



Wednesday and Thursday, December 14–15, 2022, 7:30pm
Friday, December 16, 2022, 8pm
Zellerbach Playhouse

Camille A. Brown & Dancers

ink (2017)

Directed and Choreographed by

Camille A. Brown

in collaboration with the musicians and members of CABD

Dancers

Beatrice Capote, Timothy Edwards, Catherine Foster, Juel D. Lane, Rhaamell Burke-Missouri,
Yusha-Marie Sorzano, Maleek Washington, Camille A. Brown

Original Music by

Allison Miller, Music Director, Juliette Jones, Scott Patterson, Wilson R. Torres

Musicians

Kwinton Gray, Juliette Jones, Wilson Torres, Allison Miller

Additional Music

Selection from “Jiltro” by Darren Henson and Andre Harris Henson, vocals by Jill Scott;
Selection from “Time Travelin’” by Common, D’Angelo, ?uestlove, James Poyser, J Dilla

Dramaturgs: Daniel Banks, Kamilah Forbes, and Talvin Wilks

Lighting and Scenic Design: David L. Arsenault

Lighting Supervisor: Jane Chan

Sound Design: Justin Ellington

Costume Designer/Stylist: Mayte Natalio

Costume Supervisor: Amy Page

The lead commissioners for ink were Peak Performances @ Montclair State University, NJ and the John F. Kennedy Center for the Performing Arts (Washington, DC), with support from LUMBERYARD Contemporary Performing Arts. 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 Mellon Foundation; the MAP Fund, supported by the Doris Duke Charitable Foundation and the 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 Allesee National Center for Choreography at Florida State University, with support from the Princess Grace Foundation. The work was also 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, NJ; Jacob’s Pillow; Hobart & William Smith Colleges; and CUNY Dance Initiative at Kingsborough Community College.

The revival of ink was made possible, in part, with public support from the National Endowment for the Arts, the New York State Council on the Arts, and the New York City Department of Cultural Affairs. Lead funding for the revival of ink was provided by the Mellon Foundation, with additional support from the Harkness Foundation of Dance and Jody and John Arnhold. ink was revived, in part, during a residency at Kaatsbaan Cultural Park.

Music credits: “Jiltro” by Darren Henson and Andre Harris Henson, Universal Music Publishing Group, vocals by Jill Scott, Hidden Beach Recordings; “Time Travelin’” by Common, D’Angelo, ?uestlove, James Poyser, J Dilla, Universal Music Publishing Group, lead vocals Common, and featuring D’Angelo, Roy Hargrove, Jeff Lee Johnson, Femi Kuti, Melena, Vinia Mojica, MCA Records.

*This performance will last approximately 50 minutes
and be performed without an intermission.*

“I see black people as superheroes because we keep rising.”

—*Question Bridge:*
Black Males in America

Propelled by the live rhythms and sounds of traditional African and handmade instruments, Camille A. Brown’s *ink* celebrates the rituals, gestures, and traditions of the African diaspora. Through self-empowerment, Black love, brotherhood, exhaustion and resilience, community and fellowship, *ink* depicts the pedestrian interactions of individuals and relationships as grounds for accessing one’s innate superpowers and finding liberation. The work seeks to reclaim African-American narratives and is the final installment of Brown’s dance-theater trilogy about identity.

CHOREOGRAPHER’S NOTE

“I write to create myself.”

—*Octavia E. Butler*

Culture codes

Balance

Milkshake

Turf

Shedding

Migration

After the creative process for *BLACK GIRL: Linguistic Play*, I held a desire to dig even deeper and tell more stories of ritual, gestural vocabulary, and traditions of the African Diaspora. Our ancestors live inside of our bodies; because of this I began to investigate what accessing that power looks, sounds, and feels like. For inspiration, I was immediately drawn to two albums that had a significant impact on me when I was growing up: Lauryn Hill’s *The Miseducation of Lauryn Hill* and Common’s *Like Water for Chocolate*. I tasked myself with creating a movement language that embodied the same raw authenticity, and vulnerability that fuels that music and those lyrics.

