



Camille A. Brown & Dancers

Friday, February 18, 2022

GOGUE
PERFORMING
ARTS
CENTER

AT AUBURN UNIVERSITY

2021-22

Inaugural Series



UPCOMING **2021-22** PERFORMANCES

FEBRUARY

An Evening with Branford Marsalis
Sunday, February 20 • 7:30 p.m.
Woltosz Theatre

Anaïs Mitchell + Bonny Light Horseman
Sunday, February 27 • 7:30 p.m.
Woltosz Theatre

MARCH

Jeremy Denk
Sunday, March 13 • 2 p.m.
Woltosz Theatre

Alfredo Rodríguez & Pedrito Martínez
Friday, March 18 • 7:30 p.m.
Woltosz Theatre

BalletX: *The Little Prince*
Saturday, March 26 • 7:30 p.m.
Woltosz Theatre

An Evening with Kenny G*
Tuesday, March 29 • 7:30 p.m.
Woltosz Theatre

APRIL

**The Righteous Brothers:
Bill Medley & Bucky Heard**
Saturday, April 23 • 7:30 p.m.
Woltosz Theatre

Lauren Patten
Sunday, April 24 • 7:30 p.m.
Woltosz Theatre

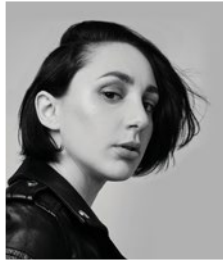
MAY

***Air Play* by Acrobuffos**
Friday, May 13 • 7:30 p.m.
Woltosz Theatre

• **Add-on Performance**

Tickets to add-on performances are not included with subscription packages and must be purchased separately.

PHOTOS (left to right, top to bottom):
Branford Marsalis, Anaïs Mitchell,
Lauren Patten, The Righteous Brothers,
Kenny G, BalletX: *The Little Prince*



Tickets available now!

334.844.TIXS (8497)

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THE JAY AND SUSIE GOGUE PERFORMING ARTS CENTER
AT AUBURN UNIVERSITY

presents



Camille A. Brown
& DANCERS

Friday, February 18, 2022

7:30 p.m.

Walter Stanley and Virginia Katharyne Evans
Woltosz Theatre

Performance Sponsor

The Elizabeth Grant Family

Artist Workshop Sponsor

Linda & John Mengelt

Artist Talk Sponsor



PROGRAM

Mr. TOL E. RAnCE (Excerpt – 2012, revised 2019)

**Artistic Director/
Choreographer**
Camille A. Brown

Entertainers
Dorse Brown
Onyxx Noel Dean
Timothy Edwards
Kwinton Gray
Eric Parra
William Roberson
Kiana Rodriguez
Courtney Ross
Jay Staten

Lighting Design
Burke Wilmore

Set Design
Philip Treviño

Costume Design
Carolyn Meckha Cherry

Dramaturgs
Kamilah Forbes
Talvin Wilks

Theater Coach
J. Michael Kinsey

Animation
Isabela Dos Santos

Original Music
The Overture and Showtime
Scott Patterson

Additional Music
“The Streetbeater”
Quincy Jones

“Fresh Prince of Bel-Air”
Willard C. Smith and
Jeffrey Townes

“Shine on Me”
Andrae Crouch

“Movin’ on Up”
Jeff Barry and
Jeanette Du Bois

**Media and
Conceptual Contributions**
J. Michael Kinsey and
Stacey Muhammad

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, *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.

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 Governor Andrew Cuomo and the New York State Legislature.

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

Lead support for the revival of *Mr. TOL E. RANcE* has been 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

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

Allison Miller, music director
Juliette Jones
Scott Patterson
Wilson R. Torres

Lighting Design

David L. Arsenault

Costume Design

Mayte Natalio

Sound Design

Justin Ellington

Dramaturgs

Daniel Banks
Kamilah Forbes
Talvin Wilks

Costume Supervisor

Amy Page

"I see Black people as superheroes because we keep rising." – *Question Bridge: Black Males in America*

ink celebrates the rituals, gestural vocabulary and traditions that remain in-grained 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.

