



BWW Reviews: Ronald K Brown Evidence, A Dance Company at BRIC

□ by **Jermaine Rowe** November 15 <http://www.broadwayworld.com/article/BWW-Reviews-Ronald-K-Brown-Evidence-A-Dance-Company-at-BRIC-20131115#>



DANCER: [Annique Roberts](#)

The recently opened BRIC House made history on Tuesday evening as [Ronald K Brown's Evidence, A Dance Company](#) became the first company to perform in its intimate performance space. It was fitting that Brown's signature style not only filled the stage with his dynamic dancers, but also gave a sea of community dancers the chance to interpret his movement.

The opening night's performances began with a remounting of "Gatekeeper", a work originally performed by PHILADANCO. This

work showed [Brown](#)'s ability to pull the attention of the audience and not let it go. The dancers' approach to the work, with subtlety and smooth transitions, proved effective against the repetitive patterns in the music. There was a sequential build in the work as each new section displayed great use of musicality and clear movement direction. Dancer [Annique Roberts](#) moved with great poetry and was able to delay time in her jumps and isolated movements.

The evening continued with "On Earth Together," an exploration of compassion and relationships. Having a group of amateur dancers from ages 8-77 to dance alongside a well-trained company can never be an easy task. The well-intentioned project, however, was not always effectively executed, due in part to a lack of sufficient artistic direction.

Brown used the music of [Stevie Wonder](#) and, at times, had the dancers dance literally to the words in the songs. This made the work predictable and monotonous. Brown's movements, being so specific, would have worked with a better mix of Wonder's music.

Despite this, it was welcoming to see the community dancers on stage. It was the brilliance of [Brown](#)'s movement that made it accessible to everyone. Each dancer interpreted the work uniquely, shining as individuals. As the work progressed, the patterns became repetitive with draining effect. The work was simply too long.

The selection of Wonder's music as a social commentary of the black experience at a specific time in American history was appropriate for the intention of the work. Although Brown's direction on this could have been stronger, the evening proved very entertaining.

Photo: David Andrako