

**Hopkins Center
for the Arts**
at Dartmouth

presents

Camille A. Brown & Dancers

Friday & Saturday, September 23 & 24, 7:30 pm

The Moore Theater • Dartmouth College • 2022

Generously supported by the Carolyn R. Kohn 1976 Dance Artist-in-Residence Fund, the Class of 1961 Legacy: The American Tradition in Performance Fund, the Melville 1960 and Leila Straus Fund and Amy and Henry Nachman '51 Tu'55.

Credits

Camille A. Brown & Dancers Staff

Camille A. Brown, Founder & Artistic Director

Diane Rosenblatt, Executive Director

Leticia D. Baratta, Finance and Operations Manager

Michelle Rivera, Community Engagement & Education Director

Catherine Williams, Development Officer

Gwendolyn Baum, Social Media Manager

Kadeem Alston-Roman, Black Men Moving Coordinator

Malaika Holder, Every Body Move Program Associate

Michelle Fletcher, Company Manager

Robert McIntyre, Production Stage Manager

Shannon Clarke, Lighting Supervisor

Program

Approximate duration: 90 minutes

Mr. TOL E. RAnCE (Excerpt 2012)

Act I: What It Is

Artistic Director/Choreographer: Camille A. Brown

Entertainers: Dorse Brown, Onyxx Noel, Timothy Edwards, Eric Parra, Kiana Rodriguez, William Roberson and Jay Staten

Lighting Design: Burke Wilmore

Set Design: Philip Treviño

Costumes: Carolyn Meckha Cherry

Dramaturgs: Talvin Wilks and Kamilah Forbes

Theater Coach: J. Michael Kinsey

Animation: Isabela Dos Santos

Pianist: Kwinton Gray

Music: Original Music: Scott Patterson, *The Overture and Showtime*; Additional Music: selections from *The Streetbeater*, by Quincy Jones; *Fresh Prince of Bel-Air*, by Willard C. Smith & Jeffrey Townes; *Shine on Me*, by Andrae Crouch; *Movin' on Up* by Jeff Barry & Jeanette Du Bois

Media and conceptual contributions from J. Michael Kinsey and Stacey Muhammad

The creation of Mr. TOL E. RAnCE was 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. 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 the New York State Legislature.

Production residency support was provided 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, PA.

Lead support for the 2019 revival of Mr. TOL E. RAnCE was provided by Jay Franke and David Herro with additional support provided by the New York State Council on the Arts and the Harkness Foundation for Dance.

Music Credits: The Streetbeater (alternate title, Sanford and Son Theme) by Quincy Jones, Warner Chappell Music, Inc; Fresh Prince of Bel-Air, by Willard C. Smith & Jeffrey Townes, Universal Music Publishing Group; Shine on Me (alternate title AMEN Theme) by Andrae Crouch, Backfield Music, publisher; Movin on Up (alternate title Jeffersons' Theme) by Jeff Barry and Jeanette Du Bois; EMI Belfast Music INC, a division of Sony/ATV Music Publishing, LLC

INTERMISSION

Interlude

Performed by Kwinton Gray

Program *continued*

ink (Excerpts 2017)

Directed and Choreographed by Camille A. Brown in collaboration with the musicians and members of Camille A. Brown & Dancers

Culture codes

Dancer: Catherine Foster

Musician: Nyemba Seales

Turf

Dancers: Timothy Edwards and Dorse Brown

Original Music by Allison Miller, Music Director, with Juliette Jones, Scott Patterson and Wilson R. Torres

Lighting Design: David L. Arsenault

Costume Design: Mayte Natalio

Sound Design: Justin Ellington

Dramaturgs: Daniel Banks, Kamilah Forbes and Talvin Wilks

Costume Supervisor: Amy Page

The lead commissioners for ink are Peak Performances @ Montclair State University, NJ 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 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/CalArtsSummer 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, and CUNY Dance Initiative at Kingsborough Community College.

**Casting Subject To Change*

New Second Line (2006)

Choreography by: Camille A. Brown

Performed by: The Company

Music: Los Hombres Calientes (feat. Kermit Ruffins)

Visual Artist: Moses Ball

Originally commissioned by Reflections Dance Company in 2006. Special thanks to James J. Andrews.