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

New Second Line (2006)

Choreography
Camille A. Brown

Dancers
Dorse Brown
Onyxx Noel Dean
Timothy Edwards

Catherine Foster
Eric Parra
William Roberson
Kiana Rodriguez
Courtney Ross
Jay Staten

Music
Los Hombres Calientes
(featuring Kermit Ruffins)

Visual Artist
Moses Ball

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

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

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

*Casting Subject To Change

Thank You: Camille A. Brown & Dancers would like to thank Christopher Heacox, Amy Miller, Jonathan Osborne, and the administrative and technical staff of the Jay and Susie Gogue Performing Arts Center at Auburn University for all their hard work, dedication and support.

Camille A. Brown & Dancers 2022 touring season is supported, in part, with public funds from the National Endowment for the Arts, with additional support from the Howard Gilman Foundation.



ABOUT

CAMILLE A. BROWN & DANCERS

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, 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 70 cities in the U.S. and internationally. CABD performs for more than 20,000 people, and serves more than 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 social dance classes, led by company dancers, and artist/scholar lectures by notable speakers. 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 Virginia, California, Nebraska, Alabama, Texas, Connecticut and at home in New York City.

CABD's 2022 performances and community engagement activities are supported, in part, by the Andrew W. Mellon Foundation, the Tides Foundation, the Howard Gilman Foundation, the Rockefeller Brothers Fund, Grantmakers for Girls of Color, 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 www.camilleabrown.org.

CAMILLE A. BROWN

Artistic Director

Camille A. Brown is a prolific Black female choreographer and director, who is reclaiming the cultural narratives of African American identity. She is the artistic director of the nationally acclaimed, Bessie Award-winning Camille A. Brown & Dancers, which she founded in 2006. Ms. Brown has received numerous honors for her powerful body of 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, an Emerson Collective Fellow, five-time Princess Grace Award winner, Guggenheim Fellow, Jacob's Pillow Dance Award recipient, TED Fellow, United States Artists Award recipient and Doris Duke Artist Award recipient. Most recently she was named as one of the Kennedy Center's Next 50 cultural leaders. Her work has been commissioned by Alvin Ailey American Dance Theater, Urban Bush Women, Complexions, Ballet Memphis and Hubbard Street II, among others; her dance, *City of Rain*, created for her company, entered the Ailey Repertory in December 2019.

Theater credits include *Choir Boy* (Tony and Drama Desk nominations), Tony Award-winning Broadway revival, *Once on This Island* (Drama Desk, Outer Critics and Chita Rivera nominations), *TONI STONE* (Drama Desk, Lortel nominations), *Jesus Christ Superstar Live* on NBC (Emmy Award winner), *for colored girls who have considered suicide / when the rainbow is enuf* (Drama Desk, Lortel nominations, Antonyo award) and *Much Ado About Nothing* (Audelco winner, broadcast on PBS).

Brown made her Metropolitan Opera debut as choreographer for *Porgy and Bess* in 2019, and her choreography for *Ma Rainey's Black Bottom* (directed by George C. Wolfe) was released on Netflix in November 2020. On September 27, 2021, Brown made history as the Metropolitan Opera's first Black director of a mainstage production, co-directing (with James Robinson) and choreographing Terence Blanchard's *Fire Shut Up in My Bones*, which will be aired on PBS on April 1, featuring seven of her company's dancers. In Spring 2022, Brown will make history again as she both directs and choreographs *for colored girls who have considered suicide / when the rainbow is enuf* on Broadway—the first Black woman in 65 years to both direct and choreograph a Broadway show.

Her TED-Ed talk, "A Visual History of Social Dance in 25 Moves," has more than 15 million views on Facebook.

DANCERS

Dorse Brown

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 2011–15. 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 2021-22 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 first season with CABD.