As I began to develop the concept for *ink*, I knew I wanted the dancers to represent superheroes. I couldn’t figure out why I had the urge to play with this idea until I read *Question Bridge: Black Males in America**. One of the men interviewed said, “I see Black people as comic book heroes because they always keep rising.” That was it! It is about showing that in our basic survival and natural attributes, we have superhuman powers—powers to shift, overcome, transform, and persevere even within an often hostile environment. The sections of *ink* represent superpowers of spirituality, history, and heritage, the celebration of the Black female body, Black love, brotherhood, exhaustion, and community.

ink is the culmination of my trilogy on Black identity and follows *Mr. TOL E. RANcE* (2012) and *BLACK GIRL: Linguistic Play* (2015). The opening solo, “Culture codes,” begins with a call to Elegba—a Yoruba deity that opens and clears the space as guardian, protector, and communicator. Through the various revolutions of a structured phrase, the griot pulls out all the manifestations of Blackness. This solo makes possible “Balance,” a duet inspired by the Hustle and Lindy hop that displays the beauty of Black love and intimacy. Black love moves to Black beauty, inspired by Saartje Baartman’s ample curves; “Milkshake,” transposes the objectification of the Black female body into a rhythmic celebration and glorification of her form. It’s where “pattin Juba” meets “Go Go.” If *BLACK GIRL: Linguistic Play* was a call, “Turf” is the response, illustrating the Black male rite of passage propelled by “the dap.” Two innocents are hit with the reality of navigating being Black men in America while protecting one another through it all. For those who bear the burdens of others, “Shedding” evokes the story of those who keep us lifted even in the midst of their own enervation. We are then led to “Migration,” a community of love, support, and enduring

vitality moving with the sound of the violin—a reference to the *kora*, a West African instrument. With musical references ranging from ancestral rhythms, Go Go, Dancehall, The Notorious B.I.G. (“Sky’s the Limit”), Mary J. Blige (“Real Love”), Common (“Time Travelin’”), and Jill Scott (“Jilltro”), *ink* uses the power of the past and present to propel us into the future.

I lift up our real life superheroes of the past who paved the way for us to fly and “be fly.” In flight, we see the superpower of Black people in America. We keep rising.

—Camille A. Brown

* *Question Bridge: Black Males in America* is by Dr. Deborah Willis (author, editor), Chris Johnson (author), Hank Willis Thomas (author), Bayeté Ross Smith (author), Kamal Sinclair (author), Delroy Lindo (author), Rashid Shabazz (author), Natasha L. Logan (editor), Jesse Williams (Preface), and Andrew Young (Introduction).

SPECIAL THANKS: CABD would like to express its deep gratitude to Jeremy Geffen and the Cal Performances administrative and technical staff for all of their hard work, dedication, and support!

ABOUT THE ARTISTS

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 blending modern, hip hop, African, tap, and social dance to forge riveting works that ripple with energy, urgency, and powerful theatricality, CABD reclaims Black narratives with historically informed and thought-provoking repertory on race, culture, and identity.

The company has toured its repertory with live music to 72 cities in the US and internationally. CABD performs for more than 20,000 people and serves 5,000+ engagement participants annually through free community programs that elevate African diaspora aesthetics. In May 2020, CABD launched its Social Dance for Social Change virtual school, offering free online artist/scholar lectures by notable speakers as well as social dance classes led by company members. To date, the virtual school has 95,000 participants and continues to grow.

CABD is delighted to return to performing and looks forward to a robust touring season, dancing for audiences across the

country. Most recently, the company was thrilled to be presented in an historic two-week celebration of Brown’s *The Trilog*y of dances on race, culture, and identity at the Apollo and the Joyce Theater in New York City. The company is also excited to embark on new work at two creative residencies during the winter and spring of 2023 at Jacob’s Pillow in Massachusetts and the Pocantico Center in New York.

CABD’s 2022–23 creative, performing, and community engagement activities are supported, in part, by the Mellon Foundation, the Tides Foundation, the Rockefeller Brothers Fund, the Ford Foundation, the Howard Gilman Foundation, Grantmakers for Girls of Color, the Shubert Foundation, the Pierre and Tana Matisse Foundation, the Mosaic Network & Fund of the New York Community Trust, the Harkness Foundation for Dance, and with public funds from the New York State Council on the Arts, the New York City Department of Cultural Affairs, and the National Endowment for the Arts.

Camille A. Brown & Dancers 2022–23 touring season is supported, in part, with

public funds from the National Endowment for the Arts, with additional support from the Ford Foundation, Howard Gilman Foundation, and the Shubert Foundation. Community engagement residencies on tour are supported with funds from the Mellon Foundation and the Tides Foundation.

