



FATIMA ROBINSON

HEADSHOT



BIOGRAPHY

As the *New York Times* notes, three-time Emmy®-nominee Fatima Robinson is “one of the most sought-after hip-hop and popular music choreographers in the world.” Fatima has choreographed the critically acclaimed Warner Bros. musical ***The Color Purple***, which was released on Christmas 2023. Directed by Blitz Bazawule, written by Marcus Gardley and adapted from Alice Walker’s pivotal novel of the same name, Oprah Winfrey, Quincy Jones and Steven Spielberg produce the awards contender. The sweeping period drama added elaborate fantasy sequences that redefine the characters with Fatima’s elevated dance numbers. In addition, director Bazawule had Fatima choreograph narrative scenes to help with the way the camera moved around the actors.

Recent projects for Fatima include Director of Choreography for **Beyonce’s Renaissance World Tour**, and **the 2022 Superbowl**. She was nominated for an Emmy award for **producing** the highly regarded **2022 Grammy Awards**, as well as **the 2021 Grammy Awards**, along with choreography nominations for each. She has also choreographed films such as the critically acclaimed ***Dreamgirls, Coming 2 America, The Harder They Fall, American Gangster, Public Enemies, Ali, Confessions of a Shopaholic, Space Jam 2*** as well as working with stars like Will Smith, Halle Berry, Eddie Murphy, Colin Farrell, John Travolta, Uma Thurman, The Rock, Sandra Bullock, Thandiwe Newton, Queen Latifah, and Academy Award® winning directors such as Michael Mann, Mike Nichols, and Ridley Scott.

Fatima has choreographed many memorable television performances including **five different Academy Awards® performances**. Her television choreography has been featured on such popular shows as ***Queens, Blackish, Grownish, American Soul, The Voice, Dancing with the Stars, So You Think You Can Dance, American Idol*** and NBC’s live musical ***The Wiz***. Fatima also notably choreographed the **2011 Super Bowl Halftime Show** with the **Black Eyed Peas** and the **Coachella** performances including the **Tupac Hologram, Kendrick Lamar, Major Lazer, Brockhampton, and Halsey**. Fatima’s unique vision expands beyond just the steps of the choreography and into the outstanding overall look of these events as producer. She recently executive produced “**Taking the Stage: Changing America**”, the concert honoring the opening of the Smithsonian National Museum of African American History and culture.

Fatima was invited to teach a master class at the White House to celebrate African American Women and Dance. She has also been the creative director behind such notable events as **Fashion Rocks, BET Awards, The American Music Awards**, and the **Grammys**. Renowned for her ability to blend classic dance- styles with her distinct hip hop flavor, Fatima has choreographed for notable spots including **Gucci, Chanel, Burberry, Target, H&M, Pepsi, Gap, Apple, Nissan, Verizon, Motorola and Heineken**. In addition, through her work with artists such as **Britney Spears, Meghan Trainor, Pharrell Williams, Black Eyed Peas, Fergie, Gwen Stefani, Lana Del Rey, Usher, Sade, Prince, Rihanna, Major Lazer, Kendrick Lamar, and Mary J. Blige**.

Named one of **Entertainment Weekly’s “100 Most Creative People in Entertainment,”** Fatima has received **numerous MTV VMA nominations** for Best Choreography. Her work as a choreographer and video director for the Black Eyed Peas earned her a win for Best Hip Hop Video for “My Humps” and Best Choreography for “Hey Mama”. Fatima was also the creative force behind breaking artist **Meghan Trainor and was the director of “All About The Bass”** (over 2 billion YouTube hits and counting), “Dear Future Husband” and “No.” Fatima was also nominated for a **Lucille Lortel Award nomination for Outstanding Choreographer** – Off-Broadway, for her theatrical debut, ***Radiant Baby***, a musical based on the life of artist Keith Haring, produced and directed by George C. Wolfe at the New York Public Theater.

Fatima will be making her feature directorial debut in 2024 with a Universal film. She divides her time between Ojai, CA and Serenbe, Georgia.

PRAISE FOR FATIMA ROBINSON

"Fatima Robinson's influence on the music and entertainment industry cannot be overstated. She is a creative genius whose choreography has shaped pop culture." – [CNN](#)

"Fatima Robinson's choreography is a perfect blend of precision and emotion. Her dances have the power to move audiences and leave them in awe." – [Variety](#)

"Fatima Robinson's choreography brings a unique and unforgettable element to every performance. She is a true artist who pushes the boundaries of dance." - [The New York Times](#)

"Legendary choreographer Fatima Robinson is at the top of her game here." - [NPR](#)

"Fatima Robinson is a true trailblazer in the world of dance and choreography. Her contributions to music videos and live performances have reshaped the industry." - [Rolling Stone](#)

"Fatima Robinson's ability to create iconic dance routines is unparalleled. Her work is timeless and continues to inspire dancers and choreographers worldwide." - [Vogue](#)

"Fatima Robinson is a visionary choreographer who has brought her unique style and creativity to some of the biggest music videos and live performances in the world." - [Entertainment Weekly](#)

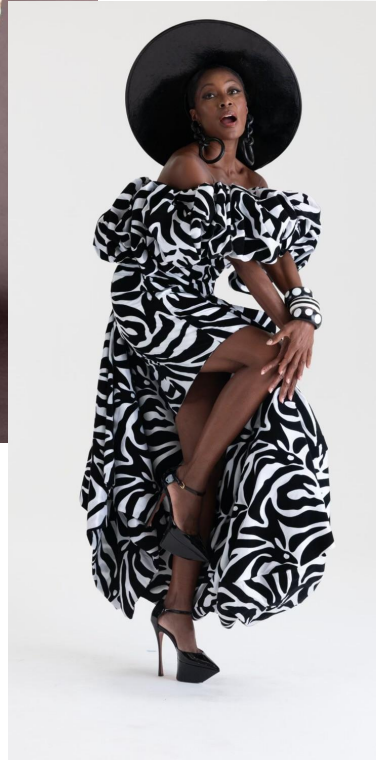
"Fatima Robinson's choreography is pure magic. She has the ability to make every movement tell a story and elevate a performance to another level." – [Billboard](#)

"Working with Fatima Robinson is like a dream come true. Her choreography is innovative, and she has a gift for bringing out the best in artists." - [Beyoncé](#)

RED CARPET



NOIRE MAGAZINE



New (and Old) Moves for a Choreographer to Hip Hop's Stars

By [Melena Ryzik](#)

For Fatima Robinson, choreographing “The Color Purple” was far more than a job. It was a callback to her youth, before becoming known for her pop work.