Music Credits: New Second Line, composed by Irvin Mayfield, BMI

Program Notes

Mr. TOL E. RAnCE (Excerpts 2012)

Act I: What It Is

In Ralph Ellison's *The Invisible Man*, "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" by Jeremy Weate in *Philosophia Africana*, Vol 6, No. 1

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 theater work is a biting humorous look at minstrelsy, black face and the "double consciousness" (W.E.B. DuBois), and the "mask" of survival that Black performers have had to endure throughout history. Through comedy, live original music, animation, theater and poignantly retrospective dance vocabulary, Mr. TOL E RAnCE addresses the stereotypical roles that have been

assigned to Black popular culture, and speaks to the issue of tolerance—how much Black performers have had to tolerate and how modern forms of minstrelsy are still tolerated by Black performers today. Blending and contrasting the contemporary with the historic, this deeply personal work strives to engage the community in a timely—and always relevant—dialogue about where we, as Black artists, have been, where we are and where we might want to be.

ink (Excerpts 2017)

"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 American narratives by showcasing their authenticity. The work examines the culture of Black life that is often appropriated, rewritten, or silenced.

New Second Line (2006)

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, most notably, funerals. The people who follow the parade dancing with high energy and spirit are known as the 'second line'.

About Camille A. Brown & Dancers

Camille A. Brown & Dancers (CABD) is a Bessie award-winning, NYC-based dance company that soars through history like a whirlwind. Recognized for blending modern, hip hop, African, tap and social dance to forge riveting, visceral 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 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 and social dance classes, led by Company dancers. To date, the virtual school has 95,000 participants and continues to grow.

CABD is delighted to return to touring and looks forward to performances this season in New Hampshire, California, Nebraska, Texas, Washington, Connecticut and in a historic celebration of Brown's Trilogy on race, culture and identity at the Apollo and The Joyce theaters in New York City and performances in upstate New York. In addition, the Company looks forward to creative residencies at Jacob's Pillow in Massachusetts and the Pocantico Center in NY.

CABD's 2022-23 performances and community engagement activities are supported, in part, by the Mellon Foundation, the Tides Foundation, the Howard Gilman Foundation, the Rockefeller Brothers Fund, Grantmakers for Girls of Color, The Mosaic Fund of the New York Community Trust, the Shubert Foundation, 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.

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



About the Artists

Camille A. Brown, Artistic Director & Choreographer

Brown 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.

Ms. Brown has received numerous honors for her powerful body of concert dance work. 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. She 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 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. Her work has been commissioned by renowned dance organizations such as Alvin Ailey American Dance Theater, Urban Bush Women and Complexions, to name a few. Her work, *City of Rain*, originally created on her Company 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 will premiere a new work for Company dancers to an original score by Wynton Marsalis, to celebrate the opening of the David R. Rockefeller Creative Arts Center.

Brown made history this past year as the first Black director of a Metropolitan Opera production for her work as co-director, with James Robinson, of Terence Blanchard's *Fire Shut Up in My Bones*, fall of 2021, and as the first Black female to be nominated for a Tony Award as both director and choreographer of a play on Broadway, with the 2022 revival of Ntozake Shange's *for colored girls who have considered suicide / when the rainbow is enuf*. The production received seven Tony nominations and multiple award 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).

Her Broadway and Off-Broadway theater, film and television choreography credits include: Tony Award-Winning Broadway revival, *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 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 the television series *Harlem* (Amazon Prime). She is the choreographer of the 1619 Project docuseries and the forthcoming Broadway production of *Soul Train*, directed by Kamillah Forbes. 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 works you are seeing this evening.

Dancers

Dorse Brown began his dance career in his hometown of Little Rock, Arkansas. He graduated from the University of Memphis with a Bachelor's Degree in Music and a minor in Dance. While training, Brown received a Young Artist Talent Scholarship to attend

the American Dance Festival and also had the opportunity to appear and compete on the fifth season of the television show, *So You Think You Can Dance*. He trained and danced with the Dayton Contemporary Dance Company in Ohio from 2011-2015. While in Dayton, he led various Hip-Hop cyphers and participated on Hip-Hop Culture panels. Subsequently, Brown moved to Nashville, Tennessee where his traveling opportunities continued with guest artist residencies at various universities and companies. He returned to his Hip-Hop roots with a Royal Caribbean Cruise line contract, giving him the chance to train and perform as an Aerialist, while being a Hip-Hop soloist. He recently was selected for Mojuba Dance Collective's Emerging Black Choreographer Incubator and was a dancer in the production of *Fire Shut Up In My Bones*, which opened the Metropolitan Opera's 2021-2022 season. Traveling to so many different places, fulfilling his dreams and passions, he gives all of the glory and honor to God and thanks to his wife, family and friends for their continuous support. This is his second season with CABD.

