

Camille A. Brown & Dancers

ink

Saturday, January 27, 2018

7:30 pm



Photo: Christopher Duggan

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DANCERS

BEATRICE CAPOTE KENDRA “VIE BOHEME” DENNARD
TIMOTHY EDWARDS CATHERINE FOSTER
JUEL D. LANE MALEEK WASHINGTON

AND **CAMILLE A. BROWN**

MUSIC DIRECTOR

ALLISON MILLER

MUSICIANS

ROSA AVILA JESSICA MCJUNKINS
SCOTT PATTERSON WILSON R. TORRES

DRAMATURGS

DANIEL BANKS KAMILAH FORBES TALVIN WILKS

LIGHTING AND SCENIC DESIGN

DAVID L. ARSENAULT

SOUND DESIGN

JUSTIN ELLINGTON

COSTUME DESIGNER/STYLIST

MAYTE NATALIO

COSTUME SUPERVISOR

AMY PAGE

PRODUCTION MANAGER

LAUREN PARRISH

PRODUCTION STAGE MANAGER

ROBERT MCINTYRE

*Casting Subject To Change

The lead commissioners for *ink* are Peak Performances @ Montclair State University, NJ and The John F. Kennedy Center for the Performing Arts (Washington, D.C.), with support from LUMBERYARD Contemporary Performing Arts. *ink* also received co-commissioning support from ASU Gammage and University of Iowa's Hancher Auditorium. 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 is also being created, in part, during a production residency at ASU Gammage, University of Iowa's Hancher Auditorium, 2017 Off-Shore Creation Residency at The Yard and creative residencies at Peak Performances @ Montclair State University, NJ, Jacob's Pillow, and CUNY Dance Initiative at Kingsborough Community College.



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ABOUT THE PROGRAM

“I see black people as superheroes because we keep rising.”

—Question Bridge: *Black Males in America*

ink, created in collaboration with Music Director Allison Miller, percussionist Wilson Torres, violinist Juliette Jones, and composer/pianist Scott Patterson, is the final installation of Brown’s dance theater trilogy about identity (along with *Mr. TOL E. RAnCE*—2012, and *BLACK GIRL: Linguistic Play*—2015). 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. This musical landscape embodies its own storytelling. Through self-empowerment, Black love, brotherhood, exhaustion and resilience, and community and fellowship, *ink* depicts the pedestrian interactions of individuals and relationships as grounds for accessing one’s innate super powers and finding liberation.

ABOUT THE COMPANY

Recognized for its introspective approach to cultural themes through visceral movement and socio-political dialogues, Camille A. Brown & Dancers soars 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. Theater, poetry, visual art, and music of all genres merge to inject each performance with energy and urgency.

camilleabrown.org

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 Americans’ narratives by showcasing their authenticity. The work examines the culture of Black life that is often appropriated, rewritten, or silenced. The movement is an amalgamation of African American social dance, African, tap, jazz, modern, and hip-hop.

I decided that the music would have percussion at its base since the piece is a time travel through different eras and genres—the elements of hip-hop, go-go, blues, jazz, and swing that can be traced to traditional African roots, rhythms, and beats. Adding strings, piano, and sound design help to deepen the soundscape, allowing the music to tell its own story.

As I began to develop the work, I had this idea of the dancers representing superheroes, but couldn’t understand why that was in my thoughts. I knew that

I didn't necessarily want us to wear capes, but I had this strong sense there was a place for this concept. When 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 adapt, to overcome, and to transform within an often-hostile environment.

ink is made up of six sections:

The rev up | Super Power: Heritage

The rev up sets up the ritual and clears the path for these stories to be told. I feel like I am stirring a pot of stew and each go-round I keep pulling out more gestures, more groove, more pain, and more work.

Milkshake | Super Power: The Butt

Milkshake celebrates the Black female body. Harkening to the last section of the mother/daughter relationship in *BLACK GIRL: Linguistic Play*, *Milkshake* offers the story of the daughter who is now a woman, and celebrates one of her many assets that has been objectified and appropriated.