For additional information on Camille A. Brown & Dancers, please visit the company's website at www.camilleabrown.org.

WHO'S WHO IN THE COMPANY

Camille A. Brown (*artistic director and choreographer*) is a prolific Black female choreographer who brilliantly combines multiple genres to create a theatrical, filmic, pulsing experience that reclaims and elevates African-American cultural identity to new and important levels of presentation.

Brown made history this past year as the first Black director of a mainstage production at the Metropolitan Opera for her work as co-director, with James Robinson, of Terence Blanchard's *Fire Shut Up in My Bones* (fall of 2021), for which she received a 2022 Bessie Award nomination for Outstanding Choreographer. With the 2022 Broadway revival of Ntozake Shange's *for colored girls who have considered suicide/when the rainbow is enuf*, she became the first Black female to direct and choreograph a Broadway show, in over 65 years, since Katherine Dunham. She is also the first Black female to be nominated for a Tony Award as both director and choreographer of a play on Broadway. The production received seven Tony Award nominations and multiple nominations from the Outer Critics Circle, the Drama League, Drama Desk and the Chita Rivera Awards, including Outstanding Director of a Play (Outer Critics Circle, Drama League), Outstanding Revival of a Play (Drama Desk, Drama League, and Outer Critics Circle), Outstanding Choreography (Chita Rivera Awards and Outer

Critics Circle), and Outstanding Ensemble (Chita Rivera Awards).

Brown has received numerous honors for her powerful body of concert dance work created for her company. She is the recipient of the 2021 ISPA/International Society for the Performing Arts Distinguished Artist Award, a 2020 *Dance Magazine* Award, and the 2020 Obie Award for Sustained Excellence in Choreography. Brown is a Ford Foundation Art of Change Fellow, Guggenheim Fellow, and a 2020 Emerson Fellow, and the recipient of a Jacob's Pillow Dance Award, a Doris Duke Artist Award, and a United States Artist Award. She is also a five-time Princess Grace Award winner and a Bessie Award winner. Most recently, she was named one of the Kennedy Center's Next 50 artists. Brown's work has been commissioned by renowned dance organizations such as the Alvin Ailey American Dance Theater, Urban Bush Women, and Complexions, to name a few. Her *City of Rain*, originally created on Camille A. Brown & Dancers in 2010, entered the repertory of the Alvin Ailey American Dance Theater in December 2019. Brown has created 13 dances for her company, including the three evening-long works that comprise *The Trilogy*. On September 29, 2022, Brown premiered a new work, *Journey I, II, III*, created for her dancers to an original score by Wynton Marsalis, to celebrate the opening of the David Rockefeller Creative Arts Center.

Brown's Broadway and Off-Broadway theater, opera, film, and television choreography credits include the Tony-winning Broadway revival of *Once On This Island* (Drama Desk, Outer Critics, and Chita Rivera nominations), *Toni Stone* (Drama Desk, Lortel nominee), Emmy Award-winning *Jesus Christ Superstar Live in Concert* on NBC, Broadway's *A Streetcar Named Desire*, *The Fortress of Solitude* (Lortel nomination), *Much Ado About Nothing* (broadcast live on PBS) for the Public Theater's Shakespeare in the Park, *Ma Rainey's Black Bottom* (Netflix),

and Tracy Oliver's television series *Harlem* (Amazon Prime). She is the choreographer of the Metropolitan Opera's *Porgy and Bess*, the choreographer of *The 1619 Project* docuseries, and the forthcoming Broadway production of *Soul Train*, directed by Kamilah Forbes.

Brown began her professional career as a dancer with Ronald K. Brown/EVIDENCE, a Dance Company from 2001–07. She is a graduate of the LaGuardia High School of the Performing Arts and received a BFFA from the University of North Carolina School of the Arts. Brown is grateful for the incredible opportunities she has had in both concert and commercial dance and their mutual influence on her ability to create the work you are seeing this evening.

