

CAMILLE A. BROWN & DANCERS



CAMILLE A. BROWN PHOTOS BY MATT KARAS

Artist Partner Program presents

**CAMILLE A. BROWN & DANCERS**

Friday, October 23, 2015 . 8PM

Ina & Jack Kay Theatre

***BLACK GIRL: LINGUISTIC PLAY***  
**THE DIALOGUE**

**BLACK GIRL: LINGUISTIC PLAY** (2015)

Directed and Choreographed by Camille A. Brown in collaboration with the women of CABD

Performers: Beatrice Capote, Catherine Foster, Fana Fraser, Mora-Amina Parker,  
Yusha-Marie Sorzano and Camille A. Brown

Pianist: Scott Patterson

Electric Bassist: Tracy Wormworth

Music: Original compositions

"Back in the day," "All Grown up," "Beautiful memories" by Scott Patterson

"Jump!," "She Fast," "Tender" by Tracy Wormworth

"Everything In Its Right Place" by Radiohead - Rendition by Scott Patterson and  
Tracy Wormworth

Handclap/Nursery Rhymes:

Miss Mary Mack, Miss Susie Had a Steamboat and Green Sally

Production Stage Manager: Robert McIntyre

Dramaturgs: Daniel Banks, Kamilah Forbes and Talvin Wilks

Lighting Design: Burke Wilmore

Lighting Supervisor/Master Electrician: Michael Cole

Sound Design: Sam Crawford

Set Design: Elizabeth C. Nelson

Costume Design Contributors: Zulema Griffin, Carolyn Meckha Cherry,  
Mayte Natalio and Catherine Foster

Tap Coaches: Shaune Johnson and Marshall Davis

This performance will last approximately **1 hour and 20 minutes with no intermission.**

Video or audio recording of the production is strictly prohibited.

# CAMILLE A. BROWN & DANCERS: PROGRAM NOTES

---

**BLACK GIRL: Linguistic Play** reveals the complexity of carving out a self-defined identity as a Black female in urban American culture. In a society where Black women are often only portrayed in terms of their strength, resiliency or trauma, this work seeks to interrogate these narratives by representing a nuanced spectrum of Black womanhood in a racially and politically charged world.

With original music compositions (live music by pianist, Scott Patterson and electric bassist, Tracy Wormworth), Brown uses the rhythmic play of African American dance vernacular including social dancing, double dutch, steppin', tap, Juba, ring shout and gesture as the Black woman's domain to evoke childhood memories of self-discovery. From play to protest the performers come into their identities, from childhood innocence to girlhood awareness to maturity — all the while shaped by their environments, the bonds of sisterhood and society at large.

*The creation and presentation of BLACK GIRL: Linguistic Play is supported by the New England Foundation for the Arts' National Dance Project with lead funding 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 and the National Endowment for the Arts. Major support for this new work also comes from the MAP Fund, primarily supported by the Doris Duke Charitable Foundation with additional funds from The Andrew W. Mellon Foundation; Engaging Dance Audiences administered by Dance/USA and made possible with generous funding from the Doris Duke Charitable Foundation; a Jerome Foundation 50th Anniversary Grant; New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; Harkness Foundation for Dance; and a 2014 New York City Center Choreography Fellowship.*

*This work was commissioned by DANCECleveland through a 2014 Joyce Award from the Joyce Foundation, The Clarice Smith Performing Arts Center at The University of Maryland, Juniata Presents and Juniata College. It was developed, in part, during a residency at Baryshnikov Arts Center, New York, NY awarded through the Princess Grace Foundation—USA Works in Progress residency program; a creative residency at The Yard, The Flynn Center and the Wesleyan Center for the Arts; a technical residency at Juniata College in Huntingdon, PA; a residency at New York City Center; and a residency at Newcomb Dance Program, Tulane University Department of Theatre and Dance.*

## ***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 or collaborator, 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.