Balance | Super Power: Love

Balance represents the shared energy between a man and a woman. Often men and women are put into very specific roles—the man as the protector/provider and the woman as the nurturer. In *Balance* these roles are interchangeable. Through their mannerisms and gestures, you see the story of how they meet, court, lift, care, protect, and most importantly, love each other.

Turf | Super Power: The Dab

Turf is about brotherhood, and similar to *BLACK GIRL: Linguistic Play's* journey of sisterhood, tells the story of two Black men from boyhood to manhood. They are claiming their turf in society, home, and life. Through it all, they walk the path together—protecting each other.

Migration | Super Power: Spirituality

Migration is about how our bodies hold energy and how we transfer that energy to someone else. What happens when someone holds the space for you to exhale?

Migration II | Super Power: The Ancestors

Migration II connects the lines between African rituals and African American rituals. Our stories live within "the circle of the bantaba"—The Dancing Ground, and "the dab"—a greeting with the hands that takes on many forms. Through relationships, friendships, and spirituality, we use the powers of the past and present to propel us into the future.

CABD THANKS

CABD would like to thank Chuck Swanson, Paul Brohan, Jacob Yarrow, and the administrative and technical staff of the Hancher Auditorium, University of Iowa for their hard work, dedication, and support.

MEET THE ARTISTS

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 illustrate stories, which connect history with contemporary culture. She is a 2017 Ford Foundation Art of Change Fellow, 2017 Audelco Award recipient, 2017 Irma P. Hall Black Theater Award nominee, 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 and 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. RAnCE* and was 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 the Broadway revival of *Once On This Island*, Broadway's *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. Currently Brown's latest work, *ink*, is the final installation of the company's dance theater trilogy about culture, race, and identity. Initiatives: The Gathering; Black Girl Spectrum (BGS); and Every. Body. Move. (EBM). 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, and 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 more than 15 million views on Facebook and counting.

BEATRICE CAPOTE is a soloist dancer, choreographer, and teacher. She started her pre-professional training at PPAS/The Ailey School where she was chosen to perform *Wade in the Water* from Alvin Ailey's *Revelations*. She was also featured in the book *Attitude*. Professionally, Capote has worked with Inspirit—a dance company, Maverick Dance Company, The Wells Performance Project, Areytos Performance Works, Earl Mosley, Matthew Rushing, Darrell Grand Moultrie, Antonio Brown, Kyle Abraham/Abraham.In.Motion, and Camille A. Brown & Dancers. She has received a grant from the Lower Manhattan Cultural Council, and has choreographed and performed her solo work in various venues such as WestFest Dance Festival, Baad!—Bronx Academy of Arts and Dance, and Pregones Theater. Capote is a graduate of the University of North Carolina School of the Arts and Montclair State University. She is currently on faculty at the Ailey School, Joffrey Ballet, and Montclair State University. Recently she started The Sabrosura Effect, an Afro-Latin contemporary dance company formed with her partner Miguel Aparicio. She is working towards her M.F.A. degree at Montclair State University, focusing on AfroCuban dance forms. She originally worked with Camille A. Brown & Dancers in 2008 and rejoined in 2014. beatricecapote.com

KENDRA “VIE BOHEME” DENNARD is a Motown native who blossomed in Pittsburgh and was refined in Minneapolis. She is a fusion

artist—a singer, dancer, and choreographer. She received her training at Point Park University's Conservatory of Performing Arts and The Ailey School. Dennard was a former dance artist with TU Dance and a founding member of The August Wilson Center Dance Ensemble (25 to Watch, *Dance Magazine*, 2012). Over the course of her career, she performed the works of Kyle Abraham, Dwight Rhoden, Uri Sands, Darrell Grand Moultrie, and Sidra Bell. In addition to being a dance artist and a Vinyasa yoga instructor, Dennard is also a soul, funk, and jazz vocalist, currently working with Stokley Williams, front man of Mint Condition gone solo. This is her first season with Camille A. Brown & Dancers.

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, and made his Broadway debut in 2016 in the production of *Cabin in the Sky*. He has since created original works performed by the Joffrey Ballet Ensemble and has set Camille A. Brown's work on the Alvin Ailey Company.

