

Arts & ENTERTAINMENT

Confronting Stereotypes with Humor, Perseverance

Dynamic dancers to make debut



White Bird present the West Coast debut of the dynamic Camille A. Brown and Dancers, Thursday, Dec. 6 through Saturday, Dec. 8 at Lincoln Hall, Portland State University.

Camille A. Brown is a vibrant young New York-based artist and the choreographer of the recent Broadway revival of Tennessee Williams' A Streetcar Named Desire.

Fascinated by the space between dance and theater where interdisciplinary work defies category, Brown incorporates sketch-comedy and live music into dance that is strongly character-based with an eye to both the past and present.

She and her six dancers will per-

Camille A. Brown and Dancers celebrate the history, humor and perseverance of the African-American performer. The group makes its West Coast premiere, Thursday, Dec. 6 through Saturday, Dec. 8 at Lincoln Hall at Portland State University.

form their new work MR. TOL E. RAnCE, which both examines sustained stereotypes of African-

American performers and pays tribute to their humor. The production was inspired by Spike Lee's contro-

versial movie Bamboozled, and Mel Watkins' book, On the Real Side: From Slavery to Chris Rock.

Dance Magazine has called Camille A. Brown's work "gutsy, wild, smart and original."

Following each night's 45-minute performance will be an extended conversation with Brown and her company, focused on the fascinating issues raised by her work. Audience members will be encouraged to stay and participate in the discussion.

A different moderator will oversee each of the three post-show discussions: on Thursday, Dec. 6, Kemba Shannon, acclaimed dancer and teacher; on Friday, Dec. 7, Renee S. Mitchell, award-winning former journalist, writer and speaker; and on Saturday, Dec. 8, Kevin Jones and Lesli Mones, founders of the August Wilson Red Door Project.

Through comedy, live original music, animation, theater, and poignantly retrospective dance vocabulary, Mr. TOL E. RAnCE speaks to the issue of tolerance and addresses the forms of modern day minstrelsy we tolerate today. Blending and contrasting the contemporary with the historic, this is a personal new work that strives to engage the community in a timely dialogue about where we have been, where we are, and where we might want to be.

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