theatre; the Market Theatre in South Africa; Playhouse Square in Cleveland; the New York City and Washington, D.C., Hip-Hop Theatre Festivals; and with Kompany Malakhi in London. He served as choreographer/movement director for productions at New York Shakespeare Festival/Shakespeare in the Park, Singapore Repertory Theatre, La Monnaie (Brussels), Landestheater (Saltzburg), Aaron Davis Hall (Harlem), and for Maurice Sendak/The Night Kitchen and was part of the dramaturgical team for CABD’s Black Girl: Linguistic Play. Banks has served on the faculties of the Department of Undergraduate Drama, Tisch School of the Arts, New York University; the M.F.A. program in contemporary performance, Naropa University; the master of arts program in applied theatre, City University of New York; and as chair of performing arts, Institute of American Indian Arts in Santa Fe, New Mexico. Banks is the co-director of DNAWORKS, an arts and service organization dedicated to using the arts as a catalyst for dialogue and healing, specifically engaging the topics of representation, identity, and heritage. He is founder and director of the Hip-Hop Theatre Initiative (HHTI) that promotes youth self-expression and leadership through the genre of hip-hop theatre. HHTI has worked on campuses and in communities across the U.S. and in Azerbaijan, Ghana, Hungary, Israel, Mexico, Serbia, and South Africa. Banks is a long-time advisor in the Gallatin School for Individualized Studies and on the founding board of the Hip-Hop Education Center, both at New York University. Banks is editor of the critical anthology of plays Say Word!: Voices from Hip Hop Theater (University of Michigan Press).

KAMILAH FORBES

Kamilah Forbes is currently the executive producer of the Apollo Theater. Forbes recently directed Detroit ‘67 for Baltimore Center Stage. Her Broadway associate director credits include Holler if Ya Hear Me, A Raisin in the Sun, Lucky Guy, Stick Fly, The Mountaintop, and Def Poetry Jam (tour). Forbes’ recent directing credits include All My Sons and Fences for People’s Light, Blood Quilt for Arena, Detroit ‘67 for True Colors, Sunset Baby for Labyrinth, Circle Unbroken for 651 Arts, Sweet Billy and the Zooloos for Summer Stage, and at the Kennedy Center, Tribute to Marvin Gaye featuring John Legend, and Nas and the National Symphony Orchestra celebrate Illmatic. Forbes’ other credits include Lincoln Center Theater, the Public Theater, Lark Play Development Center, Arena Stage, and as the artistic director of Hip-Hop Theater Festival. Television credits include The Wiz Live (associate director, NBC); HBO’s Def Poetry Jam (producer); and HBO’s Brave New Voices (executive producer). Her professional credits include Kennedy Center’s curator-in-residence. Forbes went to Howard University.

MAYTE NATALIO

Mayte Natalio is a native New Yorker and has had a versatile career that has spanned all genres of theatre. Natalio received a bachelor of fine arts in dance from SUNY Purchase and is a proud co-founder of immersive events company Minute Zero. She has toured extensively with the Parsons Dance Company and Camille A. Brown & Dancers. She has performed in musical theatre productions at the Ogunquit Playhouse in Maine, the Tony Award-winning Dallas Theater Center, Pregones Puerto Rican Traveling Theater, and New York City Center Encores, among others. She has performed with Kanye West and French pop star Mylene Farmer. Natalio was in the original cast of the immersive production Queen of the Night and Third Rail’s The Grand Paradise and was assistant choreographer for NBC’s Jesus Christ Superstar Live.
AMY PAGE

Amy Page is a New York-based dance costume creator. Page’s past experiences with Dorrance Dance; Dance Theatre of Harlem; Alvin Ailey; Hubbard Street 2; Camille A. Brown & Dancers; Ballet Hispanico; L.A. Dance Project; Keigwin + Company; RIOULT Dance Center; Houston Met Dance Company; Yehuda Hyman’s Mystical Feet; Ballet Academy East; American Opera Project’s Hagoromo, starring Wendy Whelan and Jock Soto; Mark Morris’ The Hard Nut; and American Ballet Theatre’s Education Department inform her current choices and aesthetics. As the dance costumer at Sarah Lawrence College, she loves to work with creative individuals to hone their design ideas and make them a reality. She is well versed at the specific needs of dance costuming, engineering garments to withstand the rigorous demands of exceptional movement range and creativity. Additionally, she works on the wardrobe crew at Hamilton: An American Musical on Broadway. Page is a graduate of North Carolina School of the Arts (NCSA) and is honored to support the artists of CABD.

TALVIN WILKS

Talvin Wilks is a playwright, director, and dramaturg. Wilks’ plays include Tod, the boy, Tod; The Trial of Uncle S&M; Bread of Heaven; An American Triptych; and Jimmy and Lorraine. Directorial projects include the world premiere productions of UDU by Sekou Sundiata (651Arts/BAM), The Love Space Demands by Ntozake Shange (Crossroads), No Black Male Show/Pagan Operetta by Carl Hancock Rux (Joe’s Pub/The Kitchen), the Obie Award/AUDELCO Award-winning The Shaneeqa Chronicles by Stephanie Berry (EST), Relativity by Cassandra Medley (EST–AUDELCO nomination for Best Director 2006), and The Ballad of Emmett Till by Ifa Bayeza (Penumbra Theatre Company). Wilks has served as co-writer/co-director/dramaturg for the recent premiere of Collidescope: Adventures in Pre- and Post-Racial America and 10 productions in Ping Chong’s ongoing series of Undesirable Elements, and he has acted as dramaturg for five collaborations with the Bebe Miller Company—Going to the Wall; the Bessie Award-winning Verge; Landing / Place, for which he received a 2006 Bessie Award; Necessary Beauty; and A History. Recent dramaturgical collaborations in dance also include work with Camille A. Brown & Dancers (Mr. TOL E. RAnC and BLACK GIRL: Linguistic Play), Darrell Jones (Hoo-Ha), and Urban Bush Women (Hep Hep Sweet Sweet and Walking with ’Trane). Wilks was a researcher/co-curator/dramaturg for the 2013 Sekou Sundiata Retrospective, Blink Your Eyes, and the Aunt Ester Cycle at the August Wilson Center in 2009, and he is currently writing a book on black theatre, Testament: 40 Years of Black Theatre History in the Making, 1964-2004.