CATHERINE FOSTER is a professional dancer, dance educator, choreographer, and freelance makeup artist. She received her dance training from the D.C. Youth Ensemble (DCYE), Baltimore School for the Arts (BSA), and at The Ailey School. She was a finalist and second-place winner in the National Arts Recognition 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 Donald Byrd, Bill T. Jones, Jeffrey Page, Camille A. Brown, Hinton Battle, and Abdel Salaam. Companies: The Fred Benjamin Dance Company, Forces of Nature, and Camille A. Brown & Dancers. Recording artists: Alicia Keys, The Roots, Jazmine Sullivan, Seun Kuti, Angelique Kidjo, and Lauryn Hill. Film and television: TEDx/TED/TED-Ed talks, *Black Girls Rock!* (BET), and *Good Morning America* (GMA). Broadway and tour: *Fela!* (original cast) produced by Jay Z and Will Smith and *Once On This Island* (assistant choreographer). A dance educator for more than ten years, Foster teaches regularly in New York City schools and at The Alvin Ailey School. Foster has performed throughout North America to as far as Central and South America, Europe, and Africa. She thanks her ancestors and loved ones for her success and guidance!

Atlanta native **JUEL D. LANE** received his training from Tri-Cities Visual and Performing Arts High School, The Youth Ensemble of Atlanta, and a B.F.A. 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 and appeared on the cover of *Dance Studio Magazine* in 2015. Lane has also released three dance on film projects: *Just Another Day*, *How to Kill a Ghost*, and *When The Beat Drops*. Lane was recently commissioned to set a choreographic work on Ailey II and Dallas Black Dance Theatre.

A native New Yorker from the Bronx, **MALEEK WASHINGTON** 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.

Washington attended The Boston Conservatory on a full scholarship before beginning his professional career with CityDance Ensemble (Washington, D.C.). 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 & RUBBERBANDance. Upon returning to New York City, Washington collaborated with McArthur 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 has also performed for musical sensations such as Sia, Phish, and Rhianna—for an immersive experience for her AntiDiary Campaign. Washington's talent has been recognized nationally at prestigious venues such as the White House, the Kennedy Center, and Jacob's Pillow, as well as internationally. This is Washington's first season with CABD.

ROSA AVILA was born in Bad Godesberg, Germany, and spent her childhood in Mexico and Europe. She began playing drums at age 16 and has studied at The Music Conservatory of the University of Veracruz, and The School of Superior Studies of Mexico City. She was later granted a scholarship from the Mexican Endowment of the Arts for completion of her training at Musicians Institute in Los Angeles, California, where she studied with such notables as Casey Scheuerrell, Ralph Humphery, Joe Porcaro, and Taka Numazawa. Upon graduation in 1991, Rosa was presented with the award of Outstanding Student of the Year and also received the Human Relations Award. She has also performed with artists such as The Lennon Sisters, Ann Margret, Pat Boone, Glen Campbell, Debby Boone, Shari Lewis, Elkie Brooks, Petula Clark, and the Broadway show *Five Guys Named Moe*. In 1992, she began her association with Andy Williams with whom she performed until 2009. She currently lives in NYC and performs with the Villalobos Brothers, As Lolas, and many more.

JESSICA 'LADY JESS' MCJUNKINS is a NYC-based violinist and strings contractor. She currently is concertmaster of the Urban Playground Chamber Orchestra in New York, an ensemble committed to championing classical works by women and composers of color. She was soloist with the group for the NYC premiere of Chevalier des St. Georges Violin Concerto in G, featuring a self-composed cadenza that quotes the music of Nina Simone and Fela Kuti. McJunkins splits her time between NYC and Los Angeles, where she leads strings for Beyoncé Knowles-Carter. She has experience on and off Broadway, is a regular member of the Wordless Music Orchestra and a principal player for the Rootstock Republic collective in New York, and is concertmaster of Darin Atwater's Soulful Symphony in Baltimore. In addition to her performance duties, McJunkins contracts strings for Solange Knowles, The Roots, and more. She has collaborated with and/or recorded with Stevie Wonder, Lauryn Hill, Bilal, The Four Tops, Alicia Keys, Carrie Mae Weems, Nona Hendryx, Ledisi, Yolanda Adams, Donnie Hathaway, Frankie Rose, Kanye West, Max Richter, Pete Townshend, De La Soul, and more. Additionally, she has collaborated with Alonzo King Lines dance, Nantucket Dance Festival, and more. She is passionate about representation and the immediate diversification of classical music. She is a member of the junior board of the Harmony Program in New York, and has individually taught over one hundred students through group or private education throughout the five boroughs.