Timothy Edwards

Edwards is a dancer, choreographer and teacher. As a Hawaii native, he began his journey into dance at age 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 new found 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

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 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. Her company credits include The Fred Benjamin Dance Company and Forces of Nature. Her recording artist credits include Alicia Keys, The Roots, Jazmine Sullivan, Seun Kuti, Davido, Angelique Kidjo, Lauryn Hill. Her film and television credits include 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 include *FELA!* (original cast); *Once on this Island* (assistant choreographer); *Ain't No Disco* (assistant choreographer). She can be found on instagram @Catdancerpro.

Onyxx Noel

Onyxx Noel 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, where she received her B.F.A. in dance. Onyxx Noel has had the pleasure of performing works by esteemed choreographers such as Dara Meredith, Kyle and Dinita Clark, Darrell Grand Moultrie, Tommie Waheed Evans, Milton Myers, and Ronald K. Brown, amongst others. She graciously made her film debut as a dancer in *Ma Rainey's Black Bottom*, choreographed by Camille A. Brown and directed by George C. Wolfe. Onyxx Noel is excited and honored to join Camille A. Brown & Dancers. She gives thanks to God, her village and her angels above for their love and continuous support. ~ Philipians 3:14

Eric Parra

Parra is a first-generation Colombian-American artist hailing from Union City, New Jersey. He graduated from Montclair State University with a B.F.A. 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 Arnoff Center for the Arts. Most recently Parra has served as a teaching artist for NJPAC, Earl Mosley's Institute of the Arts and the José Limón Dance Foundation. This is Parra's first season with Camille A. Brown & Dancers.

William Roberson

Roberson, a native of Tennessee, graduated with a B.F.A. 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 Nothing*. He is incredibly grateful to now be a new company member with CABD, and gives thanks to everyone who's helped him along the way.

Kiana "kiki" Rodriguez

Rodriguez is from New Jersey where her artistic journey began at age 10 when introduced to theater. A 2022 graduate of Montclair State University, Rodriguez 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. Rodriguez has worked on *The Marvelous Mrs. Maisel*, *Blue's Clues and You: Broadway Dreams*, 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 Staurt, Michael Blevins, Rhapsody James, Jessica Castro, Keenan Cooks, Tanisha Scott, Lindsey Blaufarb, Craig Hollamon and Marguerite Derricks. This is her first season with Camille A. Brown & Dancers.

Courtney Paige Ross

Ross hails from New Orleans, Louisiana. She earned her B.F.A., with honors, from The Ailey School/Fordham University. She has toured with Ailey II and later, EVIDENCE Dance Company (Ron K. Brown, director). She has worked and performed closely with Tank & the Bangas, Jon Batiste, Jemel McWilliams, Jeffrey Page, Ray Mercer, Darrell Moultrie and The Dynamite Experience. Other credits include *Porgy and Bess* (Metropolitan Opera), 2021 Macy's Thanksgiving Day Parade (NBC), *Broadway Bares: Takeoff* (Laya Barak, choreographer), POWERPLAY (The Shed), 2016 VMA's: Beyoncé (MTV), and release industrials for *The Wheel of Time* (Amazon Prime) and Samsung S8 Release (Rich and Tone Talauega, choreographers). Recently, she founded BLOOM Dance, Inc, a 501(c)(3) organization that aims to fortify mental/emotional health and wellness of youth. Ross joined CABD in 2019. She gives thanks to God, her family and chosen tribe for the unwavering support!

Jay Staten

Staten is a multi-talented artist and community activist whose dance company for African American youth has serviced more than 200 children and raised more than 3.2 million in scholarships. The Washington D.C. native is a graduate of the Duke Ellington School of the Arts and received a B.F.A. in dance from Marymount Manhattan College in New York City. 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 television 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 Staten's fourth season with CABD where he is loving learning and living. He is a proud member of AEA, AGMA and IADB. For more on Staten, visit www.JayStaten.com.