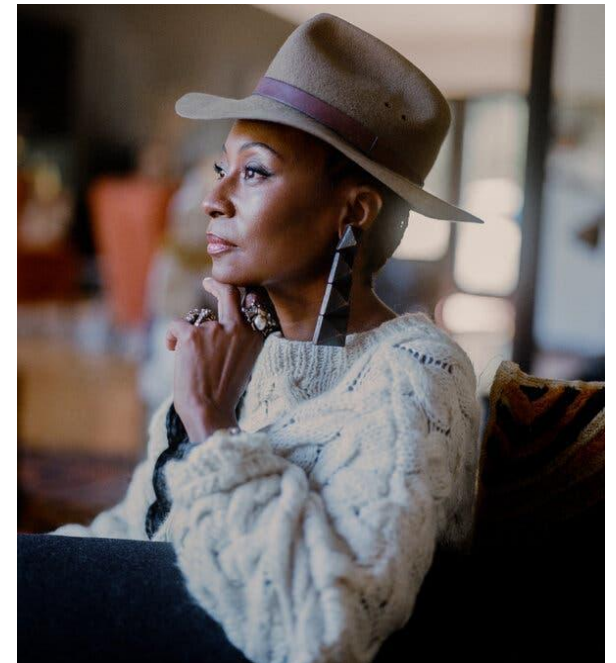


The choreographer [Fatima Robinson](#) made her name, at 21, with [an epic Michael Jackson video](#). Two decades later, she orchestrated the moves for 1,000 performers at a Super Bowl halftime show. Then she rose to become Beyoncé’s director of choreography.

But among the most meaningful work of her career has boiled down to a series of handclaps.

When Robinson was growing up in Los Angeles, her mother took her and her two younger sisters to see “The Color Purple” — a family milestone. After that, “I saw the movie probably every year of my life,” she said. The girls were inspired by the onscreen sisters’ patty-cake-style routine; they made the claps their own and share it to this day, often in emoji form. If “we’re getting on each other’s nerves,” Robinson said, it’s a symbol of peace. “We know that’s, like, that special love that we have for each other.”

Now, as the choreographer for the latest version of “[The Color Purple](#),” a movie musical directed by [Blitz Bazawule](#), she helped devise the onscreen clapping pattern for the young siblings Celie and Nettie. “It was sooo special,” Robinson said. “That sister love in this movie is so what I have with my sisters.”



Michael Jackson, Beyoncé: Choreographer Fatima Robinson gets them moving and shaking



You might not know Fatima Robinson by name — but you certainly know her moves. The veteran dancer/choreographer — most recently tapped for the musical “The Color Purple” — broke big at age 21 by arranging dances for Michael Jackson in his 1991 “Remember the Time” video. She’s since worked with Beyoncé on her “Be Alive” performance at the Academy Awards, and on such TV shows as “black-ish” and “American Idol” and the 2022 Super Bowl halftime show at SoFi Stadium. And this year, she joined the film academy as one of the very few choreographers admitted. Robinson is fast on her feet but slowed down for a moment to talk with The Envelope about dancing in clubs, the unexpected assist from Aaliyah in landing her the “Color Purple” job, and why dancing is her direct line to God.

You were never formally trained in dancing, but there you were, leading Michael Jackson and Beyoncé through their paces. Now you’ve done the choreography for “The Color Purple.” How did you learn your moves?

I always say clubs are my classroom. I would spend hours there. But once I realized I wanted to pursue my hobby as a career, I started taking African and belly dance and [other] classes to mix with my style. I’m not making it up as I go, but I’ve built my career out of breaking the rules or questioning, like, “Who said we can’t do that?”



[FULL STORY HERE](#)

Fatima Robinson

Ispirazione country per Fatima Robinson, che attinge dalla tradizione americana per un look proposto da New York a Parigi

DI FIORELLA RUTH KIBONGUI

Per una serata a New York Fatima Robinson, coreografa di Prince, Michael Jackson, Mary J. Blige, ha sfoggiato un **cappello a tesa larga**, un tailleur pantalone con giacca scollata e fuscietta di pelle in vita, décolletées e gioielli di ispirazione etnica: i maxi orecchini pendenti e il bracciale-anello in metallo dorato. Il tutto in nero, per un effetto finale elegantissimo e attuale perché quest'autunno/inverno 2012/2013 sono molti i brand ad aver attinto da una **tradizione estetica country**, prevalentemente maschile, per creare interessanti proposti per un pubblico femminile alla ricerca di spunti forti e originali.



‘The Color Purple’ Dances Its Way to a ‘Masterpiece’

By MARISA GUTHRIE

Choreographer Fatima Robinson on her pride in the musical film, and how she created its movement.



When director Blitz Bazawule set out to reimagine “The Color Purple,” with music and dance as integral to the storytelling as dialogue, he knew he would need a choreographer with improbable range. Someone who, as he puts it, “understood movement on two levels: scale and intimacy.”

Fatima Robinson — fresh off **Beyoncé’s** “Renaissance World Tour,” who has choreographed for film (“Dreamgirls,” “Save the Last Dance” and more) and some of the industry’s most iconic music videos (Michael Jackson’s “Remember the Time,” Black Eyed Peas’ “My Humps” and “Boom Boom Pow” and nearly the entire catalogue of the late singer Aaliyah) — was the only person on his list.

“Usually a director picks his DP [director of photography] first. I picked my choreographer first,” Bazawule adds. “Fatima is a masterful choreographer when it comes to big scale — many bodies, many dancers — but she’s also really good at small, intimate choreography.”

“I found out that Blitz wrote me into his pitch [to studio Warner Bros. Pictures],” laughs Robinson.

Robinson’s work fuses hip-hop moves with world influences, including African dance and classical Indian hand gestures. In their early conversations, Robinson and Bazawule — who hails from Ghana and made his film directorial debut with 2018’s “The Burial of Kojo” — talked about how to use African dance as a storytelling device, so that the song-and-dance numbers lived within the fabric of the film.

“African diasporic music and African American music is built out of cadence, our stories are embedded in movement,” Bazawule says. “We were not going to make a musical where music just drops out of the sky, like we’ve seen with a lot of musicals.”

“We worked a lot to figure out how to go in and out of [dance] scenes,” Robinson adds. “It’s important that the choreographer steps out of the way and does not selfishly make it about just the dance steps, but how dance pushes the story forward. And that was one of the things that I think we did so well. Music, dance, movement — it all flows and works together; dance continues to tell the story.”



Robinson, 52, has no formal dance training, but she has been dancing nearly her entire life. The oldest of three girls, she created dance routines for herself and her younger sisters, performing them at family gatherings and for house guests. Her churchgoing mother — a former college majorette at Tennessee State — would have liked her daughter to attend church, but Robinson worshiped on the dance floor. “It’s where I felt close to God,” she says.

(Music and rhythm run in the family: Her father played guitar in a soul band and Robinson’s son, Xuly Williams, now 23, studied ballet at Los Angeles High School for the Arts and is studying music and acting at New York University.)