DANCERS

Beatrice Capote is a Cuban American professional contemporary dancer/choreographer/teacher. She trained at the Alvin American Dance Center and has performed for prestigious choreographers such as Matthew Rushing, Darrell Moultrie, Antonio Brown, INSPIRIT – a dance company, the Wells Performance Project, Areytos Performance Works, and A.I.M by Kyle Abraham. She received her AA from University of North Carolina School of the Arts and her BA/MFA from Montclair State University, focusing on Afro-Cuban dance forms. Capote's choreography uses contemporary and Afro-Cuban dance language to define her movement while highlighting Afro-Cuban narratives. She has developed the solo choreographic works *Reyita*, *The Life of a Black Cuban Woman in the Twentieth Century* and her most recent *Yemaya: Rebirthing to Existence*. Capote is an associate professor at Indiana University and is in her seventh season with Camille A. Brown & Dancers. Beatricecapote.com.

Timothy Edwards is a dancer, choreographer, and teacher. As a native of Hawaii, he began his journey into dance at the age of 14, when he entered his first dance class (African dance). From that day on, his teacher, Desiree Kramer, would give him the tools and inspiration to pursue his newfound dance dream. Edwards is a proud long-standing member of Camille A Brown & Dancers. His current work in theater, television, and opera includes performing in *Harlem* on Amazon Prime; *Jesus Christ Superstar Live in Concert* on NBC; *Porgy and Bess* and *Fire Shut Up In My Bones* at the Metropolitan Opera; and *The Wiz* at the MUNY.

Catherine Foster is a professional dancer, dance educator, and choreographer. She received her dance training from the DC Youth Ensemble, Baltimore School for the Arts, and at the Alvin Ailey American Dance Center. Foster was a finalist and second-place winner of YoungARTS in Miami, Florida, and is a recipient of the Astaire Award for Best Broadway Female Ensemble. She has worked with and performed the works of noted choreographers, including Bill T. Jones, Hinton Battle, Darrell Grand Moultrie, and Abdel Salaam. Foster is a long-standing member of Camille A. Brown & Dancers, where she also serves as Artistic Associate. Company credits: The Fred Benjamin Dance Company; Forces of Nature. Recording artist credits: Alicia Keys, The Roots, Jazmine Sullivan, Seun Kuti, Davido, Angélique Kidjo, Lauryn Hill. Film/television credits: TEDx/TED Talks; *Black Girls Rock!* (BET); Netflix Original: *Ma Rainey's Black Bottom* (assistant choreographer); and the Amazon Prime comedy series *Harlem*. Broadway and Off-Broadway credits: *FELA!* (original cast); *Once on This Island* (assistant choreographer); *Ain't No Disco* (assistant choreographer). IG: @Catdancerpro.

Juel D. Lane was named one of *Dance Magazine's* 25 to Watch. Dancer: The Metropolitan Opera, *Fire Shut Up In My Bones*; Amazon Prime, *Harlem*, Camille A. Brown & Dancers (long-standing member). Commissions: Ailey II, Dallas Black Dance Theater, Atlanta Ballet, Carolyn Dorfman Dance Company. Executive Artistic Associate with the Black Acting Methods Studio. Theater credits: True Colors Theatre, *Spunk*; Alliance Theatre: *I DREAM*; Pittsburg CLO: *Once* (associate choreographer), the DCPA & ACT Theatre: *Choir Boy*. BronzeLens Film Festival Award winner for *The Maestro*. @jueldlane.

Rhaamell (Mellanie) Burke-Missouri cannot contain their excitement for the chance to dance alongside so many great artists. They would like to thank their late mothers, Carmelita Burke and Gail Missouri, for allowing them to pursue a life of dance that allows them to dedicate each performance to them. Some of their credits include *King Kong* on Broadway and *Fire Shut Up In My Bones* at the Met. Lastly, Burke-Missouri would like to thank Camille A. Brown for gifting them numerous opportunities to grow as an artist and person; with her guidance, they have learned to be intentional on and off the stage. Always leading with their heart, Mellani is proud to share their art with those who are willing to receive.