SCOTT PATTERSON is a pianist and composer of incomparable talent. His blend of classical, soul, and rock music is futuristic, emotive, and luxuriant. Since 2012 Patterson has toured with Camille A. Brown & Dancers and is the contributing composer of the Bessie Award-winning *Mr. TOL E. RAnCE*, Brown's critically acclaimed work *BLACK GIRL: Linguistic Play*, and *ink*. His

compositions have been performed for audiences at numerous venues such as Lincoln Center, Belfast Festival at Queen's, White Bird, The Joyce Theater, and DeBartolo Performing Arts Center. As a music director, Patterson's work extends beyond dance. He has worked closely with award-winning playwright Marcus Gardley during the Williamstown Theatre Festival, served as music director for a production of Dan Dietz's *Clementine in the Lower 9*, and worked with Tony Award-winning music director and composer Daryl Waters at the Dallas Theater Center. He is the co-founder and artistic director of Afro House, a music-driven performance art house based in Baltimore, Maryland. At the center of Afro House stands the Astronaut Symphony, a contemporary music ensemble that performs symphonic performance art pieces such as Patterson's opera *Ebon Kojo: The Last Tribe*. afrohouse.org

Born and raised in Washington Heights, New York City, **WILSON R. TORRES** began his musical journey at the age of two. 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, an opportunity which led to one of many performances at Carnegie Hall. Wilson is a graduate of The Juilliard School M.A.P, The Juilliard School Pre-College program, and Fiorello H. LaGuardia High School of Music and Art (The *Fame School*). He received his B.M., M.M. in orchestral performance from The Manhattan School of Music under the tutelage of Duncan Patton and Christopher S. Lamb. Broadway credits: Tony and Grammy Award-winning musical *In the Heights*, *Les Misérables* (25th anniversary revival), *Lysistrata Jones*, *The Wiz* (Encores), *On Your Toes* (Encores), and *Cabin in the Sky* (Encores). Tours: *The Lion King* (San Francisco), *The Lion King* (first national), and *Wicked* (first national). Orchestral credits: San Francisco Symphony, New Jersey Symphony, Staten Island Symphony, and Albany Symphony. Wilson is a proud endorser of Latin Percussion and Sabian Cymbals.

MEET THE CREATIVE TEAM

DAVID L. ARSENAULT made his Kennedy Center debut with Camille A. Brown & Dancers. As a designer and associate, Arsenault's work has been 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 DavidArsenaultDesign.com.

DANIEL BANKS PH.D., has worked extensively in the U.S. and abroad, having directed at such venues as the National Theatre of Uganda, the Belarussian National Drama Theatre, The Market Theatre in South Africa, Playhouse Square, Cleveland, the NYC and D.C. 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/The Night Kitchen. 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 (HHTI) that promotes youth self-expression and leadership through the genre of hip-hop theater. HHTI has worked on campuses and in communities across the U.S. and in Azerbaijan, Ghana, Hungary, Israel, Italy, Mexico, Serbia, and South Africa. Banks is associate director of Theatre Without Borders and serves on the national cabinet of the U.S. Department of Arts and Culture. He is editor of the critical anthology of plays *Say Word! Voices from Hip-hop Theater*.