Growing up in Los Angeles, Robinson danced in competitions on the club circuit and soon began landing gigs as a backup dancer in music videos. When she was 19, John Singleton cast her as an extra in his 1991 film “Boyz n the Hood.” And when Michael Jackson asked Singleton to direct the video for his single “Remember the Time,” Singleton asked Robinson to be the choreographer. She was 21 years old. The epic nine-minute video — more of a short film — is set in ancient Egypt and features Eddie Murphy and Iman as Pharaoh Ramses and his Queen, with a cameo from Earvin “Magic” Johnson.

“I am a perfectionist,” Robinson says. “I watch everything that I do and I critique it. I say, ‘Man, I wish I would have put those dancers over there,’ or, ‘I wish we would have hit that beat,’ or, ‘Oh, wow, if only I had put the dancers on the stairs instead.’ I’ve learned to let a lot of that go. I don’t let it cripple me. But this is the first time that I watched something that I’ve done and I didn’t critique it. For the first time, I think I am part of a masterpiece.”

[FULL STORY HERE](#)

Hip-Hop Wouldn't Be What It Is Today Without Fearless Women

BY ARIANA MARSH

Costume designer June Ambrose, rapper MC Lyte, and choreographer Fatima Robinson helped pioneer hip-hop. Here, they reflect on their groundbreaking careers—and what comes next.



Dancers in the video for Busta Rhymes's "Put Your Hands Where My Eyes Could See."

Robinson, who worked on many of the same sets, dreamed up groundbreaking moves for Aaliyah and Busta Rhymes, among others, and she is currently the director of choreography on Beyoncé's Renaissance tour.

In June, Lyte curated *I Am Woman: A Celebration of Women in Hip Hop* at the Kennedy Center, where she serves on the Hip Hop Culture Council. The event featured performances by a slate of trailblazing MCs, including Rapsody, Mama Söl, Kash Doll, and Bahamadia.

Lyte, Ambrose, and Robinson recently connected to discuss hip-hop's evolution over the past 50 years and how it continues to inform—and define—popular culture today.



Still from Missy Elliott's music video for "The Rain (Supa Dupa Fly)," 1997.

FR: I am a self-taught choreographer. I learned by growing up watching *Solid Gold* and *Fame*. But when Ralph McDaniels began producing his music-video show, *Video Music Box*, it became a way to learn different styles of dance, from New York to the Bay Area. Just seeing Rob Base's "It Takes Two" and seeing Kwamé and Scoob and Scrap—I would record their music videos and watch them over and over and learn all the moves.

FR: Back then, hip-hop dance wasn't taught anywhere. Whatever city I was in, I would go to the club, because that's where all the latest moves were being created and shared, and battling was part of what you did in the clubs and how you gained popularity. My goal was to make people see hip-hop dance as a true art form. The more popular I got, the bigger jobs I got, the more commercials and movies I got; I still represented hip-hop as my true art form.

As I continued to choreograph, I started to mix different styles of dance with mine. I went to flamenco classes [to get ideas] for Aaliyah's "Are You That Somebody?" and to tango classes for [Dr.] Dre's "Been There Done That." I just always was trying to continue to elevate the dance by blending it with different other styles. Now, hip-hop is taught everywhere. What the kids have taken it to is really, really, really amazing.

MCL: One of my favorite songs to record was "Paper Thin," and for the video, we went down into the subway system and people that I knew showed up. April Walker was on the train and Swatch, who was one third of a dance group. We had the guys that danced for me, Leg 1 and Leg 2, and MC Serch from 3rd Bass, another rap group. It was solidarity, it was collaboration, it was everything. To dance on the train and show people throughout the United States what the New York City train system looked like was revolutionary. Then to have D-Nice show up at the end of the video and we take a walk around Astor Place in downtown, in the Village in New York, was another way of just exposing so much of the culture and New York City to the masses. Do either of you have a favorite video that you participated in making?

JA: I have so many. Between "Mo Money, Mo Problems," between "The Rain," between Busta Rhymes's "Put Your Hands Where My Eyes Could See"—this is not fair.

FR: That's exactly what I was going to say: Busta's "Put Your Hands Where My Eyes Could See." The crazy part is, I was in rehearsal with Aaliyah in L.A. when they asked me to choreograph it, so I turned it down. You know Hype's persistent ass. He was like, "You got to do it. We got to figure it out." I asked Aaliyah's parents if they could fly her to New York so that we could continue rehearsal and I could do Busta's music video. They did. I think she even was hanging out on set with us that day.



Dancers in the video for Busta Rhymes's "Put Your Hands Where My Eyes Could See."

From Aaliyah to *Save the Last Dance* and *The Color Purple*, Fatima Robinson reflects on her most iconic moments

The in-demand choreographer — who's also worked with Beyoncé and Michael Jackson — takes us through 30 years of dance ahead of the new movie musical adaptation of Alice Walker's novel.

By [Lester Fabian Brathwaite](#)

There's a moment in [Beyoncé's *Renaissance* film](#) in which the global superstar confers with her choreographer and, of course, why wouldn't it be Fatima Robinson? For the last three decades, Robinson has crafted some of the most iconic dance moments in music, TV, and film, but her latest project, the new musical film adaptation of [The Color Purple](#), might be the closest to her heart.

"Out of my 34 years of choreographing and dancing, I watched this movie and for the first time I didn't critique it," Robinson tells EW. "I didn't feel like, 'Oh, I wish I would've done that. Oh, I should have moved that over there.' A lot of times I'm very critical of my work and this is the first time where I finally said, 'That is a masterpiece.'"



"Everybody (Backstreet's Back)" (1997) — Backstreet Boys

They sent me a videotape where [the group] had done their own choreography and they were asking me to come down to Florida to work with this unknown boy band. As I watched the video, there was something about them, kind of charming and funny — their moves were *really bad* — but they were trying really hard.

"Remember the Time" (1992) — Michael Jackson

There was a club called Paradise 24 in L.A. and [John Singleton](#) would see me dancing there. Me and my dance crew entered and won this big \$5,000 dance contest. At the time he just graduated from USC film school. He was like, "I'm going to put you in my movie." And we're like, "Yeah, whatever." And he put us in *Boyz n the Hood* as extras. I was 18 then. And as I continued to work and choreograph, years later when he was looking for a choreographer for a music video, he kept coming to my name and he's like, "I know her. I know her from the club."

"Dreamgirls" (2006)

Everything about that film — the costumes, hair, makeup, sets — everybody was at the top of their game. I had worked with Beyoncé with Destiny's Child — and so to work with her again and really drop into those characters...finding such beauty and simplicity, that's what I love about *Dreamgirls*. I have two younger sisters, so I would always make up routines whenever my mom would have company over — we were the entertainment. So it was [as] if I was back in my living room with my two younger sisters creating dance moves. It really felt like I had trained for that movie my whole life.