Yusha-Marie Sorzano, originally from the Republic of Trinidad and Tobago, is a relentless performing artist, choreographer, educator, and mentor who has worked in concert dance, theater, television, and film. She has performed in eight renowned concert dance companies including Complexions Contemporary Ballet, Alvin Ailey American Dance Theater, and Morphoses. Sorzano has also performed as a guest artist with Benjamin Millepied's LA Dance Project. As a choreographer, she has created works for the Alvin Ailey American Dance Theater, Ballet Idaho, Moving Arts, Santa Barbara Dance Theater,

California Institute of the Arts, and Zeitgeist Dance Theatre, where she is a founding co-artistic director. Sorzano has received the Alvin Ailey organization's New Directions Choreography Fellowship, a National Young-Arts Foundations Dance Artist Fellowship, a Watermill Center Fellowship, and a Jerome Robbins Dance Division Research Fellowship. Earlier this fall, Sorzano joined the California Institute of the Arts as director of the BFA program in the School of Dance. She also co-leads *We Won't Sleep*, a new musical. This is her fifth season with CABD.

Maleek Washington, a native New Yorker, is a performer, choreographer, and teaching artist at Broadway Dance Center and a collaborator with CABD. Washington's art uses multidisciplinary, experiential performance works that investigate the people, practices, and spaces shaping Washington's Black identity. In addition to creating an extensive career as a teaching artist, Washington has taught at Joffrey Jazz and Contemporary, Boston Conservatory, LaGuardia High School for Performing Arts, Bard College, Move NYC, and NYU Tisch, to name a few. In 2017, Washington presented his art at the Boston Dance Festival, Pepatian and BAAD!, Periapsis Dance and Music Noesis, and at the legendary Movement Research at Judson Church. In 2019, Gibney granted Washington an evening-length show called *Shadows: the Bronx Blues*. Washington has worked with Sia, Kyle Abraham, Rihanna, ASAP Rocky, and Nas. Recently, Washington was nominated for Outstanding Breakout Choreographer at the 2021 Bessie Awards. Washington completed a successful run as assistant choreographer to Camille A. Brown at the Metropolitan Opera premiere of *Fire Shut up in my Bones*. He was named a New York Live Arts Fresh Track grantee. Recently, he has received the prestigious Princess Grace Award for Choreography, nominated by Kyle Abraham of Abraham.In.Motion. This is his sixth season with Camille A.

Brown & Dancers, where he also serves as an artistic associate.

Mora-Amina Parker (*lead rehearsal & artistic associate*) was born in St. Louis and raised in San Francisco. A child athlete, she began to train as a dancer when she was 15 at the San Francisco High School of the Arts under the tutelage of Reginald Ray Savage. Upon graduation, Parker joined the Savage Jazz Dance Company in Oakland. She then went on to work with Robert Moses' Kin, Philadanco II, Dallas Black Dance Theater, Jeanne Ruddy, Reflections Dance Company, and Philadanco. While a member of Philadanco, Parker trained and received her classical Pilates certification; she has been an instructor for 10 years and is the proprietor of PowerHouse, Classical Pilates. Parker began working with Camille A. Brown in 2009 and was a founding member of Camille A. Brown & Dancers. In 2014, as a member of the company, she received a Bessie Award for Outstanding Production for *Mr. TOL E. RANcE*. In addition to performing, Parker was also a collaborator on this two-year project. She has assisted Brown with staging *City of Rain* for the Alvin Ailey American Dance Theater, premiering the work during the company's 2019 City Center season, and the revival of *for colored girls who have considered suicide/when the rainbow is enuf*, at both NYC's Public Theater (2019) and on the Broadway production, directed and choreographed by Brown, at the Booth Theater (2022).

MUSICIANS

Kwinton Gray was born and raised in Dallas, Texas, where he received a home-schooled education. He continued his education at Eastfield Community College, where he studied music. Gray is a founding member of the band Friday's Foolery and started his own fusion group, Kwinton Gray Project; both groups perform all over the

Dallas Metroplex. Gray is currently a member of the Dallas-based jazz group the Funky Knuckles, which is working on its fourth album. Gray is also releasing his debut album, *Leap of Faith*, with his group the Kwinton Gray Project. Gray received the *Dallas Observer* Music Award for Best Keyboardist in 2017. He performs as a freelance musician playing for artists across the world. Gray has had the opportunity to perform at the a' la Villette Jazz Festival in Paris, France, with Foley, Kenny Garrett, Darryl Jones, Larry Dunn, Bobby Sparks, and Derek Winkley. He also has a love for theater; in 2014, he performed in his first musical, *The Rocky Horror Show*, at Dallas Theater Center. Since then, Gray has conducted and played in several musicals, most recently at 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 American Tribal Love-Rock Musical*.

