



HOPKINS CENTER
FOR THE ARTS

presents

Camille A. Brown & Dancers *ink*

Funded in part by the National Endowments for the Arts, Art Works, by a gift from Judy H. and Thomas E. Oxman '71, by the Melville 1960 and Leila Straus Fund, and by the Carolyn R. Kohn 1976 Dance Artist-in-Residence Fund.

Thu • Apr 4 • 7 pm

Fri • Apr 5 • 8pm

2019 • The Moore Theater • Dartmouth College

Program

Culture codes
Balance
Milkshake
Turf
Shedding
Migration

Artistic Credits

ink directed and choreographed by Camille A. Brown in collaboration with the musicians and members of CABD.

Artistic DirectorCamille A. Brown
Dancers*Beatrice Capote, Timothy Edwards, Catherine Foster, Alia Kache,
Juel D. Lane, Maleek Washington and Camille A. Brown
Musical Director..... Allison Miller
DramaturgsDaniel Banks, Kamilah Forbes, Talvin Wilks
Lighting & Senic Designer..... David L. Arsenault
Lighting SupervisorJane Chan
Costume Designer/Stylist..... Mayte Natalio
Costume SupervisorAmy Page
Production Stage ManagerRobert McIntyre
Company Manager Michelle Fletcher
Sound Designer..... Justin Ellington
Musicians Monique Brooks Roberts, Justin Ellington,
Mike Ramsey and Tyrone Nyemba Seales

*Casting Subject to Change

Artistic Credits *continued*

The lead commissioners for *ink* are Peak Performances @ Montclair State University, NJ, and The John F. Kennedy Center for the Performing Arts, Washington, DC, 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/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 residencies at ASU Gammage, University of Iowa's Hancher Auditorium, The Yard (a 2017 OffShore Creation Residency), Peak Performances @ Montclair State University, NJ, Jacob's Pillow, and CUNY Dance Initiative at Kingsborough Community College.

CABD THANKS

Mary Lou Aleskie and the administrative and technical staff at Hopkins Center for the Arts at Dartmouth College. CABD would also like to thank the following artists for their contributions during the development of this work: Vie Boheme, Mark Caserta, Chloe Davis, Christopher Jackson and Shamar Watt.

Program Notes

"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 super powers and finding liberation. The work seeks to reclaim African American narratives and is the final installment of Brown's dance theater trilogy about identity.

Each performance culminates with "The Dialogue." Since 2012, "The Dialogue" has become a signature of Camille A. Brown & Dancers performance experience that provides an opportunity for open discussion between the artists and audience about the work of the company. Facilitated by a scholar, collaborator or member(s) of the creative team or company, it is a verbal extension of the work that creates a safe space for artists and audience members to decompress together, exchanging immediate thoughts and reactions.

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 the 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: *The Miseducation of Lauryn Hill* by Lauryn Hill and *Like Water for Chocolate* by Common. I tasked myself with creating a movement language that embodied the same raw authenticity and vulnerability that fuels those lyrics and music.

As I began to develop the concept for *ink*, 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 (edited by Deborah Willis and Natasha L. Logan). 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 seven sections of *ink* represent super powers 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 following *Mr. TOL E. RANcE* (2012) and *BLACK GIRL: Linguistic Play* (2015). The opening solo, *Cultural Codes*, begins with a call to Elegba, a Yoruba deity that 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 dab." 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 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 super heroes 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

About the Artists

Founded in 2006, **Camille A. Brown & Dancers** is a Bessie Award-winning, NYC-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. www.camilleabrown.org.

Camille A. Brown is a prolific choreographer making a personal claim on history through the lens of a modern Black female perspective. She leads her dancers through excavations of ancestral stories, both timeless and traditional, that connect history with contemporary culture. She is a four-time Princess Grace Award winner (2016 Statue Award, 2016 Choreographic Mentorship Co-Commission Award, 2013 Works in Progress Residency Award, 2006 Choreography Award), 2016 Jacob's Pillow Dance Award recipient, 2016 Guggenheim Fellowship recipient, 2015 USA Jay Franke & David Herro Fellow, 2015 TED Fellow, 2015 Doris Duke Artist Award recipient, and was nominated for the 2015 Lucille Lortel "Outstanding Choreographer" Award (*Fortress of Solitude*). Her company, Camille A. Brown & Dancers, received a 2014 Bessie Award for Outstanding Production for the work *Mr. TOL E. R* and most recently were nominated for a 2016 Bessie Award for Outstanding Production for the work *BLACK GIRL: Linguistic Play*.