CABD PRODUCTION STAGE MANAGER

ROBERT McINTYRE

Robert McIntyre is originally from Scranton, Pennsylvania, and works all over the northeast region in Pennsylvania, Massachusetts, upstate New York, and New York City freelancing in theatre and dance. McIntyre holds a bachelor’s degree in business management and technical theatre from East Stroudsburg University of Pennsylvania, where he graduated in 2012. He has had the opportunity to intern at Williamstown Theatre Festival and Jacob’s Pillow Dance Festival, where he has served as the production coordinator for their Inside/Out series. He has been the stage manager for Stephen Petronio Dance Company, TAKE Dance, Gallim Dance, Encompass New Opera Theatre, Keely Garfield Dance, and Damage Dance. Recently, McIntyre lit The Student Company and Dance for PD at Mark Morris Dance Group.
Jane Chan is a lighting designer specializing in theatre, dance, musicals, and opera with experience closely collaborating with multimedia designers. Chan is a member of United Scenic Arts, Local 829, currently based in New York. She is also a member of the 2015 Lincoln Center Theater Directors Lab. Chan has worked with Camille A. Brown & Dancers as their lighting supervisor since spring 2018. Her lighting design credits off Broadway and in New York include The Stowaway for Classical Stage Company, The Little Mermaid for Stamford All-School Musical, The Widow of Tom Hill for 59E59 Theatre, and The Rape of Lucrece for NY Shakespeare Exchange. Regional lighting design credits include Night Train 57 for the Kennedy Center; That Face for Baltimore Center Stage; Take Me Out for 1st Stage; Carousel for Maryland Hall; and James and the Giant Peach and A Year with Frog and Toad for Hangar Theatre. Chan’s other credits include Xuejuan Dance Ensemble, lighting designer; Best Design of 2014 in D.C. Metro Area Theatres for Take Me Out; associate design for the world premiere of 170 Days in Nanking at Jiangsu Grand Theater in China; assistant design for The Lion King at Shanghai Walt Disney Grand Theatre; The Band’s Visit and Hold Onto Me Darling for Atlantic Theatre; Romeo and Juliet for Hartford Stage; and Of Good Stock for Manhattan Theatre Club.

The lighting and scenic designer of ink are represented by United Scenic Artists, Local USA-829 of the IATSE.

Camille A. Brown & Dancers is a 501 (c)3 non-profit organization. Donations are greatly appreciated and may be made payable to CABD, INC and mailed to Camille A. Brown & Dancers; 219 West 19th Street, 2nd Floor; New York City, NY 10011; or online at camilleabrown.org.
Camille A. Brown & Dancers

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Camille A. Brown & Dancers Staff
Camille A. Brown, founder and artistic director
Diane Rosenblatt, executive director
Adina Williams, director of community engagement
Michelle Fletcher, company manager
Robert McIntyre, production stage manager
Jane Chan, lighting supervisor
Gwendolyn Baum, social media consultant
Hillary Franklin and Kameron Chatman, interns

Camille A. Brown & Dancers Board of Directors
Kim Rosenfield, chair
Robert Rosengard, secretary
Camille A. Brown, treasurer
Webster McBride
Mark Thomas

For more information on Camille A. Brown & Dancers, please visit camilleabrown.org.

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Diane Rosenblatt
Executive Director
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FOLLOW CABD & SHARE YOUR THOUGHTS!
On Facebook as Camille A. Brown (Artist Page)
@CamilleABrown | #CABDTheater | #inkitup
**Go Deeper**

Camille A. Brown writes that the central questions of her trilogy (*Mr. TOL E. RAnCE*, *BLACK GIRL: Linguistic Play*, and *ink*) are: “What does it mean for a person of color to be manipulated by another power, what does it mean for a person to claim their own power, and how do communities and individuals claim power by accessing both ancestral and contemporary vocabulary?”* Where do you see and hear power in the performance? How is it exercised, repurposed, and put to the service of survival?

In the Galleries

DATAFORM
Yorgo Alexopoulos, Jim Campbell, and Daniel Canogar
Through Saturday, November 9, 2019
All galleries

Join Us! Open Gallery Tours
Saturday, October 26, 2019, 2 PM and 3:15 PM
Saturday, November 2, 2019, 2 PM and 3:15 PM
Grand Lobby

Take a deeper dive into the art on view in the Moss Arts Center galleries with a guided tour led by Meggin Hicklin, exhibitions program manager. Learn about the artists and gallery spaces, and get a glimpse behind the scenes of our exhibitions program.

Guided tours last approximately 45 minutes to an hour. Groups of 10 or more, please email Meggin Hicklin, exhibitions program manager, at megh79@vt.edu to arrange a private tour.

GALLERY HOURS
Monday-Friday, 10 AM-5:30 PM
Saturday, 10 AM-4 PM