Juliette Jones is a multi-genre live and studio recording violinist, BMI composer, and founder of Rootstock Republic, a broad-based string production company. With the company, she has scored, recorded, and contracted for a number of live, television and multimedia events, including the People's Choice Awards, NBC's Grammy-nominated and Emmy Award-winning live broadcast of *Jesus Christ Superstar Live in Concert*, and the Oscar-nominated film *Mudbound*. As a performer, she has worked with a veritable "Who's Who" list including Beyoncé, Lady Gaga, Jon Batiste, Stevie Wonder, Aretha Franklin, Lauryn Hill, Justin Timberlake, Common, Lizzo, Robert Glasper, Janelle Monáe, Hans Zimmer, John Legend, Adele and One Republic; and dancer-choreographers, Camille A. Brown, Michelle Dorrance, and Marjani Forte-Saunders.

Allison Miller (*music director*) is a New York City-based drummer/composer/teacher who

engages her deep roots in improvisation as a vehicle to explore all music. Described by critics as a charismatic and rhythmically propulsive drummer with melodic sensibility, Miller has been named a Top 20 Jazz Drummer in *Downbeat Magazine*. Her band, Boom Tic Boom, is a 2014 recipient of Chamber Music America's Presenter Consortium for Jazz Grant and is proudly sponsored by Mid-Atlantic Arts Foundation. As a side-musician, Miller has been the rhythmic force behind such artists as Ani DiFranco, Natalie Merchant, Brandi Carlile, Toshi Reagon, Dr. Lonnie Smith, Patricia Barber, Marty Ehrlich, Ben Allison, the Meredith Vieira Show, and *Late Night with Seth Meyers*. She is the musical director of *Speak, And Still You Must Swing* and *Celebrate*, and co-leads Honey Ear Trio and Holler and Bam. Miller teaches at the New School for Jazz and Contemporary Music in NYC and endorses Yamaha drums, Zildjian cymbals, Vic Firth heads, and Evans drumheads. "...Miller's craftiness as a percussionist is met by her ingenuity as a composer and group conceptualist" (*The New Yorker*).

Wilson R. Torres is a New York native born and raised in Washington Heights. His musical journey took roots at the age of two, holding it down on the pots and pans. At the age of three, he received his first drum, putting his musical journey in motion. His formal training began at the age of 12, when he received a scholarship from the New York Pops Orchestra to study with percussionist Susan Evans. Wilson is a graduate of the Juilliard School M.A.P, the Juilliard's pre-college program, and F.H LaGuardia High School of Music and Art (*Fame*). He received his BM and MM in orchestral performance from the Manhattan School of Music under the tutelage of Duncan Patton and Christopher S. Lamb. Broadway credits include the Tony and Grammy Award-winning musical *In the Heights*, *Les Misérables* (25th anniversary revival), *Lysistrata Jones*,

The Wiz (Encores), *On Your Toes* (Encores), and *Cabin in the Sky* (Encores). Tours include *The Lion King* and *Wicked*. Orchestral credits include San Francisco Symphony, New Jersey Symphony, Staten Island Symphony, and Albany Symphony. Wilson is a proud endorser of Latin Percussion and Sabian Cymbals.

CREATIVE TEAM

David L. Arsenault (*lighting and scenic designer*), a designer and associate, has had his work seen on Broadway, Off-Broadway, regionally, and internationally. Recent designs in NYC 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. Internationally, he has worked at English Theatre Berlin in Germany. Broadway (associate) work includes *Les Liaisons Dangereuses*, *The Color Purple* (Tony-winning revival, also London and national tour), and *King Charles III*. Arsenault is a graduate of Ithaca College and a member of United Scenic Artists Local 829. For more, please visit www.DavidArsenaultDesign.com.

The Lighting and Scenic Designer of ink is represented by United Scenic Artists, Local USA-829 of the IATSE.

