



"Heart, mind, soul, passion, full-out dancing and introspective solos... Add high production values and a gifted cast, who gave it their all, and you have one heck of a show."

— *The Herald Sun*

"Brown has called on her dancers to dig deep to perform with a level of exactitude that renders the unspoken into an... enigmatic yet compelling movement language."

— *DCMetro*



AFRICAN-AMERICAN IDENTITY TRILOGY

ink (2017) - 7 dancers, 4 musicians

Through self-empowerment, Black love, brotherhood, exhaustion and resilience, community and fellowship, *ink* (the final installment) depicts the pedestrian interactions of individuals and

relationships as grounds for accessing one's innate super powers and finding liberation. In collaboration with Music Director Allison Miller, Wilson Torres (percussionist), Juliette Jones (violinist), and Scott Patterson (composer/pianist), the ensemble uses the rhythms and sounds of traditional African (djembe, cajon) and found instruments to travel through time and infuse elements of Blues, Hip-Hop, Jazz, and Swing to create a musical landscape that embodies its own storytelling. Adding a visual element to the work is the set, a pair of "billboard" murals designed by David L. Arsenault.

BLACK GIRL: Linguistic Play (2016) - 6 dancers, 2 musicians

BLACK GIRL: Linguistic Play (the second installment) reveals the complexity of carving out a self-defined identity as a black female in urban culture. With live music created by Scott Patterson (piano) and Tracy Wormworth (bass) and a comprehensive stage set, including a chalkboard wall, mirrors, and platforms that amplify each step, Camille combines the rhythmic play of African-American dance vernacular, social dance, double dutch, steppin', tap, Juba, ring shout, and gesture to evoke childhood memories of self-discovery.

Mr. TOL E. RANcE (2012) - 7 dancers, 1 musician

Inspired by Spike Lee's controversial movie, "Bamboozled" and Mel Watkins' book On the Real Side: from Slavery to Chris Rock, **Mr. TOL E. RANcE (the first of the trilogy) celebrates the humor and perseverance of the black performer and examines stereotypical roles dominating current popular Black culture.** The comedy, song, dance, and projected animations is augmented by composer/pianist Scott Patterson's original score.



UPCOMING PERFORMANCES

October 4, 2018

Newman Center for the Performing Arts
University of Denver
Denver, CO

Repertory Program

**Excerpts from
Mr. TOL E. RANcE,
BLACK GIRL: Linguistic Play,
ink, & New Second Line**

October 12 & 13, 2018

Alvin Ailey's Choreography
Unlocked Festival
The Joan Weill Center for Dance
New York, NY

**Camille A. Brown Performs Solo
excerpt from Mr. TOL E. RANcE**

November 9 & 10, 2018

Duke Performances
Reynolds Industries Theater
Durham, NC
ink

December 1, 2018

Mondavi Center for the Performing Arts
University of California, Davis
Davis, CA

Repertory Program

**Excerpts from Mr. TOL E. RANcE,
BLACK GIRL: Linguistic Play, ink, &
New Second Line**

December 14 & 15, 2018

OZ Arts Nashville
Nashville, TN
ink

January 25, 2019

Power Center for the Performing Arts
UMS of the University of Michigan
Ann Arbor, MI
ink

February 1 & 2, 2019

Duke Performances
Reynolds Industries Theater
Durham, NC
BLACK GIRL: Linguistic Play

February 5-11, 2019

The Joyce Theater
New York, NY
ink

February 21, 2019

University of Arizona
UA Presents
Tucson, AZ

Mr. TOL E. RANcE

March 1 & 2, 2019

Duke Performances
Reynolds Industries Theater
Durham, NC

Mr. TOL E. RANcE

March 9 & 10, 2019

August Wilson Center
Pittsburgh Cultural Trust
Pittsburgh, PA
ink

March 16, 2019

ASU Gammage
Tempe, AZ
ink

April 5, 2019

Dartmouth College
Hopkins Center
Hanover, NH
ink

April 25, 2019

The Arts Center
NYU Abu Dhabi
Abu Dhabi, United Arab Emirates
Ink

Camille A. Brown & Dancers Repertory and Workshops

All choreography by Camille A. Brown

SAMPLE WORKSHOPS

Social Dance Workshop

Rooted in the African-American vernacular, this movement workshop with Camille A. Brown and members of CABD celebrates the power of African-American social dance and its impact and influence on American dance forms throughout history. Using JUBA ("pattin juba") as a jumping off point, participants are taken on a social dance journey. From "the wing" to "the whip", attendees investigate the ways communities used movement as a way of protest, liberation, and/or healing. By learning about the past, it is Camille's hope that the spirit of expression through movement is embodied in our present day – providing the individual with a platform to celebrate their identity and to share their personal expression with the community of participants. All levels and all ages are welcome.

Lectures with Camille A. Brown

The Evolution of the Sacred Feminine

Camille discusses her struggles in the dance world as a student – being told she was not the "ideal" dancer, and how she found her choreographic voice because of these struggles.

BLACK GIRL: Linguistic Play

Explores the process for creating BGLP, Camille's initiative that inspired the work, Black Girl Spectrum, and the issues and comments brought up during "The Dialogue" as BGLP has been performed throughout the country.

African American Social Dance

Highlights and delves into the important contributions of African-American social dances to American dance using JUBA as a jumping off point.

Double Dutch & Childhood Games:

Starting with Double Dutch and childhood games, Camille speaks about the power of creative identity for a community and the individual.

Arts Activism

How can we use the arts as activism? In this talk, Camille discusses how the arts can be a platform for creative expression, protest, and healing. In this political climate, communities can use movement as a source of empowerment and highlight the individual as well as collective identity.

New Second Line (2006)

8-14 dancers,
RT: 10:00 minutes
Music: Rebirth Brass Band
Visual Artist:
Moses Ball
Premiere: August 2006
(Washington, DC)

Commissioned by Reflections Dance Company and inspired by the 2005 events of Hurricane Katrina, this work celebrates 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'. In this work, the dancers represent spirits of ancestors who have passed on, celebrating of the strength of their descendants who were faced with the terrible conditions of Katrina.



REPERTORY OFFERINGS

Full evening-length performances
ink (2017)

BLACK GIRL: Linguistic Play (2016)
Mr. TOL E. RANcE (2012)

MIXED REPERTORY OPTIONS

OPTION 1

Excerpt from *Mr. TOL E. RANcE* (2012) –
first half of the full work

Excerpt from *BLACK GIRL: Linguistic Play* (2016) –
"Double this, Juba that" (female duet w/Camille)

Excerpt from *ink* (2017) – "Turf" (male duet)

OPTION 2

Excerpt from *Mr. TOL E. RANcE* (2012) –
first half of the full work

Excerpt from *BLACK GIRL: Linguistic Play* (2016) –
"Double this, Juba that" (female duet w/Camille)

Excerpt from *ink* (2017) – multiple sections
(in consultation with CABD)

SAMPLE RESIDENCY OPTIONS

New Second Line
BGLP excerpt
Mr. TOL E. RANcE (solo)
ink excerpts

Front photos: Matt Karas, Eric Politzer; Back photo Christopher Duggan

View trailers and clips at bit.ly/PMGYoutube
Technical Riders available at www.pmgartsmgt.com