Super Bowl LVI Halftime Show/The Oscars (2022)

I have a really great team that I've been working with for years, and that's the only way we did it. I mean, I was in the middle of *Color Purple* when I went off to do both jobs, the Super Bowl (featuring [Dr. Dre](#), [Snoop Dogg](#), [Mary J. Blige](#), [Eminem](#), and [Kendrick Lamar](#)) and the Oscars. The Super Bowl, I was able to negotiate that in my contract because it was before I signed on for *Color Purple*. And then the Oscars I was able to do because we pre-filmed it on the weekend and Beyoncé trusted me that I could mount some of it on dancers while I was in Atlanta doing *Color Purple*, send her video, get her feedback, and then come to L.A. and put it all up on dancers there. A really tricky thing to do, but I figured it out and it started our relationship.

"The Color Purple" (2023)

The Color Purple was the first movie my mom came to me and my sisters and said, "I have to take you to go see this movie." And we all went together. I remember feeling that relationship with Celie and Nettie, and the sisterly love is what I had with my sisters. My sister, when she sends me the double-hand emoji, then I know that she's doing the patty-cake hands from *The Color Purple* with me. So we've always had this love for that movie.

When [the film] came up, I was super interested and curious about what the new iteration of it would be. And then when I met with Blitz, our director, [his] vision for it was so amazing. And his creativity and our conversations about Africa and our ancestors and all of that really excited me, and I knew that we were going to take the brand of *Color Purple* and elevate it in a whole different way. I was just like, "Sign me up."

I felt every number. Every musical number felt good to me. Shug Avery ([Taraji P. Henson](#)) coming to town was so wonderful and rewarding to see. The work song with [Corey \[Hawkins\]](#) — he's just so good and pulls it off so lovely. I love when the sisters all get together and [Danielle \[Brooks\]](#) kicks open the door and she's coming to collect her clothes. I just love it so much. And I love that they explore the relationship deeper with Shug and Celie ([Fantasia Barrino](#)), and I was able to do that with a simple, beautiful ballroom scene. It makes me well up just thinking about how great it is. I can't wait for the world to see it.

[FULL STORY HERE](#)

'The Color Purple' Choreographer Fatima Robinson Breaks Down Film's Musical Numbers 'Push Da Button' and 'Hell No'

By Jazz Tangcay

Choreographer [Fatima Robinson](#) fused hip-hop, dance, African history, tap, jazz and even Jamaican moves as she crafted the musical numbers in "[The Color Purple](#)," but there was one person in particular whose energy she wanted to capture: Beyoncé.

Director [Blitz Bazawule](#) blends Alice Walker's text and the Broadway musical to reimagine the classic as a vibrant movie musical. "American Idol's" Fantasia Barrino plays Celie, a woman who slowly finds her voice with Shug Avery's (Taraji P. Henson) help. Shug isn't just Mister's (Colman Domingo) lover, she is a lounge singer from the big city. Preceding her arrival is a buzz of excitement in the "Shug Avery's Comin to Town" number. But her big moment is the juke joint performance of "Push da Button," and for that, Robinson wanted everything about it to "feel incredible."

The juke joint was a place where people went to hang out and have a good time. Robinson likens it to history. She says, "The last flu pandemic was the Harlem Renaissance and people were locked up. When they came out of that, there was an explosion of dance." That history is repeated in the present day with COVID and the lockdown. Says Robinson, "That's why Beyoncé named her album 'Renaissance,' because we were in a pandemic. She created that album during the pandemic, and after the world exploded and wanted to do things. That was the energy I was trying to capture. Shug was the Beyoncé of her time."

In the sequence, Shug saunters around the joint in a dazzling red beaded dress adorned with a feather headpiece, which was created by costume designer Francine Jamison Tanchuck. Robinson made sure there were plenty of props including handkerchiefs, scarves and even a cane. The idea was she always had something to play with. "I gave her movements, so she had somewhere to go and it wasn't just a flat performance on stage," says Robinson.



"Hell No," sung by Danielle Brooks is one of those moments where a woman finds her power.

It's another showstopping moment, as Sophie (Brooks) commands the screen. Again, it was about simplicity for Robinson. "She's so powerful, and I have two sisters who have my back. I know that sisterhood. The fact that her sisters were coming in to pack her up and take her away, nobody was getting in the way." The movement also needed to have energy, but also elevate Celie. "All they do at the end is a flick, that's all you need — it says 'get out of my way.'"

Robinson wanted to veer away from packing in eight-count moves into a routine, because "Hell No" was not about that. Her process lay in telling the story first, then figuring out the moves, and having them make sense.

The choreographer spent time workshoping the number, as she did throughout the film. But after moving dancers around, changing angles, Robinson realized one thing, it came down to "the little head roll."

Says Robinson, "I just love as Black people how we communicate. There are moves in there, that's really just our language. In 'Hell No' when the girls are rolling their necks, that is a universal language of a woman being fed up and she's had it up to here."

[FULL STORY HERE](#)

‘The Color Purple’ Musical Required Close Collaboration Between Costumes and Choreography

BY JIM HEMPHILL

Costume designer Francine Jamison-Tanchuck and choreographer Fatima Robinson talk about their love for the 1985 film and making the story their own for a new musical version.

Like Jamison-Tanchuck, choreographer Fatima Robinson felt deep affection for the 1985 film. “Every year I watch ‘The Color Purple’ and every time I cry,” Robinson told IndieWire. “I have two younger sisters, and it was the first time my mom came home and said, ‘I have to take you to see this movie.’ I remember how much love I felt for and from my sisters watching it, and to this day, when my sister and I send each other emoji hands we’re doing the patty cake from that movie.” Those memories informed some of Robinson’s initial conversations with Bazawule. “We talked a lot about women’s empowerment and sisterhood, and about how to honor the legacy of the original movie — and how do we add on to that?”



According to Robinson, the process was extremely organic, with a give and take between her, the cinematographer, the production designer, Jamison-Tanchuck, and the actors that Bazawule enabled via thorough planning. “Blitz storyboarded the whole movie, but he did it in a pre-viz,” Robinson said, noting that she was able to shoot videos with a skeleton crew that Bazawule would then incorporate into the increasingly elaborate video storyboards. “Then we gave those videos to every department, and everyone was able to understand how to build what they did around the dance. It gave the core team an understanding of what we were doing and how we needed to shoot it so that we could capture it in the best way possible.”



Jamison-Tanchuck relied heavily on Robinson’s videos to make sure her costumes would serve not only her historical and dramatic intentions but also the needs of the actors who had to dance in them. “I was able to watch a lot of the rehearsals, and they inspired me to have the costumes built in a way that would allow the actors to move freely without feeling restricted,” Jamison-Tanchuck said. “The fact that it was a musical was constantly at the forefront of my mind.” Robinson spent as much time as possible with the costume department, making sure Jamison-Tanchuck and her team were aware of which performers would be executing the most dynamic dance moves. “I was constantly walking over there to tell them which dancers were flipping and tumbling so they could add extra gussets, because a lot of these clothes are vintage and they rip easily.”