Daniel Banks (*dramaturg*) is a director, reviser, and dance dramaturg. He is co-director of DNAWORKS, a Fort Worth, Texas-based

arts and service organization dedicated to dialogue and healing through the arts. Co-founded in 2006 by Banks and Adam W. McKinney, DNAWORKS centers Global Majority and LGBTQ2SPIAA+ voices to create more complex representations of identity, culture, class, and heritage in dance, theater, film, and writing. Banks has directed, led workshops, and/or instigated projects in 36 states and 23 countries, at such venues at the Belarussian National Drama Theatre, the Market Theater Lab (South Africa), National Theatre of Uganda, McCarter Theatre Center, the NYC and DC Hip Hop Theatre Festivals, Playhouse Square, Play-Makers Rep, and the Public Theater. He has served on the faculties of NYU, CUNY, and Naropa University, and as Chair of Performing Arts at the Institute of American Indian Arts. Banks is the associate director of Theatre Without Borders, founder of the Hip Hop Theatre Initiative, and the 2020 recipient of TCG's Alan Schneider Director Award.

Kamilah Forbes (*dramaturg*) is the executive producer of the Apollo Theater in addition to her work as an esteemed award-winning director and producer for theater and television. She has received awards for both directing and producing, including the 2019 NBTF Larry Leon Hamlin Producer Award and an NAACP Image Award. She was recently named one of the Kennedy Center's NEXT 50. Recent directing credits include HBO's *Between the World and Me*; Signature Theater's *By the Way, Meet Vera Stark*; People's Light's *All My Sons* and *Fences*; Arena Stage's *Blood Quilt*; True Colors, Baltimore Center Stage, Detroit Public Theatre's *Detroit '67*; Labyrinth's *Sunset Baby*; 651 Arts' *Circle Unbroken*; SummerStage's *Sweet Billy and the Zooloos*; and Kennedy Center's *Tribute to Marvin Gaye* featuring John Legend, Nas, and the National Symphony Orchestra celebrate *Illmatic*. Broadway associate directing credits include: *Holler if Ya Hear Me*, *A Raisin in the Sun*, *Lucky Guy*, *Stick Fly*, *The*

Mountaintop, and *Def Poetry Jam* (tour). Other credits include Lincoln Center Theater, the Public Theater, Lark Play Development Center, and 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). Professional credits include Hi Arts/Hip-Hop Theater Festival (producing artistic director); Kennedy Center (curator-in-residence). Education: Howard University.

Mayte Natalio (*costume designer/stylist*) is from Queens, New York, and trained at LaGuardia High School and SUNY Purchase (BFA). She has performed with the Parsons Dance Company, Nathan Trice Rituals, Roger C. Jeffrey, Darrell Grand Moultrie, Kyle Abraham, and Camille A. Brown. Natalio has performed with French pop singer Mylene Farmer as well as Kanye West. Regional musical theater credits include the Ogunquit Playhouse, Dallas Theater Center, and Pregones Theater in New York. New York theater credits include City Center Encores, the original cast of the immersive production *Queen of the Night*, and Third Rail Productions' *The Grand Paradise*. Film/television credits include *Marvelous Mrs. Maisel*, *Jesus Christ Superstar Live in Concert, Harlem*, and *Ma Rainey's Black Bottom*. Natalio is also a choreographer and her favorite credits include *Love In Hate Nation* (Two River Theater), *Into the Woods* (Barrington Stage), *Kiss My Aztec* (Hartford Stage), and *How to Dance in Ohio* (Syracuse Stage).

Amy Page (*costume supervisor*) is a New York-based dance costume creator. Her past experiences with Dorrance Dance, Dance Theater of Harlem, Alvin Ailey American Dance Theater, Hubbard Street 2, Camille A. Brown & Dancers, Ballet Hispanico, LA Dance Project, Keigwin + Co, RIOULT, HoustonMET, 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 ABT'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. Page is well versed in 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 (*dramaturg*) is a playwright, director, and dramaturg based in Minneapolis and New York City. His plays include *Tod, the boy, Tod*; *The Trial of Uncle S&M*; *Bread of Heaven*; *An American Triptych*; *Jimmy and Lorraine: A Musing*; and *As I Remember It* with Carmen de Lavallade. Directing credits: *The White Card/This Bitter Earth/Benevolence/The Ballad of Emmett Till* (Penumbra Theatre); *The Peculiar Patriot* (NBT/Woolly Mammoth); *Parks* (History Theatre); *Cannabis: A Viper Vaudeville* (HERE Arts/La Mama); *Charlie Brown Black* (Pillsbury House + Theatre); and *The Till Trilogy* (Mosaic Theatre). Dramaturgy credits: *for colored girls who have considered suicide/when the rainbow is enuf* (Broadway revival), *Dreaming Zenile* (New York Theatre Workshop), *Between the World and Me* (The Apollo), *Scat!/Walkin' with 'Trane* (Urban Bush Women), *ink/BLACK GIRL: Linguistic Play/Mr. TOL E. RAnCE* (Camille A. Brown and Dancers), *In a Rhythm/A History/Necessary Beauty/Landing-Place/Verge* (Bebe Miller Company). He is an associate professor in the Theatre Arts and Dance Department, University of Minnesota/Twin Cities, a 2020 McKnight Theater Artist Fellow, and a 2022 McKnight Presidential Fellow.