JUSTIN ELLINGTON is proud to be a part of the Camille A. Brown & Dancers production of *ink*. Sound design and composition credits include: Broadway: *Other Desert Cities* (Lincoln Center/Booth Theater). Off-Broadway: *He Brought Her Heart Back in a Box* (Theatre for a New Audience); *Fetch Clay Make Man* and *The Seven* (New York Theatre Workshop); *Pipeline and Other Desert Cities* (Lincoln Center Theater); and *The Break of Noon* and *The Pride* (MCC Theater). Regional: *Sense and Sensibility* (PlayMakers Repertory Company); *Skeleton Crew* (Actors Theatre of Louisville); *Syncing Ink* (Alley Theatre); *The Mountaintop* and *Topdog/Underdog* (Trinity Repertory Company); *All My Sons* and *The Mountaintop* (People's Light); *X: Or Betty Shabazz v. the Nation of Islam* (The Acting Company); *Detroit '67* (Center Stage Theater); *Trouble in Mind* (Guthrie Theater); *Romeo and Juliet* and *Stagger Lee* (Dallas Theater Center); *Fetch Clay Make Man* (McCarter Theatre); *Shakespeare's R&J*, *King Hedly II*, and *Topdog/Underdog* (Alliance Theatre). International: National Theater, Royal Shakespeare Company, and Stratford Festival.

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, 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).

ALLISON MILLER is a New York City-based drummer, composer, and teacher who has been named Top 20 Jazz Drummers in *DownBeat Magazine*. Her band Boom Tic Boom is a recipient of Chamber Music America's Presenter Consortium for Jazz Grant and Boom Tic Boom's 2016 release *Otis was a Polar Bear* was chosen for NPR's Jazz Critics Poll (2016). As a side-musician, Miller has been the rhythmic force behind such artists as Ani DiFranco, Natalie Merchant, Brandi Carlile, Toshi Reagon, Dr. Lonnie Smith, Ben Allison, Late Night with Seth Meyers, Jane Ira Bloom, Camille A. Brown & Dancers, and co-leads Holler and Bam. Miller teaches at The New School for Jazz and Contemporary Music in New York City and is the new artistic director of Jazz Camp West. She is an arts envoy to Thailand and three-time jazz ambassador. Miller endorses Yamaha drums, Zildjian cymbals, Vic Firth heads, and Evans drumheads.

MAYTE NATALIO is a native New Yorker and has had a versatile career that has spanned all genres of theater. Natalio 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. Natalio was in the original cast of the immersive production *Queen of the Night* and Third Rail's *The Grand Paradise*.

AMY 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 Hagaromo starring Wendy Whelan and Jock Soto, Mark Morris's *The Hard Nut*, and American Ballet Theatre'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 is 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 and regional premiere productions of *UDU* by Sekou Sundiata, *The Love Space Demands* by Ntozake Shange, the Obie Award/AUDELCO award-winning *The Shannequa Chronicles* by Stephanie Berry, *Relativity* by Cassandra Medley, and *The Ballad of Emmett Till* by Ifa Bayeza. He has served as co-writer/co-director/dramaturg for ten productions in Ping Chong's ongoing series of *Undesirable Elements* and three productions of *Collidescope: Adventures in Pre- and Post-Racial America*. He was the company dramaturg for six collaborations with the Bebe Miller Company including *Landing/Place*, for which he received a 2006 Bessie Award. Other dramaturgical collaborations include work with Camille A. Brown & Dancers (*Mr. TOL E. RAnCE*, *BLACK GIRL: Linguistic Play*, and *ink*), and Urban Bush Women (*Hep Hep Sweet Sweet*, *Walking with 'Trane*, and *SCAT!*). In 2017, he celebrated his role as the co-writer, co-conceiver, and dramaturg for the world premiere of *As I Remember It* with 2017 Kennedy Center Honoree Carmen de Lavallade. He is currently a visiting assistant professor of theater arts and dance at the University of Minnesota/Twin Cities.

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MEET THE PRODUCTION TEAM

ROBERT MCINTYRE is a New York City-based AEA stage manager. He holds a B.S. dual degree in business management and technical theater from East Stroudsburg University of Pennsylvania. Most recently he has toured with EnGarde Arts for *Wilderness* at the Kennedy Center and is excited to be returning with CABD. Some companies he has stage managed for include: American Tap Dance Foundation, Steps Repertory Ensemble, Stephen Petronio Dance Company, TAKE Dance, Pocono Mountains Theatre Co. (U.S. and Edinburgh), Gallim Dance, Encompass New Opera Theatre, Keely Garfield Dance, and Damage Dance. He was the associate production manager of the Ted Shawn Theatre in 2014 and the Inside/Out production coordinator in 2013 at Jacob's Pillow Dance Festival. He was a production intern at Jacob's Pillow in 2012 and a lighting intern at Williamstown Theatre Festival in 2010.