For both Robinson and Jamison-Tanchuck, the guiding principle throughout the film was to make sure their work would express the emotional arcs of the characters. Jamison-Tanchuck’s work for Celie (Fantasia Barrino), for example, traces each stage in the heroine’s development through subtle shifts in color and style. “When Celie was younger, I wanted her costumes to be a little bit livelier in some ways, to show that she still had the love of her mother and her sister,” Jamison-Tanchuck said. “But as time goes on, she’s dealing with abuse, and I didn’t think it was proper for the costumes to be bright. I wanted them to show that she didn’t really have a lot of input in what clothing she was wearing.”

Robinson also found inspiration in Celie’s journey, choreographing sequences like the “What About Love?” set piece to convey Celie’s inner transformation. In the musical number, Celie imagines herself and Shug dressed in ballroom gowns like the characters in the movie they’re watching, giving the audience a sense of the feeling of romantic exaltation that Shug inspires in Celie that Celie cannot outwardly express. “That scene is about Celie feeling that, for the first time, someone other than her sister really cares about her,” Robinson said. “So what does that feel like?”

Robinson opted to keep the scene as elegant and simple as possible, providing a direct line between Celie’s feelings and the audience, with an emphasis on the intimacy of the moment. “Sometimes I feel like, as Black people, we don’t touch each other enough,” she said. “We don’t hug each other or touch each other’s faces, and I don’t know where that comes from. But as I watch the movie now, I realize — and I didn’t realize it when I was doing it — that I added a lot of caressing. I wanted to use things that make it feel like you feel when someone loves you. I love that about the movie. And I hope other people feel it and see it too.”

[FULL STORY HERE](#)

Jamison-Tanchuck and Robinson collaborated closely to make sure that the costumes would accommodate the movements Robinson and Bazawule envisioned for the cast, not only in the musical numbers but even in dramatic moments; in an effort to create a seamless flow between the non-musical scenes and the song-and-dance numbers, Bazawule had Robinson work with him to choreograph the blocking throughout the movie. “From day one, I told Fatima, ‘I want a ballet between all the moments, whether they’re dialogue or musical,’” Bazawule said. “So Fatima’s helping me in long dialogue scenes — sometimes three, four pages — to figure out how to move characters across the room.”

Fatima Robinson on Bringing Dance to *The Color Purple*

By [Jane Burnett](#)

The legendary choreographer shares what moves her, physically and spiritually.

In the new movie [The Color Purple](#), dazzling musical numbers electrify one of the most cathartic stories of our time. The visionary behind them is [Emmy-nominated](#) choreographer Fatima Robinson, who has [worked on](#) music videos for artists like Aaliyah, Rihanna, Kendrick Lamar, Selena Gomez, and Lenny Kravitz. She has also been part of two mega events from the past few years: She choreographed the 2022 Super Bowl halftime show, featuring a pantheon of hip-hop stars, and was director of choreography for Beyoncé's Renaissance World Tour and [film](#).

Raised in Los Angeles, the oldest of three sisters, Robinson loved creating dance routines for the three of them to perform when her mom had people over. She entered dance contests throughout high school in the '80s, and after graduating, entered competitions with her girl group at local 18-plus clubs. "People would ask if we wanted to do music videos," she tells Oprah Daily. "I was in the right place at the right time. I always had a wonderful love for dance but was also growing up at the beginning of hip-hop."

Who were your role models or heroes growing up?

I loved Darcel from *Solid Gold*—she was a dancer on that show. I loved Debbie Allen from *Fame*, and Rosie Perez.

When did you first see the original *The Color Purple* film, and how did it affect you?

My mom came home and said to me and my sisters, "I have to take you to see this film. It is so amazing." It was the first time I remember her being so enthusiastic about us seeing a movie together. We cried and loved the sister relationship. To this day, if my sister and I send the two-hand emoji, we know that we're doing the patty-cake to each other. It represents the patty-cake that Celie and Nettie do in the movie.

Where do you find inspiration and ideas, in general and for this project?

Everything comes from somewhere. Even when you think of stepping at an HBCU—that had to come from somewhere. For example, there's a move called the cakewalk that they would do during slavery, and I embellish it in my work, taking bits of technique from the West Indies and Jamaica. I travel there a lot. I've always said that clubs are my classrooms because I'm self-taught. So I try to go to them wherever I go to see the latest dances and how people are showing joy.

How do you hope a new generation will feel watching this film?

I think women will feel so empowered and so in love with the sisterhood between Celie and Shug. It shows their closeness; there's an attraction to each other, but it doesn't cross the line.

And for Celie to persevere despite how much she went through is really amazing. She gained her power through people who surrounded and took care of her, and eventually spoke up for herself. Life can be tough, but in the end, [it's about] staying true to who you are.

What's one thing you know for sure, even if you don't have proof?

That the universe will always take care of me. I live in Ojai, California, now. Getting out of the noise of Los Angeles and being able to enjoy being alone, and the quiet, I really feel like I've connected with the universe even more strongly. I'm on the path that the universe has for me.



[FULL STORY HERE](#)

DEADLINE

AAFCA Special Achievement Awards Will Honor 'Killers Of The Flower Moon', Foxxhole Productions, Fatima Robinson And More

By [Valerie Complex](#)

The [African American Film Critics Association \(AAFCA\)](#) reveals its list of 2024 Special Achievement Honorees which includes *Killers of the Flower Moon*, Jamie Foxx and Datari Turner at [Foxxhole productions](#), [Fatima Robinson](#), head choreographer on *The Color Purple* 2024, and others were chosen for their contributions to the entertainment industry. These honorees will be celebrated at the organization's 7th Annual AAFCA Special Achievement Awards luncheon, taking place on Sunday, March 3rd in the Centennial Room at the Los Angeles Athletic Club in downtown Los Angeles.

Recipients of the AAFCA Special Achievement Awards are carefully selected by a committee and chosen based on their contributions throughout their careers. These honorees represent talent both behind and in front of the camera, including executives, journalists, actors, crafts artists, and filmmakers.

Renowned choreographer Fatima Robinson will be presented with AAFCA's Salute to Excellence Award, recognizing her outstanding contributions to the art of choreography, including her work on *The Color Purple*.

"Our list this year includes titans and trailblazers whose work has transformed the cinematic arts," states AAFCA President and Co-Founder Gil Robertson. "Their work leaves us in awe of their incredible achievements and inspires us to move forward in all our endeavors with passion, creativity and determination. AAFCA looks forward to celebrating them."

