ink

A production of
Camille A. Brown & Dancers

Camille A. Brown
Director and Choreographer
in collaboration with the musicians and members of Camille A. Brown & Dancers

Saturday Evening, January 26, 2019 at 8:00
Power Center
Ann Arbor

27th Performance of the 140th Annual Season
28th Annual Dance Series
This evening’s performance is funded in part by the New England Foundation for the Arts’ National Dance Project.

Media partnership provided by WDET 101.9 FM.

Special thanks to Brendan Asante, Anita Gonzalez, Cara Graninger, Katie Gunning, Miryam Johnson, Grace Lehman, Dr. Lisa Reynolds, Victoria Shaw, the Ann Arbor Y, the Charles H. Wright Museum of African American History, and the Detroit School of the Arts for their participation in events surrounding this evening’s performance.

Special thanks to Tiffany Ng, assistant professor of carillon and university carillonist, for coordinating this evening’s pre-concert music on the Charles Baird Carillon.

Camille A. Brown & Dancers appear by arrangement with PMG Arts Management.

In consideration for the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.
ink

Culture Codes (Camille A. Brown)
Balance (Alia Kache and Maleek Washington)
Milkshake (Catherine Foster)
Go go awf (Monique Brooks Roberts, Kwinton Gray, Wilson Torres, Allison Miller)
Turf (Maleek Washington and Timothy Edwards)
Shedding (Juel D. Lane and Beatrice Capote)
Migration (Full Company)

ink runs approximately one hour in duration and is performed without intermission.

COMPANY

Dancers / Beatrice Capote, Timothy Edwards, Catherine Foster, Juel D. Lane, Alia Kache, Maleek Washington, Camille A. Brown

CREATIVE AND PRODUCTION TEAM

Director and Choreographer / Camille A. Brown, in collaboration with the musicians and members of CABD
Music Director / Allison Miller
Musicians / Monique Brooks Roberts, Kwinton Gray, Allison Miller, Wilson R. Torres
Dramaturgs / Daniel Banks, Kamilah Forbes, Talvin Wilks
Lighting and Scenic Design / David L. Arsenault
Lighting Supervisor / Jane Chan
Sound Design / Justin Ellington
Costume Designer and Stylist / Mayte Natalio
Costume Supervisor / Amy Page
Production Stage Manager / Robert McIntyre
Company Manager / Michelle Fletcher

Following this evening’s performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.
CHOREOGRAPHER’S NOTE

“I write to create myself.”
—Octavia E. Butler

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. Using the rhythms and sounds of traditional African and handmade instruments as its center, the work travels through time with elements of blues, hip-hop, jazz, and swing. The movement is an amalgamation of African-American social dance, African, tap, jazz, modern, and hip-hop.

As I began to develop ink, I had this idea of the dancers representing superheroes. I couldn’t figure out why I had the urge to play with this idea until I read Question Bridge: Black Males in America. One of the men interviewed said, “I see Black people as comic book heroes because they always keep rising.” That was it! It is about showing that in our basic survival, and natural attributes we have superhuman powers. Powers to shift, overcome, transform, and persevere within an often-hostile environment. The seven sections of ink represent super powers of spirituality, history and heritage, the celebration of the Black body, Black love, brotherhood, exhaustion, and community. It’s about using the power of the past and present to propel us into the future. I lift up our real-life superheroes of the past. They held as much as they gave. They paved the way for us to fly and “be fly.” In flight, we see the super power of Black people in America. We keep rising.

Let’s carry on.

—Camille A. Brown

The company would like to thank Michael Kondziolka and the administrative and technical staff at UMS of the University of Michigan. 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.

Lead commissioners for ink: Peak Performances @ Montclair State University, NJ and The John F. Kennedy Center for the Performing Arts (Washington, DC), with support from LUMBERYARD Contemporary Performing Arts. ink also received co-commissioning support from ASU Gammage. The creation and presentation of ink was made possible by The New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and the 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 Allessee 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, Jacob’s Pillow, Hobart & William Smith Colleges, and CUNY Dance Initiative at Kingsborough Community College.
ARTISTS

Founded in 2006, Camille A. Brown & Dancers (CABD) is a Bessie Award-winning, New York City-based dance company that soars through history like a whirlwind. Recognized for an introspective approach to cultural themes through visceral movement and socio-political dialogues, the work contains high theatricality, gutsy moves, and virtuosic musicality, connecting excavations of ancestral stories and history with contemporary culture. For more information, please visit camilleabrown.org.