## CAMILLE A. BROWN & DANCERS: ABOUT THE ARTISTS

---

Recognized for its introspective approach to cultural themes through visceral movement and socio-political dialogues, **Camille A. Brown & Dancers** soar through history like a whirlwind. Known for high theatricality, gutsy moves and virtuosic musicality, the Company's work explores a range of themes with an eye on the past and present. Making a personal claim on history, Camille A. Brown leads her dancers through excavations of ancestral stories, both timeless and traditional, as well as immediate contemporary issues. The work is strongly character based, expressing each choreographic topic by building from little moments to model a filmic sensibility. Theatre, poetry, visual art and music of all genres merge to inject each performance with energy and urgency. [www.camilleabrown.org](http://www.camilleabrown.org).

**Camille A. Brown** is recognized for her daring yet introspective approach to cultural themes through masterful storytelling and political dialogues. She is a 2015 Doris Duke Artist Award Recipient, 2015 TED Fellow, 2014 Bessie Award Winner for "Outstanding Production" (Mr. TOL E. R. AncE), two-time Princess Grace Award Winner (Choreography & Works in Progress Residency), two-time recipient of NEFA's National Dance Project: Production Grant, 2015 MAP Fund Grantee, 2015 Engaging Dance Audiences Grant Recipient, 2014 Joyce Award recipient with DANCECleveland, a Jerome Foundation 50th Anniversary Grantee and a 2014 New York City Center Choreography Fellow, just to name a few.

Her theatre credits include the Broadway revival of *A Streetcar Named Desire* (2012), *Fortress of Solitude* (The Public Theater, Lucille Lortel Award Nominee for Choreography), *Stagger Lee* (DTC), Katori Hall's *Blood Quilt* (Arena Stage), Jonathan Larson's *tick, tick...BOOM!* (City Center's Encores!) starring Lin-Manuel Miranda, Shakespeare's *The Winter's Tale* (Regional), Marcus Gardley's *The BOX: A Black Comedy* and *Galois* at the New Ohio Theatre.

She has created works for Alvin Ailey American Dance Theater, Philadanco!, Complexions, Urban Bush Women, Ballet Memphis and Hubbard Street II. Brown danced with Ronald K. Brown/Evidence from 2001–2007 and was a guest with Rennie Harris/Puremovement, and a guest artist for the Alvin Ailey American Dance Theater in her work, *The Groove To Nobody's Business*, set for the Company during their 2008 season and Judith Jamison's Celebration in 2011.

In 2014 Brown founded two initiatives: *The Gathering*, an annual open forum for intergenerational Black female artists to advocate for greater cultural equity and acknowledgment in the contemporary dance world; and *BLACK GIRL SPECTRUM*, a multifaceted community engagement initiative that seeks to amplify the cultural and creative empowerment of Black girls and women through dance, dialogue and popular education tools. This past summer, Brown co-directed The School of Jacob's Pillow's new program, *Social Dances: Jazz to Hip Hop*, with Moncell Durden and was featured on the cover of the 2015 August edition of *Dance Teacher Magazine*.

**Beatrice Capote** began her dance training at Amaryllis Dance Academy and Alvin Ailey American Dance Center, where she was chosen to perform *Wade in the Water* from Alvin Ailey's *Revelation* repertoire and was also featured in the book *Attitude*. Capote has performed with companies and choreographers such as INSPIRIT, a dance company, Maverick Dance Experience, The Wells Performance Project, Areytos Performance Works, Earl Mosley, Matthew Rushing, Antonio Brown and Kyle Abraham/Abraham. In.Motion. She has choreographed and performed her solo work in various venues such as WestFest Dance Festival, Bronx Academy of Arts and Dance (BAAD) and Pregones Theatre. Currently, she is on faculty at The Ailey School, Joffrey Ballet School

and Montclair State University. Capote is a graduate of the University of North Carolina School of the Arts and Montclair State University.

**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 such as Kevin “Iega” Jeff, Hinton Battle, Darrell Grand Moultrie, The Fred Benjamin Dance Company and Forces of Nature. Recording artists: Alicia Keys, The Roots, Jazmine Sullivan and Angelique Kidjo. Broadway/Tour: *FELA!* (Original Cast) produced by Jay Z and Will Smith. Foster thanks her ancestors and loved ones for her success and guidance!!!