Previous AAFCA Special Achievement Awards honorees include Ruth Carter, Jason Blum, Edward James Olmos, Pearlina Igbokwe, Channing Dungey, Sherry Lansing, John M. Chu, and Wesley Morris, among others.

[FULL STORY HERE](#)



The Woman Behind 'The Color Purple' Dance Scenes also Created These Iconic Dance Moves

Fatima Robinson has worked with Michael Jackson, Beyoncé, Aaliyah, and many more icons

By Amira Castilla



The Color Purple has been declared the second-biggest Christmas Day film release of all time. Along with dynamic acting and singing, there are also fantastic dance sequences. Fatima Robinson, a widely respected choreographer for some of the biggest artists in our lifetime, told *Entertainment Weekly* that she knew she had to work on *The Color Purple* as soon as the remake was announced. Why? Her mother required Robinson and her sister to watch it because she wanted them to understand the power of sisterhood.

“My sister, when she sends me the double-hand emoji, then I know that she’s doing the patty-cake hands from *The Color Purple* with me.

And while she deserves all her flowers for her work on *The Color Purple*, she’s also worked with some the greatest artists of all time, creating dance moves in movies or music videos we all have seen. Take a look:

The Renaissance World Tour- Beyoncé

This year Fatima Robinson was also the [Director of Choreography](#) for Beyoncé’s “[Renaissance World Tour](#).” The choreography consisted of robotic moves to go along with the futuristic, Metropolis-esque feel of the Grammy-nominated album as well as heavy inspiration from LGBT ballroom culture.

The “Renaissance Tour” was not the first time Robinson has worked for [Queen Bey](#), as she’s been involved with her career since Destiny’s Child day. Robinson choreographed *Dreamgirls* (2006) featuring Bey as well as the “CUFF IT” singer’s performance at the 2022 Oscars with Blue Ivy.

Humpin’ Around (1992)- Bobby Brown

This was one of Fatima’s first choreographer credits. Robinson not only worked on choreography for the music video, but [she was also a dancer for Brown](#) in his early career.

Remember The Time (1992)- Michael Jackson

Michael Jackson’s “Remember The Time” music video has some of the most famous dance moves in Jackson’s career, and Robinson was the mastermind behind it!

Are You That Somebody (1998)- Aaliyah

Robinson worked with Aaliyah throughout the star’s career. [In an interview with Entertainment Weekly](#), she explained that Aaliyah was like her twin when dancing saying, “Working with Aaliyah was so amazing because I had never worked with an artist that just moved exactly like I moved. It was like when we danced, it was synchronized swimming.”

[FULL STORY HERE](#)

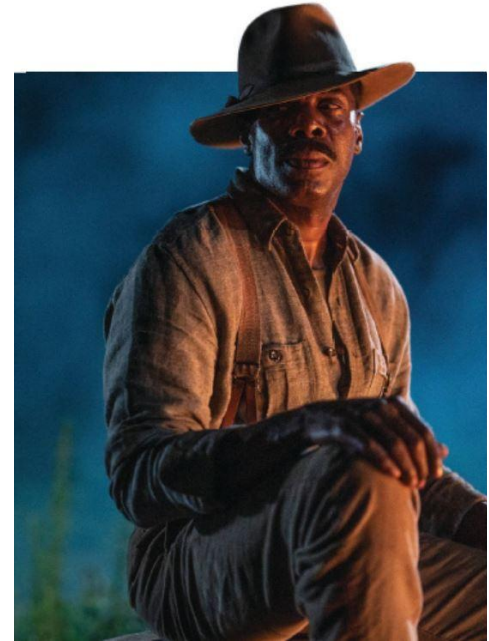
'THE COLOR PURPLE' CHOREOGRAPHER FATIMA ROBINSON DISCUSSES THE FILM ADAPTATION'S IMPACT

By Bianca Gracie

Here, choreographer Fatima Robinson discusses her work on the film.

The Color Purple has been part of American pop culture for decades, from the book to the musical iterations. What do you think it is about the story that continues to be so timeless and inspiring?

I think with each iteration we are able to further explore the emotional integrity of the characters and see new versions of them. I love that Blitz's version takes you even deeper into the characters' lives and gives the audience reason to want to love, hate and root for them.



How do you think the music and choreography helped to elevate the film's storyline?

The music is so different from the musical. It keeps to the period while also having a more modern sound. Blitz and I worked very closely together to make sure the dialogue worked seamlessly into the choreography so that you wouldn't be taken out of the story or the emotion of the characters. The numbers constantly grow and move with the elevation of the song. Combined with props and beautiful cinematography, we really captured something that feels timeless.

Can you share any fun or memorable moments when rehearsing the dance moves with the star-studded cast?

The screen test is one of my most memorable moments. When Fantasia sang 'I'm Here,' I knew deep in my soul this movie was her movie. Her magic and talent is undeniable.

To me, the biggest theme of *The Color Purple* is sisterhood. While working on the film, did you witness that?

Sisterhood was everywhere, from Oprah being on set and congratulating people after a good take to the women supporting each other in the rehearsal studio to the song and dance that would break out in between takes. This movie was a dream to be on!

Did you draw inspiration from the musical for the choreography?

Not a bit. I started from scratch.

[FULL STORY HERE](#)

INTERVIEW: FATIMA ROBINSON ON CHOREOGRAPHING BEYONCÉ'S "BE ALIVE" PERFORMANCE FOR THE ACADEMY AWARDS by Diego Peralta

Awards Radar had the opportunity of speaking with legendary choreographer **Fatima Robinson**, who was responsible, alongside Beyoncé, for this performance. Fatima spoke about the process of creating the sequence, as well as the cultural meaning of it.

Awards Radar: What did you think about *Be Alive* when you first heard it?

Fatima Robinson: It's such a beautiful song about women, empowerment, overall confidence and happiness. It's about who you are and who we are as a race and a generation of people who stand on their ancestors shoulders, who have been through so much. To me, it's about overcoming adversity in your life. I love that song.

AR: After knowing what the song means to you, how do you start formulating a choreography?

FR: There are a lot of things that go into place. We were doing an awards show, and because it was for live TV, it was different from a music video. With the theme of it taking place on a tennis court, there are so many variables to it, such as the costumes. Those things dictate the choreography alongside with how Beyoncé wanted to portray the song.

Once I saw all of that, especially with the women in the big gowns, it helped me understand how to create the movement and talk about empowerment and confidence.

AR: What was it like working with Beyoncé again?

FR: It was awesome! We love working with each other. I worked with her years ago with Destiny's Child and then I worked with her in the movie *Dreamgirls*. We love hanging out! I'm a mother, she's a mother. We have lots to talk about when we're not dancing. We're at a place where we understand each other.



AR: What would you say to young women of color who dream of joining the dance industry?

FR: Learn your craft as best as possible. Get in there, take classes, perform at art schools where you can perfect your craft. And then you have to move to a place where you'll be able to get the work that you're looking for, such as Los Angeles or New York. You can't be in a city that doesn't have a lot of dance opportunities.