Timothy Edwards is a dancer, choreographer and teacher. As a Hawaii native, 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. Tim 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 on NBC*, *Porgy and Bess* as well as *Fire Shut Up In My Bones* at the Metropolitan Opera House, 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. She 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

About the Artists *continued*

the works of noted choreographers, including Bill T. Jones, Hinton Battle, Darrell Grand Moultrie and Abdel Salaam. She is a long-standing member of Camille A. Brown & Dancers. Company credits: The Fred Benjamin Dance Company; Forces of Nature. Recording artist credits: Alicia Keys, The Roots, Jazmine Sullivan, Seun Kuti, Davido, Angelique Kidjo, Lauryn Hill. Film/TV credits: TEDx/TED Talks; Black Girls Rock (BET); Netflix Original: *Ma Rainey's Black Bottom* (Assistant Choreographer); and 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

Onyx Noel (Newark, Delaware) shimmied her way through her first dance class at the Christina Cultural Arts Center. The guidance from her teachers there later led her to DCNS Dance, Eleone Dance Theatre and the University of the Arts (UArts), where she received her BFA in Dance. Miss Noel has had the pleasure of performing works by esteemed choreographers such as Dara Meredith, Kyle & Dinita Clark, Darrell Grand Moultrie, Tommie Waheed Evans, Milton Myers and Ronald K. Brown, amongst others. She graciously made her film debut (Netflix) as a dancer in *Ma Rainey's Black Bottom*, choreographed by Camille A. Brown and directed by George C. Wolfe. Onyx is excited and honored to be a part of Camille A. Brown & Dancers. This is her second season with the Company. She gives thanks to God, her village and her angels above for their love and continuous support. ~ Philippians 3:14

Eric Parra is a first-generation Colombian American artist hailing from Union City, New Jersey. He graduated from Montclair State University with a BFA in Dance Performance. Parra has danced for Limón Dance Company, Carolyn Dorfman Dance, Earl Mosley's Diversity of Dance, Von Howard Project and Doug Elkins Choreography, among others. Television and dance film credits include *POSE* on FX; *Easter at Crossroads*, by Crossroads Church; *Unconquered* by

Earl Mosley; and *The Winged*, by the Limón Dance Company, among others. Stage credits include *Fire Shut Up in My Bones* at the Metropolitan Opera and *Awaited* at the Aronoff Center for the Arts. Most recently Eric served as a teaching artist for NJPAC, Earl Mosley's Institute of the Arts and the José Limón Dance Foundation. This is Eric's second season with Camille A. Brown & Dancers.

William Roberson, a native of Tennessee, graduated with a BFA in Dance from Howard University in 2013. Through Howard, he's been fortunate to work with Ronald K. Brown, Hope Boykin, Deeply Rooted Dance Theater and many others. He met Camille A. Brown in college when she was a guest choreographer and has maintained his connection with her ever since. He's been blessed to take part in Brown choreographed productions such as *Porgy and Bess* at the Metropolitan Opera and *Shakespeare in the Park's Much Ado About Nothin'*. He is incredibly grateful to now be a company member with CABD. This is his second season with the Company. He gives thanks to everyone who's helped him along the way.

Kiana "kiki" Rodriguez is from New Jersey where her artistic journey began at age 10 when introduced to theater. A 2022 graduate of Montclair State University, Kiana majored in dance and minored in Musical Theater and Film. She was an administrative intern for Camille A. Brown & Dancers and is represented by Bloc Talent Agency. Kiana has worked on *The Marvelous Mrs. Maisel*, *Blue's Clues & You: Broadway Dreams* film, regional theater productions such as *Aida*, *Jesus Christ Superstar*, *Newsies*, *A Christmas Carol*, *The Wizard of Oz* and *Mary Poppins*, development of new musicals, pre-productions, and music videos. Choreographers she has worked with include: Jennifer Archibald, Frederick Earl Mosley, Christian Von Howard, Stephanie Batten Bland, Pam Pietro, Tiffany Rae Fisher, Alex Beigelson, Jon Rua, Luis Salgado, Matthew Steffins, Mark Sturt, Michael Blevins, Rhapsody James, Jessica Castro, Keenan Cooks, Tanisha Scott, Lindsey Blaufarb, Craig

Hollamon and Marguerite Derricks. This is her second season with Camille A. Brown & Dancers.