Brown's work has been commissioned by Alvin Ailey American Dance Theater, Philadanco!, Complexions and Urban Bush Women, among others. Her theater credits include NBC's *Jesus Christ Superstar*, Broadway's 2017 revival of *Once on This Island*, *A Streetcar Named Desire*, *Fortress*

of Solitude, *Stagger Lee*, *Cabin in the Sky*, Jonathan Larson's *tick, tick...BOOM!* starring Lin Manuel Miranda and the musical *BELLA: An American Tall Tale*, among others.

Initiatives: The Gathering; BLACK GIRL SPECTRUM (BGS). Publication: Cover of *Dance Teacher Magazine* (August 2015). Program: Co-Directed (with Moncell Durden) *Social Dances: Jazz to Hip-Hop* at Jacob's Pillow in 2015. Public speaker: 2015 TED Conference, 2016 TEDxBeaconStreet, 2016 TEDxEsteelauderCompanies. Brown's TED-Ed talk *A Visual History of Social Dance in 25 Moves* was chosen as one of the most notable talks of 2016 by TED Curator Chris Anderson and has over 11 million views on Facebook and counting.

CABD DANCERS

Beatrice Capote is a Cuban-American dancer/choreographer/teacher who trained at The Alvin Ailey School, graduated from the University of North Carolina School of the Arts and received her BA and MFA in dance at Montclair State University focusing on the fusion of contemporary dance and traditional Afro-Cuban dance narratives. Performing Companies: INSPIRIT, Mavericks, The Wells Performance Project, Areytos Performance Works, Kyle Abraham/Abraham.In.Motion and Camille A. Brown and Dancers. Solo choreography: invited to perform for ASHA Dance Company, the Eric Dolphy Jazz Festival, WestFest Dance Festival, Bronx Academy of Arts and Dance (BAAD), Pepatian, Amherst College, Pregones Theater, Lower Manhattan Cultural Council, Brooklyn Dance Festival, City Parks Summer Stages 2018, and Battery Dance Festival. Capote is faculty at the Ailey School, Joffrey Ballet and Montclair State University. She thanks her family/friends for their support and is thrilled to be working with CABD! Beatricecapote.com

About the Artists *continued*

Timothy Edwards is a proud member of Camille A. Brown & Dancers. A Hawaii native, Edwards is an internationally recognized dance instructor known for his master classes. He is a graduate and adjunct dance professor at Hunter College, and is also on the faculty at The Joffrey Ballet, The School at the Mark Morris Dance Center and Brooklyn Ballet. He has traveled as a cultural envoy, teaching and performing in various street styles, made his Broadway debut in 2016 in *Cabin in the Sky* and was featured in NBC's *Jesus Christ Superstar Live*.

Catherine Foster is from Washington, DC. Training: DC Youth Ensemble (DCYE), Baltimore School for the Arts, Alvin Ailey American Dance Center. Awards: National Arts Recognition (2nd place) and a recipient of the Astaire Award for Best Broadway Female Ensemble. She has worked with and performed the works of noted choreographers/companies: Kevin "Iega" Jeff, Hinton Battle, Darrell Grand Moultrie. Companies: The Fred Benjamin Dance Company, Forces of Nature, Camille A. Brown and Dancers. Recording Artist: Alicia Keys, The Roots, Jazmine Sullivan, Angelique Kidjo. Broadway/Off-Broadway: *FELA!* (original cast) produced by Jay-Z and Will Smith, *Once On This Island* (Assistant Choreographer), *Ain't No Disco* (Assistant Choreographer). She thanks her ancestors and loved ones for her success and guidance!!!

Alia Kache received her early training at Center for Creative Arts and Chattanooga Ballet. A graduate of the Ailey/Fordham B.F.A. program in 2004, she has performed with Ailey II, Nathan Trice/RITUALS, Pilobolus Creative Services, Radio City Christmas Spectacular, CeDeCe (Alcobaça, Portugal), Big League Theatrical's *Aida* and Disney's *The Lion King*. Co-founder of Renegade Performance Group and former rehearsal director for Ailey II, Kache's

work has been seen at Towson University, Middle Tennessee State University, The Ailey School, Bryant Park and FringeNYC.

Juel D. Lane, an Atlanta native, received his training from Tri-Cities Visual & Performing Arts High School and The Youth Ensemble of Atlanta, and his BFA from the University of North Carolina School of the Arts. He has performed nationally and internationally with Ronald K. Brown/Evidence, and currently dances with 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. @jueldlane

Maleek Washington is a native New Yorker from the Bronx. He began his dance training at Harlem School of The Arts. He 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 DC). 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 & Rubberband Dance. Upon returning to NYC, Washington collaborated for four seasons with McArthur Genius awardee Kyle Abraham and his company Abraham.In.Motion before becoming the first African American male to perform in the critically acclaimed immersive show *Sleep No More*.