AR: After such a long and amazing career, what has changed in the craft of choreographing over the past couple of decades, in your experience?

FR: In the nineties, you had to go to the clubs to learn hip hop dance. Now, it is taught everywhere and is now considered a true art form of dance where it wasn't before. I'm happy to see that.

AR: How do you feel about your Emmy Award nomination?

FR: It's exciting! It's nice to be honored and to be recognized. It's special to be recognized for this performance because I love Beyoncé and I love working with her. It truly is an honor to be nominated for this.

[FULL STORY HERE](#)

Super Bowl Choreographer Breaks Down Historic Halftime Show: “A Block of Compton Inside of SoFi Stadium”

BY KIRSTEN CHUBA

Fatima Robinson, who put together the performances for Dr. Dre, Snoop Dogg, Mary J. Blige, Eminem and Kendrick Lamar, pulls back the curtain on the first hip hop halftime.



Fatima Robinson — famous for her choreography for the likes of Michael Jackson, Prince, Aaliyah, Rihanna, Britney Spears and the Oscars — was the mind behind the moves for Sunday’s **Super Bowl LVI** halftime show, starring **Dr. Dre**, **Snoop Dogg**, **Mary J. Blige**, **Eminem** and **Kendrick Lamar**.

Her second Super Bowl, after having also choreographed the Black Eyed Peas’ 2011 performance, proved to be particularly special, with its home base at Inglewood’s SoFi Stadium and the first hip hop artists to headline the iconic show. After months of prep but only two and half weeks of rehearsal, Robinson tells *The Hollywood Reporter* about honoring Compton, combining six different performances (with a special appearance by 50 Cent) into one and the biggest challenges along the way to creating an instant classic.

What were your conversations like with each performer?

Dre had called me at the very beginning and was like, “Fatima, I really want you to come on board and do this and I had an idea of doing the C-Walk, a choreographed C-Walk,” which was so amazing because we had never seen the C-Walk done like that. That right there I was hooked, I was like count me in. And then Mary J. Blige, I worked with her for years and I used to dance for her when I was 19. We’ve just known each other forever and it was just great working with her again. I included in the choreography moves that I know are her go-to staple moves and that she would be comfortable and feel free in. And then I’ve been working with Kendrick and I just love his energy. Lately he’s been doing like guys on stage being soldiers in a way, so we just took that vibe of them just in soldier poses and just brought it to life more. He shared with me the image of a bunch of guys bending down in boxes, so we just took that image and then just brought it all to life. We didn’t know how we’re going to get rid of the boxes or how the boxes were going to work with the choreography, we just decided to work with the boxes and then create how it would all flow around him. I’m just so happy the way his performance came out. It came out so naturally, but also he’s just such a powerful performer that it just really felt like everything aligned in his performance.

Eminem’s song is pretty rock and roll in a sense, which was really amazing that they added Anderson .Paak to play the drums to it. At the first place we were rehearsing we weren’t able to see the whole crowd rush in on him, so he was watching everybody else with choreography and was like, “I kind of have a little choreography envy.” And I’m like, “I got you, I promise you.” So when he saw everybody like nodding to his song and waving their hands and then rushing the stage, he was like, “OK, this is great.” And then 50 Cent being our surprise, in the original [“In da Club”] music video he did the upside down entrance so we decided to replay that and just have him in a jumping, fun club with sexy people. Each person had their own vibe and energy. Mary’s dancers were kind of stomping on 50 Cent’s club and then they were all looking up like, who’s that? And that was kind of how we tied those two worlds together. It was so cool because within this block we were able to feature everybody, it almost felt like a play and a concert at the same time with Dre and Snoop walking through the different rooms to get to places. I really enjoyed that concept.

[FULL STORY HERE](#)

Super Bowl Choreographer Breaks Down Historic Halftime Show: 'A Big Win For Hip-Hop' By Kyndall Cunningham

Fatima Robinson tells The Daily Beast about making her vision come to life with Dr. Dre, Snoop Dogg, Kendrick Lamar, Mary J. Blige, Eminem, and 50 Cent.

When Dr. Dre called up Fatima Robinson and invited her to choreograph this year's star-studded [Super Bowl Halftime Show](#), the industry veteran was more than ready for the challenge.

In addition to choreographing Dr. Dre's "Been There, Done That" music video in 1996, Robinson has also worked with co-headliner Mary J. Blige on a couple of music videos, including "Family Affair," which the R&B singer performed at the Halftime Show. She was also the creative genius behind co-headliner Kendrick Lamar's show-stopping and slightly controversial Grammy performance in 2016. Plus, Robinson choreographed another rare moment for hip-hop at the 2011 Super Bowl when Black Eyed Peas and Usher performed.

Likewise, Robinson's confidence as a seasoned choreographer was on full display at the Halftime Show in Los Angeles earlier this month. This performance in particular was no easy feat, as it featured a handful of headliners, including Dre, Blige, Lamar, Snoop Dogg, Eminem, and special guest 50 Cent, in addition to a slew of background dancers, drill teams, and extras. It takes a clear vision and an eye for detail to manage so many moving pieces while giving each superstar their opportunity to shine—not to mention that the entire show took place on an intricately designed set.

And considering Robinson's roots in hip-hop music, the significance of this year's event came with an additional level of meaning and pressure.

The Daily Beast spoke with the distinguished choreographer about working with each headliner, recreating 50's "In da Club" video, and navigating the show's Los Angeles-inspired layout.

The dollhouse set design with the Compton landmarks was such an integral part of the show this year. Did you contribute to any of those ideas at all?

Es Devlin, our production and art creator, created the look of the stage and she went and did a tour of Compton. But I helped with what the rooms should be. You know, she's an Englishwoman. [She said], "I didn't know what should be put in the rooms to make them feel authentic." And I just wanted to help out with what that is and potentially make sure that it made sense.

The stage was so intricate and confined compared to other Halftime Shows. Was it more difficult figuring out how to move people around?

Yeah, it definitely had its challenges. But I love when you have somewhere to go or when you can tell a story with the movement and the dance. Like when Dre went into one of his rooms, he hit a little stutter step with his guys. And when Snoop was in his room, he hit a step with the drill team. And they both walked upstairs and met on the rooftop in the middle. It makes staging a show just so much more fun.

And we had different versions of it. The C Walk was on a different side at one point, as we were trying to give everyone in the stadium pieces of the show. It just looked better on the open-face side. It made sense for it to be there, where you have many more eyes at home than you do at the stadium. And plus, the stadium has that big oculus that they can look at.



Did you feel like you got to enjoy the show as it was happening?