**Fana Fraser**, a native of Trinidad and Tobago, discovered her love for dance at The Caribbean School of Dancing. She is an honors graduate of the Ailey/Fordham BFA Dance program and has performed with Ailey II, Sidra Bell Dance NY, The Francesca Harper Project, Oui Danse and The Metropolitan Opera. Fraser has also worked as a rehearsal assistant for Darrell Grand Moultrie, with Andrea Miller in the Hermès *All About Women* 2014 New York production, and in collaboration with Ryan McNamara for Performa 13 and Art Basel Miami 2014. As a teaching artist, Fraser is a Licensed Gyrotonic® Instructor, a faculty member at Purelements in Brooklyn and a member of the Notes in Motion Outreach Dance Theatre in residency at New York City public schools. Fraser joined Camille A. Brown & Dancers in 2013.

**Mora-Amina Parker** is a native of San Francisco, California, and is a graduate from San Francisco School of the Arts. She has had the fortune of performing with various dance companies, such as Savage Jazz Dance Company, Robert Moses’ Kin, Danco’ 2, Dallas Black Dance Theater, Jeanne Ruddy Dance and Philadanco!. During her career

she has had the express pleasure of working with Alonzo King, Jawole Willa Jo Zollar, Ronald K. Brown, Christopher L. Huggins, Donald Bryd, Talley Beatty, Fred Benjamin and Carmen de Lavallade. Along with her passion for dance, Parker is a certified classical Pilates instructor. This is her sixth year working with Camille A. Brown & Dancers.

**Yusha-Marie Sorzano** is originally from Trinidad. She received her primary instruction from New World School of the Arts, Thomas Armour Youth Ballet and the Dance Theatre of Harlem. A graduate of the Ailey/Fordham BFA Program, she went on to join Ailey II, Complexions Contemporary Ballet, The Alvin Ailey American Dance Theater, Morphoses, TU Dance and BODYTRAFFIC. Additionally, she has performed as a guest artist with Benjamin Millipied’s LA Dance Project. Sorzano has performed in principal roles with the Ailey Company and in a wide variety of concert works, including noted choreographers Ulysses Dove, Hofesh Shechter and Kyle Abraham. This is Sorzano’s first year with Camille A. Brown & Dancers.

**Scott Patterson** is a pianist and composer of incomparable talent. *Pittsburgh Tribune-Review* describes Patterson’s playing as “a masterly blend of virtuosity, singing style and beautiful voicing.” Patterson studied under Richard Fields at the University of Cincinnati’s College-Conservatory of Music and Phillip Kawin at the Manhattan School of Music. In 2013 Patterson served as music director for the Williamstown Theatre Festival’s Fellowship Project, *Loving v. Virginia*. He also played the role of Chorus in the Forum Theatre’s production of *Clementine in the Lower 9* by Dan Dietz and served as the music director. Patterson’s sci-fi musical, *Ebon Kojo: The Last Tribe*, will premiere at the Charm City Fringe Festival this November in Baltimore, Maryland! <http://www.afrohouse.org>.

**Tracy Wormworth** is a world-renowned bass guitarist in the music and television industry. Her touring and recording experience includes Roberta Flack, Phyllis Hyman, Sting, Joan Osborne, The

## CAMILLE A. BROWN & DANCERS: ABOUT THE ARTISTS (cont'd)

---

B-52s, Cyndi Lauper, Rachelle Farrell, jazz greats Wayne Shorter and Regina Carter, Lena Horne, Paula Abdul and others. Wormworth was a member of *The Rosie O'Donnell Show* band where she accompanied everyone from Mary J. Blige to Liza Minnelli. Television credits include: *The Conan O'Brien Show*, *The Tonight Show with Jay Leno*, *Late Night with Craig Kilborn*, *The Arsenio Hall Show*, *The Today Show* and *Saturday Night Live*. In addition to working with Camille A. Brown & Dancers, Wormworth plays and tours with The B-52s.

**Robert McIntyre** (production stage manager) is originally from Scranton, Pennsylvania, and works all over the northeast region freelancing in theatre and dance. He has had the opportunity to intern at Williamstown Theatre Festival and Jacob's Pillow Dance Festival, where he 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. McIntyre holds a BS dual degree in business management and technical theatre from East Stroudsburg University of Pennsylvania.