LAUREN PARRISH holds a B.A. in dance from Sarah Lawrence College where she graduated in 2007. She has been the production stage manager and lighting supervisor for Battleworks Dance Company, Keigwin + Company, Susan Marshall & Company, Bodytraffic, and others. Parrish is the production manager/lighting designer for DanceNOW NYC and the production manager for American Repertory Ballet based in Princeton, New Jersey. In the next year she looks forward to a new DanceNOW premiere in collaboration with Christal Brown/Inspirit and tours with the critically acclaimed EnGarde Arts. This is her third premiere with Camille A. Brown & Dancers.

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MEET ALEXANDRA

One of Hancher's 197 student employees

Basic information:

Alexandra Holmblad. Senior from Riverside, CA. Dance, Communication Studies double major.

What is your position at Hancher?

Box Office Cashier.

How long have you worked at Hancher?

Three years.

What is your favorite part about Hancher?

My favorite part about Hancher is getting to work with my wonderful bosses, Leslie and Elizabeth.

Do you have any favorite Hancher show you've worked or attended?

My favorite show that I attended was the premiere of The Joffrey Ballet's *Nutcracker*. It was super exciting to have a brand new ballet premiere here at Hancher. As a dancer, I was inspired by the incredible artistry and technique. I also loved the new interpretation of a classic tale.

Do you have a favorite spot in Iowa City?

Art Building West is my favorite spot in Iowa City because it has beautiful architecture and is a scenic place to study as its windows overlook a pond and trees. I also enjoy looking at the interesting art exhibits that are showcased there.

Do you have any favorite TV shows, movies, bands, or books?

My favorite movie is *Elf* and my favorite band is The Lumineers. My favorite TV show is *Friends* and my favorite book is *The Fault in Our Stars* by John Green.

Do you have any favorite classes you've taken at the University of Iowa?

My favorite class that I've taken is Media, Music and Culture with Kembrew McLeod.

What are your eventual career goals? How does working at Hancher help you achieve those goals?

I would eventually like to work the arts administration field, particularly in community engagement with arts, so having experience working for a large arts provider in the Iowa City area has given me valuable experience working with patrons.



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Cloud Gate Dance Theatre of Taiwan

Formosa

Concept/Choreography by Lin Hwai-min

Sunday, February 25, 2:00 pm
The Auditorium, Hadley Stage



Lin Hwai-min is the founder and artistic director of Cloud Gate Dance Theatre of Taiwan. He is also a University of Iowa graduate, earning his MFA from the Iowa Writers' Workshop in 1971. He received his first training in modern dance while he was a UI student. After studying at the Martha Graham Center of Contemporary Dance, he founded Cloud Gate in 1973. The company blends Asian traditions with a modern sensibility to create beautiful works performed to great acclaim around the world. *Formosa* is inspired by the landscape and history of Taiwan while also reflecting on universal human experiences.

This tour is made possible by the grants from the Ministry of Culture and the Ministry of Foreign Affairs, Republic of China (Taiwan). Formosa was co-produced by The National Performing Arts Center - National Theater & Concert Hall, Republic of China (Taiwan); National Kaohsiung Center for the Arts (Weiwuying), Republic of China (Taiwan); Sadler's Wells, London, UK; Theatre de la Ville, Paris, France; Carolina Performing Arts, University of North Carolina at Chapel Hill; Movimentos Festwochen der Autostadt, Wolfsburg, Germany.

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LOOKING BAC: FERDINAND BAC, 1859-1952

FEBRUARY 17-MAY 16, 2018

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Support for the exhibition is provided by the Koza Family Fund, the Members Special Exhibition Fund, and the Richard V.M. Corton, M.D. and Janet Y. Corton Exhibition Fund.