About the Artists *continued*

He has also performed for musical sensations, such as Sia, Phish and Rhianna for an immersive experience for her AntiDiary Campaign. His 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 Washington was a part of NBC's *Jesus Christ Superstar* and performed with CABD in the 2018 Ted Talk Conference in British Columbia. He is thrilled to be in his second season with CABD.

CABD MUSICIANS

Monique Brooks Roberts is a violinist hailing from Louisville, KY. Now residing in the New Jersey/Philadelphia area, she is intent on making her mark in the soul/jazz fusion circuit with her sultry and sensual violin work. Influenced by a plethora of '90s R&B artists, her music oozes soul, rhythm. Her playing is often described as emotional and provocative—and there's little surprise why. With over 26 years of experience under her belt, the violin has become an extension of herself; a visceral medium through which she is able to express the emotions that words cannot. While she is successfully carving out a niche in her own right, her music echoes influences of Sade, Robert Glasper, Air and Erykah Badu to name a few. Roberts has had a busy and fulfilling career, having performed and recorded for many notable artists including Alicia Keys, Common, Jill Scott, Mos Def, Diana Ross, Aretha Franklin, J. Cole and many more. She was also a touring member of the Philadelphia String Quartet for seven years. She has been featured on live television on multiple occasions, appearing on *VH1 Storytellers*, *CBS Late Show With David Letterman*, *BET Bobby Jones Gospel Show* and the *BET Honors*. Roberts has played at Carnegie Hall, The John F. Kennedy Center, Theater at Madison Square Garden, The Newport Jazz Festival, The

Willingboro Jazz Festival, The Kimmel Center and others. She works closely with her cherished husband and producer/musical director Aaron Brooks Roberts, who provides the foundations of the tracks which she lays her violin talents over. She released an album in 2007 with her former neo-soul/jazz band TruVibe, entitled *Tru Beginnings*. She is now working on a solo album that is set to launch in spring 2018.

Justin Ellington's career has encompassed the role of composer, arranger, music director, producer, educator, sound designer and pianist. As composer and sound designer, he has worked companies including Lincoln Center Theater, The Guthrie, Oregon Shakespeare Festival, Stratford Festival, The Goodman Theater, The Kennedy Center, Theater For A New Audience, New York Theatre Workshop, The Public Theater and Center Theater Group, and has had the pleasure of collaborating on new works with acclaimed playwrights including John Guare, Neil LaBute, Will Power, Marcus Gardley, Dominique Morriseau, Dael Orlandersmith, Jon Robin Baitz, and Adrienne Kennedy on her latest offering *He Brought Her Heart Back In A Box*. Ellington arranged, co-orchestrated and composed the music for the Dallas Theater Center production of *Stagger Lee*, which earned high praise from audiences and was awarded Best New Musical by the Dallas Theater Awards. He has contributed to over 10 million albums sold and has earned a Grammy for his work with Usher (*Raymond vs. Raymond*) and an ASACP award for his work with Nicki Minaj (*Pink Friday*). In 2014, Ellington was commissioned to compose music for the National Museum for Civil and Human Rights. The project, titled MOVE ACT FREE and led by George C. Wolfe, was awarded a Cinema In Industry (CINDY) Award for production design. He is a proud member of the American Society of Composer and Publishers,

About the Artists *continued*

United Scenic Artist local 829, and Koblat Music Group. www.justinellington.com

Mike Ramsey is a drummer and percussionist living in Brooklyn. Theater credits include substitute percussion for the Broadway productions of *The Lion King*, *On Your Feet*, *Rocky*, *Amazing Grace*, *Women on the Verge*, and substitute drums for the Off-Broadway production of *Rent*. In 2016-17 he was the percussionist for Cirque du Soleil's Paramour. Orchestra credits include extra/section percussion for The Philadelphia Orchestra and Seoul Philharmonic Orchestra. He has been a guest clinician/instructor at colleges such as Northwestern University, Manhattan School of Music, The New School, NYU and North Carolina Central University. As a modern dance accompanist Ramsey can be found playing classes all around the city, and he performs regularly with folkloric dance ensembles Grupo Ribeiro (Afro-Brazilian) and Oyu Oro (Afro-Cuban). He is a founding member of the group AZAGUNO, led by his mentor Dr. Paschal Yao Younge, and will be performing with them in Accra this summer to celebrate the 25th Anniversary of the National Theatre of Ghana.