**Michael Cole** (lighting supervisor/master electrician) is a lighting designer from Dallas, Texas, where he has worked in such venues as The Dallas Theatre Center, The Rose Marine Theatre and Dallas Children's Theatre. Recent credits include *The Great American Trailer Park X-mas* (Spirit of Broadway), *Soul on Fire* (Kennedy Center), *Tap City* (Symphony Space), *Exit 27* (Sanguine Theatricals), *Les Misérables*, *The Great American Trailer Park Musical* (CM Performing Arts Center), *Wasps* (Columbia University) and *Barcode* (Fringe 2013). Cole has also served as the assistant lighting designer for *On The Other Side of The River*

(HERE Arts Center), *A Christmas Story* (Engeman Theatre), *A Midsummer Night's Dream* (American Rep Ballet), *Our Town* (Long Wharf Theatre), *The Lion* (MTC), *Marathon Cadenzas* (Paul Taylor Dance) and *Innovations* (National Ballet of Canada). [www.michaelcole.lighting](http://www.michaelcole.lighting).

---

## MODERATORS

**Aimee Cox** is a Cultural Anthropologist who teaches in the African and African American Studies at Fordham University. Her first book is *Shapeshifters: Black Girls and the Choreography of Citizenship* (Duke 2015). Dr. Cox has written articles and book chapters on performance, race and gender in youth culture, and the politics of cultural production. Aimee is a former professional dancer who studied on scholarship at the Dance Theatre of Harlem and toured with Ailey II. Cox is also the founder of BlackLight, a young women of color-led activist art initiative that has produced community-based projects in Detroit, Newark, and New York City.

## SPECIAL THANKS

---

CABD would like to thank Martin Wollesen, Bobby Asher, Jane Hirshberg and the administrative and technical staff at The Clarice Smith Performing Arts Center for their hard work, dedication and support. We would also like to thank the men of CABD: Timothy Edwards, Juel D. Lane and Willie “Tre” Smith III for their continuous support during the development, world premiere and tour of *BLACK GIRL: Linguistic Play*. You are appreciated!

For more information on Camille A. Brown & Dancers, please visit [www.camilleabrown.org](http://www.camilleabrown.org).

### CONTACT

Pamela Green, PMG Arts Management, Agent  
[pam@pmgartsmtg.com](mailto:pam@pmgartsmtg.com)  
(919) 813-6092

Indira Goodwine  
Company Manager  
[company\\_manager@camilleabrown.org](mailto:company_manager@camilleabrown.org)

Amber Henrie  
In the Lights, PR Representation  
[amber@inthelights.net](mailto:amber@inthelights.net)

## FOLLOW US & SHARE YOUR THOUGHTS!

 Camille A. Brown (Artist Page)

 @CamilleABrown  
#CABDTheater  
#BlackGirlLP  
#BGLinguisticPlay  
#BlackGirlJoyOnTour

## THE CLARICE AND THE COMMUNITY

---

The Clarice is building the future of the arts by training, mentoring and presenting the next generation of artists and creative innovators. As artists develop their craft as performers, they must become instigators of meaningful dialogue, creative research and audience connection. These skills are developed through engagement activities both on and off campus. Engagement at The Clarice is characterized by facilitated audience interactions with artists, scholars and community leaders that are focused on process and research rather than product and performance. The Clarice supports artists in their quest for a connection with audiences through its engagement work.

## ENGAGEMENT EVENTS

---

- This week, members of Camille A. Brown & Dancers taught in several dance technique classes in the School of Theatre, Dance, and Performance Studies with a mix of graduate and undergraduate students of multiple levels. They worked with students in the classes of Adriane Fang, Christopher Morgan, Alvin Mayes and Patrik Widrig.
- Camille Brown gave a lecture and presentation in Chris Morgan’s class, *Building Identity Through Theatre and Dance*, and in faculty member Miriam Phillips’ class, *Dance, Ritual, and the Everyday*.
- Special thanks to the UMD–College Park section of the National Council of Negro Women for raising awareness about this performance and for sponsoring a community conversation with UMD students following tonight’s performance.