PRODUCTION TEAM

Robert McIntyre (*production stage manager*) is originally from Scranton, PA and works all over the northeast region in Pennsylvania, Massachusetts, upstate New York, and New York City, freelancing in theater and dance. McIntyre holds a BS dual degree in business management and technical theater 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. McIntyre 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, he lit the student company and Dance for PD at Mark Morris Dance Group.

Shannon Clarke (*lighting supervisor*) is a New York-based lighting designer who worked as a lighting supervisor for Jessica Lang Dance and New York Theatre Ballet before joining the Camille A. Brown & Dancers team. Some of her design credits include *The Ballroom*, *Almost Ritual*, and *Any/Which/Way* for Co•Lab Dance; *The Magnificent Seven* at Theatre Row; *Notes From Now* for Prospect Theatre Company; *Broadway Holiday Spectacular* for Transcendence Theatre Company; *Convoluted Conceptions* for Contemporarily Out of Order; *Uplift* for Nozama Dance Collective; *Code Name: Triumph* for New York Theatre Festival; and *Force of Nature* for Cambridge Dance Company. www.shannon-clarke.com IG @sclarke.design.

Michelle Fletcher (*company manager*) is a director, educator, and artist manager based on Munsee Lenape land, colonially known as Astoria. Fletcher earned her BFA from North Carolina School of the Arts and her MFA from Florida State University. She was

a Fulbright Scholar at the Jerusalem Academy of Music and Dance, teaching contemporary technique and dance technology. Making evening-length work since 2008, her pieces have been presented at ODC Theater, CounterPulse, Triskelion, and CPR. Fletcher's dance for camera films include *Dan's House*, which headlined film festivals including the Dance for Camera Festival at Lincoln Center and San Francisco. She currently serves as Company Manager for Camille A. Brown & Dancers, Beth Gill, and Miguel Gutierrez. Fletcher will graduate from NYU this spring with a master's degree in social work.

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: CABD, INC/Camille A. Brown & Dancers, PO Box 340600, Jamaica, NY 11434; or online at: www.camilleabrown.org.

Camille A. Brown & Dancers Staff

Camille A. Brown, *founder and artistic director*

Diane Rosenblatt, *executive director*

Leticia D. Baratta, *finance and operations manager*

Michelle Rivera, *community engagement and education director*

Catherine Williams, *development officer*

Gwendolyn Baum, *social media manager*

Malaika Holder, *Every Body Move program associate*

Kadeem Alston-Roman, *Black Men Moving coordinator*

Michelle Fletcher, *company manager*

Robert McIntyre, *production stage manager*

Jane Chan, *lighting supervisor*

**Camille A. Brown & Dancers
Board of Directors**

Kim Rosenfield, *chair*

MarkThomas, *secretary*

Webster McBride, *treasurer*

Courtney A. Bennett

Camille A. Brown

Alicia Graf Mack

Nadia Nascimento

Elaine Wolbrom

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

CONTACT

For Concert Dance Booking:

Margaret Selby

Selby/Artists Management

262 West 38th Street, Suite 1701

New York, NY 10018

mselby@selbyartistsmgmt.com

212/382-3260

Michael Moore, Michael Moore Agency

Commercial Manager

Michael@michaelmooreagency.com

212/221-0400

Joe Machota, Creative Artists Agency

Commercial Agent

212/277-9000

Diane Rosenblatt, *executive director*

CABD, INC.

aka Camille A. Brown & Dancers

Diane@camilleabrown.org

Michelle Fletcher, *company manager*

CABD, INC.

aka Camille A. Brown & Dancers

company_manager@camilleabrown.org

**FOLLOW US & SHARE YOUR
THOUGHTS!**

FB: Camille A. Brown (Artist Page)

@CamilleABrown

#CABDTheater

#inkitup