Camille A. Brown (director, choreographer, dancer) is a prolific Black female choreographer reclaiming the cultural narrative of African-American identity. She is a Ford Foundation — Art of Change Fellow, Audelco Award recipient, four-time Princess Grace Award-winner, Guggenheim Fellow, Jacob’s Pillow Dance Award recipient, USA Jay Franke & David Herro Fellow, TED Fellow, and Doris Duke Artist Award recipient.

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

Ms. Brown has been commissioned to create concert dance works for Alvin Ailey American Dance Theater, Philadanco!, Urban Bush Women, Complexions, Ailey II, Ballet Memphis, and Hubbard Street 2. In addition to her company works, Ms. Brown brings a passion for storytelling to her choreography for Broadway and Off-Broadway theater productions. Notable theater credits for her choreography include the Tony Award-winning Broadway revival Once On This Island (Drama Desk, Outer Critics, and Chita Rivera nominations), Emmy Award-winning Jesus Christ Superstar Live on NBC, Broadway’s A Streetcar Named Desire, The Fortress of Solitude (Lortel Nomination), and BELLA: An American Tall Tale (Lortel Nomination).

Her TED-Ed talk, A Visual History of Social Dance in 25 Moves, has over 15 million views on Facebook and her company’s performance of New Second Line at the TED Conference 2018 is now on TED.com. Ms. Brown graduated from LaGuardia High School of the Performing Arts and she has a BFA from UNC School of the Arts. She is the choreographer for the upcoming Magic Mike The Musical, PAL JOEY, and is movement director for Broadway’s Choir Boy and Toni Stone.

Beatrice Capote (dancer) is a Cuban American dancer, choreographer, and teacher trained at the Alvin Ailey School. She graduated from University of North Carolina School of the Arts, Montclair State University, and is currently receiving her MFA on Afro-Cuban dance forms. She has performed with INSPIRIT, Mavericks, The Wells Performance Project, Areytos Performance Works, Kyle Abraham/Abraham.In.Motion, and Camille A. Brown and Dancers. She has choreographed for ASHA Dance Company, the Eric Dolphy Jazz Festival, WestFest Dance Festival, Bronx Academy of Arts and Dance (BAAD), Pepatian Dance, Lower Manhattan Cultural Council, and Battery Dance Festival. She is also the co-founder of “The Sabrosura
Effect” with her partner Miguel Aparicio. Ms. Capote is faculty at the Ailey School, Joffrey Ballet, and Montclair State University.

Timothy L. Edwards (dancer) is a proud member of Camille A. Brown & Dancers. A Hawaii native, Mr. 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 also traveled as a cultural envoy teaching and performing in various street styles and made his Broadway debut in 2016 in the production of Cabin In The Sky.

Catherine Foster (dancer) is from Washington, DC. She trained at DC Youth Ensemble (DCYE), Baltimore School for the Arts, and Alvin Ailey American Dance Center. Her awards include National Arts Recognition (second place) and the Astaire Award for “Best Broadway Female Ensemble.” She has worked with and performed the works of noted choreographers and companies including Kevin “Iega” Jeff, Hinton Battle, and Darrell Grand Moultrie; and The Fred Benjamin Dance Company, Forces of Nature, and Camille A. Brown and Dancers. She has worked with recording artists including Alicia Keys, The Roots, Jazmine Sullivan, and Angélique Kidjo. Her Broadway and Off-Broadway credits include Fela! (original cast) produced by Jay-Z and Will Smith, Once on this Island (assistant choreographer), and Ain’t No Disco (assistant choreographer).

Alia Kache (dancer) received her early training at Center for Creative Arts and Chattanooga Ballet. A graduate of the Ailey/Fordham BFA 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, Ms. Kache’s work has been seen at Towson University, Middle Tennessee State University, The Aliley School, Bryant Park, and FringeNYC. She will premiere a new ballet with Ballet Memphis this fall.