Jay Staten is a multi-talented artist and community activist whose dance company for African American youth has serviced more than 200 children and raised over 3.2 million in scholarships. The Washington DC native is a graduate of the Duke Ellington School of the Arts and received a BFA in Dance from Marymount Manhattan College in NYC. His associate choreographer credits include *Toni Stone* (Arena Stage and A.C.T.) and *Fire Shut up in my Bones* (Lyric Opera House). His performance credits include *After Midnight on Broadway* (Soloist), *Shuffle Along* and *Superfly the Musical* directed by Bill T. Jones, (workshops), *Cabin in the Sky* (New York City Center), and New York Spring Spectacular (Radio City Music Hall). His film and TV credits include *Smash* (NBC), *A Capitol Fourth* (PBS), and *Amici* (Canale 5/Italy). His dance company affiliations include Spectrum Dance Theatre in Seattle, Washington and The Philadelphia Dance Company (Philadanco) in Philadelphia, Pennsylvania. This is Jay's fifth season with CABD where he is loving learning and living. Jay is a proud member of AEA, AGMA and IADB. JayStaten.com

Musicians

Kwinton Gray was born and raised in Dallas, Texas where he was home-schooled. He continued his education at Eastfield Community College where he studied music. Kwinton 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. Kwinton is currently a member of the Dallas based jazz group The Funky Knuckles who are working on their fourth album. Kwinton released his debut album titled Leap of Faith with his group the Kwinton Gray Project in the Spring of 2017. Kwinton was awarded the Dallas Observer Music Award for Best Keyboardist in 2017. Kwinton performs as a freelance musician playing for artists across the world. He 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. Kwinton also has a love for theater. In 2014, he performed in his first musical Rocky Horror Show at Dallas Theater Center. Since then, Kwinton 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*.

Tyrone Nyemba Seales was born from the parents of Shawne Lee and Tyrone Seales. He received his first drum on his first birthday which laid the path to a life of culture through the arts. Nyemba received professional Djembe drum lessons from his first instructor, Gene Osborne. Nyemba would become a member of Preston Ridick's Indoda Entsha Cultural Arts Center. There, under the tutelage of Master drummers M'bemba Bangoura and Gregory Ince, he honed his skills by performing at various community events, Tri-state shows and festivals. At the age of six, he was invited to drum in Gene Osborne's company D'jole African. Nyemba has since performed on various stages throughout the country, from California to Tennessee, mesmerizing audiences of all ages. He has graced the stage with legends Chief Bey, Papa Ladj Camara, Baba Neil Clarke and Forces of Nature Dance Ensemble. He currently teaches drumming for The Department of Education in the city of New York, and is a percussionist for Preston Riddick's Resura Arkestra.

Creative Team

David L. Arsenault (Scenic & Lighting Designer, ink) As a designer and associate, David's work has been seen on Broadway, Off-Broadway, regionally and internationally. Recent designs in NYC include: *#DateMe: An OKCupid Experiment*, *A Letter to Harvey Milk*. Regional design credits include productions at Ogunquit Playhouse, Weston Playhouse, Dorset

About the Artists *continued*

Theatre Festival, George Street Playhouse, Bay Street Theatre, Berkshire Theatre Festival, Kitchen Theatre Company, Geva Theatre, Hangar Theatre, Northern Stage, Gulfshore Playhouse and Bucks County Playhouse, among others. Internationally, he has worked at English Theatre Berlin in Germany. Broadway Associate work includes: *Hillary and Clinton*, *The Color Purple* (Tony-winning revival, also London and National Tours), and *King Charles III*. Member: USA 829. DavidArsenaultDesign.com

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

Daniel Banks (Dramaturg, ink) is a director, deviser 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 LGBTQIP2SAA+ voices to create more complex representations of identity, culture, class and heritage in dance, theatre, film and writing. Daniel 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, PlayMakers Rep and The Public Theater. He has served on the faculties of NYU, CUNY, Naropa University and as Chair of Performing Arts at the Institute of American Indian Arts. Daniel is 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, Mr. TOL E. RAnCE, ink) is currently the executive producer of the Apollo Theater. Recent directing credits include: director, Baltimore Center Stage: *Detroit '67*. 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). Recent directing: People's Light: *All My Sons and Fences*; Arena: *Blood Quilt*; True Colors: *Detroit '67*; Labyrinth: *Sunset Baby*; 651 Arts: *Circle Unbroken*; SummerStage: *Sweet Billy and the Zooloos*; and Kennedy Center: *Tribute to Marvin Gaye* featuring John Legend, Nas, and the National Symphony Orchestra celebrate *Illmatic*. Other credits include: Lincoln Center Theater, The Public Theater, Lark Play Development Center, Arena Stage 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 Kennedy Center: curator-in-residence. Education: Howard University.