Tyrone Nyemba Seales was born to parents of Shawne Lee and Tyrone Seales. During the early months of his life, Tyrone constantly banged on pots and pans, making it evident he had a knack for drumming. He received his first drum on his first birthday which laid the path to a life of culture through the arts. He received professional djembe lessons from his first instructor, Gene Osborne. Seales would become a member of Preston Riddick'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, and Tri-state shows, and festivals. At the age of six, he

was invited to drum in Gene Osborne's company D'jole African. He has since performed in various stages throughout the country, from California to Tennessee, mesmerizing audiences of all ages. He has graced the stage with legends Chief Bey, Papa Ladji 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.

CABD CREATIVE TEAM

David L. Arsenault, 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, among others. 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*. He is a graduate of Ithaca College and a member of United Scenic Artists Local 829. For more of his work, please visit www.DavidArsenaultDesign.com

Daniel Banks, Ph.D., is a theater director, choreographer, educator and dialogue facilitator. He has worked extensively in the US and abroad, having directed at such notable venues as the

About the Artists *continued*

National Theatre of Uganda, the Belarussian National Drama Theatre, The Market Theatre in South Africa, Playhouse Square in Cleveland, the NYC and DC 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 Tisch School of the Arts, New York University; the MFA program in Contemporary Performance, Naropa University; the MA program in Applied Theatre, City University of NY; and as Chair of Performing Arts, Institute of American Indian Arts, Santa Fe, NM. He 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 that promotes youth self-expression and leadership through the genre of Hip Hop Theatre. HHTI has worked on campuses and in communities across the US and in Azerbaijan, Ghana, Hungary, Israel, Mexico, Serbia and South Africa. He 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 NYU. He is editor of the critical anthology of plays *Say Word! Voices from Hip Hop Theater* (University of Michigan Press).

Kamilah Forbes 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, and 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 is a native New Yorker and has had a versatile career that has spanned all genres of theater. She 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. Natalio 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 is a NY-based dance costume creator. Her current choices and aesthetics are informed by her past experiences with Dorrance Dance, Dance Theater of Harlem, Alvin Ailey, Hubbard Street 2, Camille A. Brown & Dancers, Ballet Hispanico, LA

About the Artists *continued*

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's *The Hard Nut*, and ABT's Education Department. 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 is a playwright, director and dramaturg. His 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 Shannequa 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). He has served as co-writer/co-director/dramaturg for ten productions in Ping Chong's ongoing series of *Undesirable Elements* and the recent premiere of *Collidescope: Adventures in Pre- and Post-Racial America*, and 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 and Dancers (*Mr. TOL E. RaNcE, Black Girl: Linguistic Play*), Darrell Jones (*Hoo-Ha*), and Urban Bush Women (*Hep Hep Sweet Sweet, Walking with 'Trane*). He 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 is currently writing a book on black theater, *Testament: 40 Years of Black Theatre History in the Making, 1964-2004*.

CABD PRODUCTION TEAM

Robert McIntyre, CABD stage manager, is originally from Scranton, Pennsylvania and works all over the northeast region in Pennsylvania, Massachusetts, upstate New York, and NYC, freelancing in theater and dance. He holds a BS dual degree in business management and technical theater from East Stroudsburg University, 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.

Jane Chan, CABD Lighting supervisor, is a lighting designer specializing in theater, dance, musicals and opera, experienced in closely collaborating with multi-media designers. She 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. She is excited to have joined Camille A. Brown & Dancers as their lighting supervisor starting spring 2018.

About the Artists *continued*

Lighting design credits: Off Broadway/New York - Classical Stage Company: *The Stowaway*; Stamford All-School Musical: *The Little Mermaid*; 59E59 Theatre: *The Widow of Tom Hill*; NY Shakespeare Exchange: *The Rape of Lucrece*; Regional - Kennedy Center: *Night Train 57*; *That Face*, Baltimore Center Stage; 1st Stage: *Take Me Out*; Maryland Hall: *Carousel*; Hangar Theatre: *James and the Giant Peach*, *A Year with Frog and Toad*; Other: Xuejuan Dance Ensemble, Lighting Designer; Best Design of 2014 in DC Metro Area Theaters: *Take Me Out*;

Associate design: *170 Days in Nanking* (World Premier), Jiangsu Grand Theater, China; Assistant design: Shanghai Walt Disney Grand Theatre: *The Lion King*; Atlantic Theatre: *The Band's Visit*, *Hold Onto Me Darling*; Hartford Stage: *Romeo and Juliet*; Manhattan Theatre Club: *Of Good Stock*.

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

Connecting Artists to the Community

While at Dartmouth, Camille A. Brown & Dancers shared meals with students and professors, led a dance master class, and will participate in a post-performance discussion. For more information about Hop Outreach and Arts Education programs, call 603.646.2158 or visit hop.dartmouth.edu/online/outreach.

SHIFT

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