Atlanta native Juel D. Lane (dancer) received his training from Tri-Cities Visual & Performing Arts High School, 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, Mr. 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. He 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.

Maleek Washington (dancer) is a native New Yorker from the Bronx and 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, and also attended SpringBoard Danse in
Montreal. Upon returning to New York, he collaborated with MacArthur Genius awardee Kyle Abraham and his company Abraham.In.Motion for four seasons before becoming the first African-American male to perform in the critically acclaimed immersive show *Sleep No More*. He was a part of NBC’s *Jesus Christ Superstar Live* and performed with CABD in the 2018 Ted Talk Conference in British Columbia. This is his second season with CABD.

Monique Brooks Roberts *(musician)* is a violinist hailing from Louisville, Kentucky. 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 1990s R&B artists, her music oozes soul and rhythm, and her playing is often described as emotional and provocative. She has performed and recorded for many notable artists including Alicia Keys, Common, Jill Scott, Mos Def, Diana Ross, Aretha Franklin, and J. Cole, and was a touring member of the Philadelphia String Quartet for seven years. She has appeared on live TV programs including VH1’s *Storytellers*, CBS’s *Late Show With David Letterman*, BET’s *Bobby Jones Gospel*, and *The BET Honors*.

Kwinton Gray *(musician)* was born and raised in Dallas, Texas where he received a homeschooled education. He continued his education at Eastfield Community College where he studied music. He is a founding member of the band Friday’s Foolery and started his own fusion group Kwinton Gray Project. He is currently a member of the Dallas-based jazz group The Funky Knuckles, and he released his debut album *Leap of Faith* in 2017. He was awarded the Dallas Observer Music Award for “Best Keyboardist” in 2017. He performed at the Festival Jazz à la Villette in Paris, France with Foley, Kenny Garrett, Darryl Jones, Larry Dunn, Bobby Sparks, and Derek Winkley. In 2014, he performed in his first musical, *The Rocky Horror Show*, at Dallas Theater Center, and has since conducted and played in several musicals there.

New York City-based drummer, composer, and teacher Allison Miller *(musician)* engages her deep roots in improvisation as a vehicle to explore all music. Described by critics as a charismatic and rhythmically propulsive drummer with melodic sensibility, Ms. Miller has been named a “Top 20 Jazz Drummer” in *Downbeat* magazine. Her band, Boom Tic Boom, is a 2014 recipient of Chamber Music America’s Presenter Consortium for Jazz Grant and is proudly sponsored by Mid-Atlantic Arts Foundation. As a side-musician, Ms. Miller has been the rhythmic force behind such artists as Ani DiFranco, Natalie Merchant, Brandi Carlile, Toshi Reagon, Dr. Lonnie Smith, Patricia Barber, Marty Ehrling, Ben Allison, *The Meredith Vieira Show*, and *Late Night with Seth Meyers*. She is the musical director for the productions *Speak, And Still You Must Swing*, and *Celebrate*, and co-leads Honey Ear Trio and Holler and Bam.

Wilson R. Torres *(musician)* is a New York native, born and raised in Washington Heights. His formal training began at the age of 12 when he received a scholarship from the New York Pops Orchestra to study with percussionist Susan Evans. He is a graduate of The Juilliard School’s Music Advancement Program, The Juilliard School Pre-College Program, LaGuardia High School, and The Manhattan School of Music. His Broadway credits include the Tony and Grammy Award-winning musical *In the Heights, Les Misérables* (25th anniversary revival), *Lysistrata Jones*,
The Wiz, On Your Toes, and Cabin in the Sky; and he toured with The Lion King and Wicked. He has also performed with the San Francisco Symphony, New Jersey Symphony, Staten Island Symphony, and Albany Symphony. He is a proud endorser of Latin Percussion and Sabian Cymbals.

Robert McIntyre (production stage manager) is originally from Scranton, Pennsylvania and works all over the northeast region freelancing in theater and dance. He holds a BS dual degree in business management and technical theater from East Stroudsburg University of Pennsylvania, where he graduated in 2012. He was an intern at Williamstown Theatre Festival and Jacob’s Pillow Dance Festival, where he has also served as the production coordinator of the Inside/Out Series. He has been the stage manager for Stephen Petronio Dance Company, TAKE Dance, Gallim Dance, Encompass New Opera Theatre, Keely Garfield Dance, and Damage Dance. He designed lighting for the student company and Dance for PD at Mark Morris Dance Group.