Mayte Natalio (Costume Design, ink) is a native New Yorker and has had a versatile career that has spanned all genres of theater. Mayte received her BFA 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 theater productions at the Ogunquit Playhouse in Maine, 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. Mayte was in the original cast of the immersive production *Queen of the Night* and Third's Rail's *The Grand Paradise* and was Assistant Choreographer for NBC's *Jesus Christ Superstar Live*.

Amy Page (Costume Supervisor, ink) is a NY-based Dance Costume Creator. Her past experiences with Dorrance Dance, Dance Theater of Harlem, Alvin Ailey, 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. 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. She's a graduate of North Carolina School of the Arts (NCSA) and is honored to support the artists of CABD.

Talvin Wilks (Dramaturg, ink, Mr. TOL E. RAnCE) 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 Zenzile* (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 and is a 2020 McKnight

Theater Artist Fellow and a 2022 McKnight Presidential Fellow.

Production Stage Manager

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 theater and dance. Robert 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. Robert 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.

Lighting Supervisor

Shannon Clarke 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, *Convolutd 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. shannon-clarke.com IG @sclarke.design

Connecting Artists to the Community

A post-show conversation with the artists follows on both nights. Artistic Director and Choreographer Camille A. Brown took part in a virtual pre-show talk with community members, moderated by Shaonta' Allen, Research Associate of Sociology at Dartmouth College.

Concert Dance Agent
Margaret Selby | Selby/Artists Management
262 West 38th Street Suite 1701, New York, NY 10018
mselby@selbyartistsmgmt.com | 212-382-3260

Pamela Green, PMG Arts Management | pam@pmgartsmgt.com | 919-813-6092

Michael Moore, Michael Moore Agency, Commercial Agent | michael@michaelmooreagency.com | 212-221-0400

Michelle Fletcher, Company Manager | company_manager@camilleabrown.org

Diane Rosenblatt, Executive Director | diane@camilleabrown.org

Follow Us & Share Your Thoughts! Camille A. Brown (Artist Page) | @CamilleABrown | #CABDTheater | #inkitup

CABD would like to thank Mary Lou Aleskie, Karen Henderson, Samantha Lazar, Rachel Isaacs-Falbel, Jason Merwin and the administrative and technical staff of the Hopkins Center for the Arts at Dartmouth College for all of their hard work, dedication and support!

Camille A. Brown & Dancers Board of Directors

Kim Rosenfield, Chair

Mark Thomas, Secretary

Webster McBride, Treasurer

Camille A. Brown

Courtney Bennet

Alicia Graf Mack

Nadia Nascimento

Elaine Wolbrom

Hopkins Center Board of Advisors

Jim Bildner '75
Anne Fleischli Blackburn '91 P'23
Daniel Bryant '91 P'23
Kenneth L. Burns H'93
Rebecca Byrne P'20 P'22
Leslie T. Chao '78 P'20
Stanley Chou '93
Barbara J. Couch
Kim Lessow Crockett '92
Rachel Dratch '88

Claire Foerster P'18 P'21
Lizanne Fontaine '77 P'04 P'09
Kelly Fowler Hunter '83 Tu'88 P'13 P'15 P'19
Jennifer López '08
Nini Meyer P'22
Hilary Spaulding Richards '92
Laurel J. Richie '81, Chair of the Board
Dan Rush '92
Peter S. Vossall '92
Sharon Washington '81

Hopkins Center Directorate

Mary Lou Aleskie, Howard Gilman '44 Executive Director
Michael Bodel, Director of External Affairs
Joshua Price Kol '93, Managing Director/Executive Producer
Jan Sillery, Director of Financial and Administrative Operations
Sydney Stowe, Director of Hopkins Center Film



Please turn off your cell phone inside the theater.



Assistive Listening Devices available in the lobby.



If you do not wish to keep your playbill, please discard it in the recycling bin provided in the lobby. Thank you.