MUSICIANS

Kwinton Gray

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. Kwinton is currently a member of the Dallas based jazz group *The Funky Knuckles* who are working on their fourth album. Gray is also releasing his debut album titled *Leap of Faith* with his group the *Kwinton Gray Project*. Gray was awarded the Dallas Observer Music Award for *Best Keyboardist* in 2017. Gray 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 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, he 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

Seales was born from parents 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. Seales received professional Djembe drum 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. Seales 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 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.

CREATIVE TEAM

David Arsenault

Arsenault is a set and lighting designer and associate, has had his work seen on Broadway, Off-Broadway, regionally and internationally. Recent designs in New York City include *Peer Gynt* (Classic Stage Company, directed by John Doyle) and *A Better Place* (The Duke on 42nd Street). Recent regional designs include *The Norman Conquests* (Northern Stage, Dorset Theatre Festival, and Weston Playhouse), *The Lake Effect* (Geva Theatre), *Gypsy* (Cape Playhouse) and *Sex With Strangers* (Kitchen Theatre Company). Other regional design credits include productions at Bay Street Theatre, Kitchen Theatre Company, Geva Theatre, Hangar Theatre, Northern Stage, Merry Go Round Playhouse, Gulfshore Playhouse, Urban Arias and Bucks County Playhouse, among others. Internationally, 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 of his work, please visit www.DavidArsenaultDesign.com.

Daniel Banks, Ph.D.

Banks is a theatre director, choreographer, educator and dialogue facilitator. He has worked extensively in the U.S. and abroad, having directed at such notable venues as the National Theatre of Uganda, the Belarussian National Drama Theatre, The Market Theatre in South Africa, Playhouse Square in Cleveland, the 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*. Daniel has served on the faculties of: Department of Undergraduate Drama, Tisch School of the Arts, New York University; M.F.A. in contemporary performance, Naropa University; M.A. in applied theatre, City University of New York; and as Chair of Performing Arts, Institute of American Indian Arts, Santa Fe, New Mexico. Banks is the co-director of DNAWORKS, an arts and service organization dedicated to using the arts as a catalyst for dialogue and healing, specifically engaging the topics of representation, identity and heritage. He is founder and director of the Hip Hop Theatre Initiative that promotes youth self-expression and leadership through the genre of Hip Hop Theatre. HHTI has worked on campuses and in communities across the U.S. and in Azerbaijan, Ghana, Hungary, Israel, Mexico, Serbia and South Africa. Daniel 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

Forbes is currently the executive producer of the Apollo Theater. Recent directing credits include the 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). Other directing includes 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). Other professional credits include curator-in-residence of the Kennedy Center. Her alma mater is Howard University.

Mayte Natalio

Natalio is a native New Yorker and has had a versatile career that has spanned all genres of theater. Mayte received her B.F.A. 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

Page is a New York-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 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. She's a graduate of North Carolina School of the Arts and is honored to support the artists of CABD.

Talvin Wilks

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 10 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 & 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 theatre, *Testament: 40 Years of Black Theatre History in the Making, 1964-2004*.

Robert McIntyre

Production Stage Manager

McIntyre is originally from Scranton, Pennsylvania, and works all over the northeast region in Pennsylvania, Massachusetts, upstate New York, and New York City freelancing in theatre and dance. Robert holds a B.S. dual degree in business management and technical theatre 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.

Mike Faba

Lighting Supervisor

Faba is a lighting designer and supervisor for theatre and dance. Recent design credits include *No. 7* (Wang Ramirez and Sara Mearns) at New York City Center, *Wednesday Morning, 11:45* (Pilobolus) at Skirball, *Marksman* (Kate Weare) at The Joyce, and *Unstruck* (Kate Weare) at BAM Fisher. Faba spent two summers as the lighting supervisor for Jacob's Pillow Dance Festival—other Lighting Supervisor credits include Mark Morris Dance Group, Paul Taylor Dance Company, Wang Ramierz, Pilobolus, Martha Clarke's Angel Reapers and Radiolab Live: In The Dark.



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

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