Jane Chan (lighting supervisor) is a lighting designer specializing in theater, dance, musicals, and opera. She is a member of United Scenic Arts Local 829 and is currently based in New York. She is also a member of the 2015 Lincoln Center Theater Directors Lab. Lighting design credits include Classical Stage Company’s The Stowaway, Stamford All-School Musical’s The Little Mermaid, 59E59 Theatre’s The Widow of Tom Hill, New York Shakespeare Exchange’s The Rape of Lucrece, Kennedy Center’s Night Train 57, Baltimore Center Stage’s That Face, First Stage’s Take Me Out, Maryland Hall’s Carousel, and Hangar Theatre’s James and the Giant Peach and A Year with Frog and Toad. She has also worked with Xuejuan Dance Ensemble, Jiangsu Grand Theater, Shanghai Walt Disney Grand Theatre, Atlantic Theater Company, Hartford Stage, and Manhattan Theatre Club.

Daniel Banks, PhD (dramaturg) has worked extensively in the US and abroad, having directed at such venues as the National Theatre of Uganda; the Belarusian National Drama Theatre; the Market Theatre in South Africa; Playhouse Square, Cleveland; the New York City and Washington, 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 (Salzburg), Aaron Davis Hall (Harlem), and for Maurice Sendak/In the Night Kitchen. 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 (HHTI), which promotes youth self-expression and leadership through the genre of hip-hop theater. He is associate director of Theatre Without Borders and serves on the national cabinet of the US Department of Arts and Culture. He is editor of the critical anthology of plays Say Word! Voices from Hip Hop Theater.

Kamilah Forbes (dramaturg) is currently the executive producer of the Apollo Theater. Recent directing credits include Baltimore Center Stage’s 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. Recent directing includes All My
Sons and Fences (People’s Light); Blood Quilt (Arena); Detroit ’67 (True Colors); Sunset Baby (Labyrinth); Circle Unbroken (651 Arts); Sweet Billy and the Zooloos (SummerStage); and Tribute to Marvin Gaye featuring John Legend, and Nas and the National Symphony Orchestra celebrate Illmatic (Kennedy Center). 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). She attended Howard University and is the Kennedy Center’s Hip-Hop Culture curator-in-residence.

Talvin Wilks (co-writer/dramaturg) 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 Shaneequa Chronicles by Stephanie Berry (EST), Relativity by Cassandra Medley (EST – AUDELCO nomination for “Best Director” in 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. He is currently writing a book on black theater entitled Testament: 40 Years of Black Theatre History in the Making, 1964-2004.

Camille A. Brown & Dancers
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Managing Director / Indira Goodwine
Company Manager / Michelle Fletcher

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UMS ARCHIVES

This evening’s performance marks the second performance under UMS auspices by Camille A. Brown & Dancers, following the company’s UMS debut in February 2016 in a performance of Black Girl: A Linguistic Play at the Power Center. Camille A. Brown made her UMS debut in January 2005 in performances with Ronald K. Brown/Evidence at the Power Center.

Photo (previous spread): Camille A. Brown; photographer: Whitney Browne.
THIS EVENING’S VICTOR FOR UMS:

New England Foundation for the Arts’ National Dance Project

Supporter of this evening’s performance by Camille A. Brown & Dancers.

MAY WE ALSO RECOMMEND...

2/15-16  Carrie Mae Weems: Past Tense
3/26-27  Ballet Preljocaj: La Fresque (The Painting on the Wall)
4/26-27  Martha Graham Dance Company

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

2/13  The Present Effects of The Past: Artistic Responses to Police Brutality
      (Charles H. Wright Museum of African American History,
      315 E. Warren Avenue, Detroit, 6:30 pm)

2/14  Penny Stamps Distinguished Speaker Series
      (Michigan Theater, 603 E. Liberty Street, 5:10 pm)

2/14  Master Class: Anthony Dean Griffey, tenor
      (Britton Recital Hall, Moore Building, 1100 Baits Drive, 7:30 pm)

Educational events are free and open to the public unless otherwise noted.