Ferdinand Bac (French, 1859-1952), *What are looking for in the sky, crazy old man?*, c. 1950, ink on paper, Collection of Madame Sylviane Jullian



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Bassem Youssef

Saturday, April 7, 7:30 pm
The Auditorium, Hadley Stage

Presented by Hancher and Mission Creek Festival

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From 2011 to 2014, Bassem Youssef hosted the satirical news program *Al-Bernameg (The Show)* in Egypt, earning a reputation as that country's Jon Stewart. Named one of *Time* magazine's "100 Most Influential People in the World" in 2013, the physician turned comedian and critic now lives in the United States where he continues to shine a light on global issues with thoughtful, hilarious commentary.

"Youssef, a blue-eyed prankster with a fierce intellect, embodied the verve and defiance of a protest movement that arose from decades of authoritarian corruption. An impeccably tailored mercurial antagonist, Youssef, who was tear-gassed during protests in Tahrir Square, sang and danced, and tossed out one-liners at those in charge." - *Los Angeles Times*

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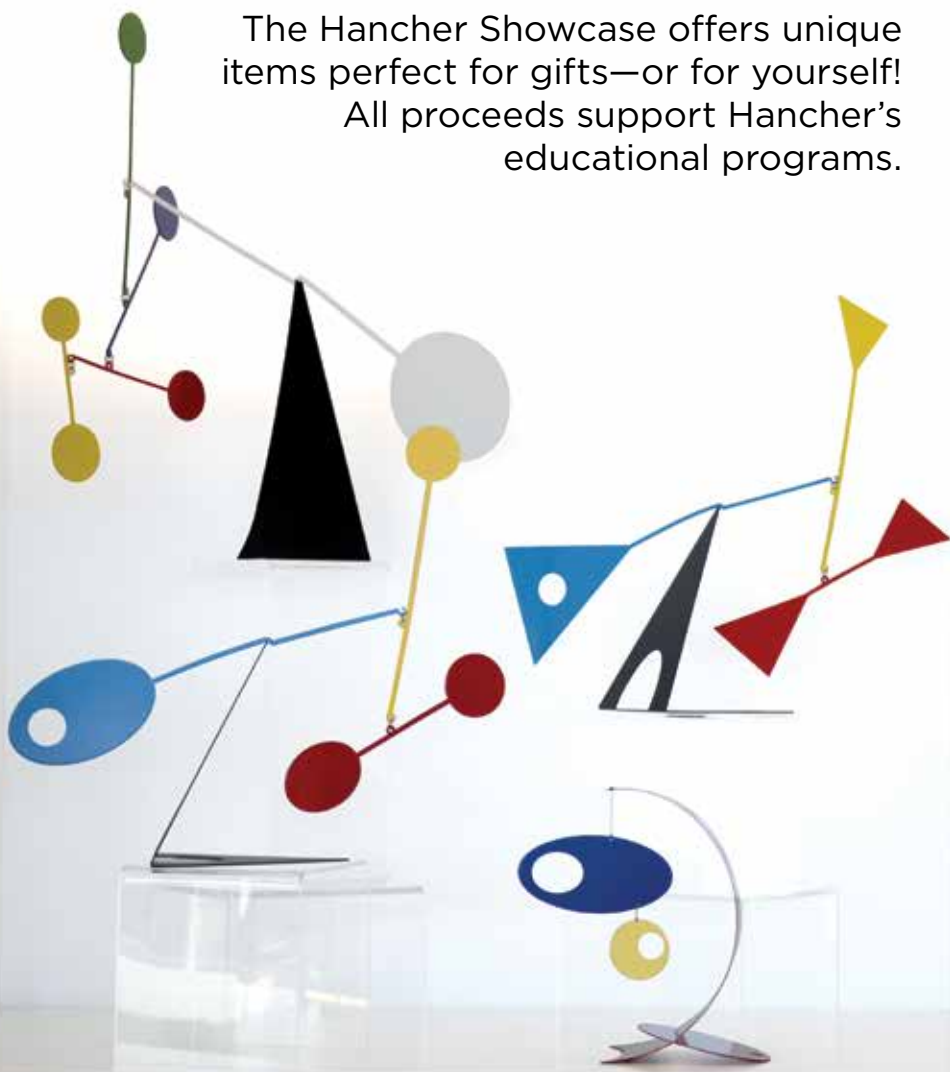
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- **Wednesdays** 10:00 am–1:00 pm
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