I did. I went to a box with some friends and I just watched it as a fan. I had so much fun. The night before, I was talking to our director, Hamish Hamilton. And I was just like, I just don't know anymore. I've watched it so many times. I've moved things. I fixed things. You know, I'm now tweaking at it and nitpicking at it. I can't even tell anymore if it's great. I have feelings of greatness in the rehearsal room. And I'd turn to the dancers, like, "Are we still good?" And they're like, "Oh my god, that's amazing." But then I just didn't know. So it was so nice to see everybody around me have such a good time and really connect with it.

Were there any ideas you had or stunts you wanted to do that got left on the cutting room floor?

No. We got everything in. Even with Dre playing the piano, we were able to squeeze that in. So no, I think we were able to work everything out. It would've been great to see Snoop do another song or see even Eminem do another song. You only have a certain amount of time. But I feel like we picked songs that worked together very well. So I was very pleased.

[FULL STORY HERE](#)

BET Awards 2023: Iconic Hip Hop Dances Tributed During Throwback Dance Medley

Choreographed by Fatima Robinson, the dance medley featured some of the most popular dances in Hip Hop history.

By Rashad Grove



In the 50-year history of Hip Hop, the art of dance has remained at the heart of the culture. And to bring the 2023 BET Awards to a close, the show celebrated some of Hip Hop's all-time favorite dances with an exciting dance medley.

The medley was choreographed seamlessly by the incomparable [Fatima Robinson](#), while [Kid Capri](#) spun some iconic tracks on the 1 and 2s.

The dance medley was the latest example of Robinson's creative genius. As one of entertainment's most acclaimed dancers, music video directors, and choreographers, Robinson has curated unforgettable dance sequences for [Michael Jackson](#) ("Remember the Time"), [Aaliyah](#) ("Rock The Boat," "Hot Like Fire," "Try Again," "We Need A Resolution," "Are You That Somebody," and "More Than a Woman"), [Mary J. Blige](#) ("Family Affair"), and many others.

And without question, Robinson crafted yet another unforgettable dance moment on Sunday night that capped off an epic BET Awards.

BROADCAST AND PODCASTS

The title is centered and flanked by two horizontal lines. The line on the left is orange and the line on the right is grey.

How Choreographer Fatima Robinson made dance a character in the movie "The Color Purple"

Fatima Robinson has choreographed for a "who's who" of artists including Michael Jackson, Meghan Trainor, the Black-Eyed Pea and Beyoncé. In her latest project, she's the creative genius behind the dance scene in "The Color Purple". She told Michelle Miller how she made dance a character in the film.





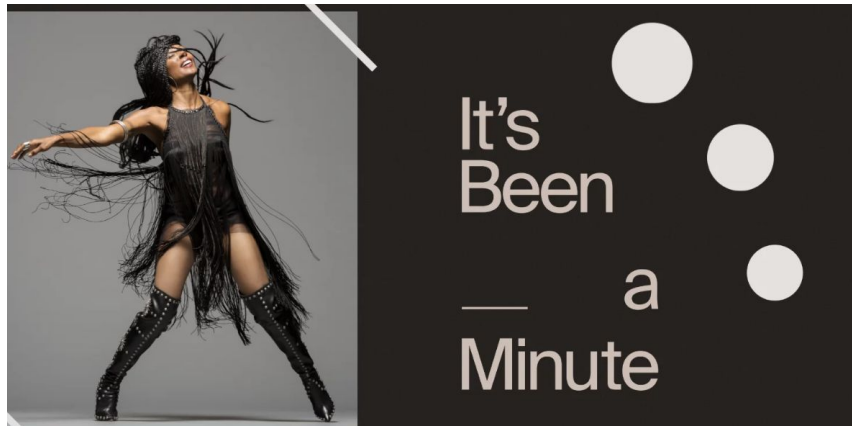
IT'S BEEN A MINUTE

LISTEN & FOLLOW



Legendary choreographer Fatima Robinson on moving through changes in dance

Choreographer Fatima Robinson has had an incredibly prolific career: she gave us the iconic King Tut-style moves from Michael Jackson's 'Remember the Time' music video, she taught us how to 'Rock the Boat' with Aaliyah, and she was head choreographer on Beyoncé's Renaissance tour. And all through that time, she's moved through all kinds of changes in how we dance – including Tik Tok. Host Brittany Luse chats with Robinson about how she pulls rhythm out of stars – and what causes the dance moves of the day to change.



[FULL EPISODE HERE](#)

Scene 2 Seen Podcast: Phylicia Pearl Mpasi And Choreographer Fatima Robinson Discuss Why 'The Color Purple' Is An Important Piece Of Literature, And What It Takes To Bring Musicals To Life On Screen

By [Valerie Complex](#)



Today, I am chatting with writer-actress-singer [Phylicia Pearl Mpasi](#), who stars as young Celie in the new musical film version of [The Color Purple](#), and with [Fatima Robinson](#), the famed choreographer who helped create the movie's spectacular dance pieces.

The Color Purple is based on the Tony-winning musical from Marsha Norman, Brenda Russell, Allee Willis and Stephen Bray, which was based on the Pulitzer Prize-winning book by Alice Walker. It comes on the heels of a classic 1985 film adaptation from director Steven Spielberg and centers on Celie, a Black Southern woman who struggles to find her identity after suffering abuse from her father and others over the course of 40 years.

Robinson is a three-time Emmy nominee whose recent projects include Beyonce's Renaissance World Tour and the 2022 Super Bowl. She was nominated for an Emmy for producing the regarded 2022 Grammy Awards, as well as the 2021 Grammys, along with choreography nominations for each. In addition to choreographing *The Color Purple*, she has choreographed films such as *Dreamgirls*, *Coming 2 America*, *The Harder They Fall*, *American Gangster*, *Public Enemies*, *Ali*, *Confessions of a Shopaholic* and *Space Jam: A New Legacy*. Robinson was named one of *Entertainment Weekly's* 100 Most Creative People in Entertainment, and has received numerous MTV VMA nominations for Best Choreography.

[FULL EPISODE HERE](#)



Fatima Robinson – the legendary, Emmy-nominated choreographer joins Tavis for a career conversation.

[FULL EPISODE HERE](#)



Veteran choreographer Fatima Robinson on bringing hip-hop dance to the mainstream

In a Q interview, Robinson also discusses her work on the new musical film adaptation of *The Color Purple*



Even if dance isn't your thing, you've probably seen the work of hip-hop dancer and choreographer Fatima Robinson.

She's worked with artists like Aaliyah, Dr. Dre and Tupac, she created the dance for [Everybody \(Backstreet's Back\)](#) by the Backstreet Boys, and she got her big break as Michael Jackson's choreographer for [Remember the Time](#) at the age of just 21. Her more recent work includes choreographing Beyoncé's Renaissance tour as well as the Compton Tribute at the 2022 Super Bowl halftime show.

Considered one of the most influential choreographers of our time, Robinson sees dance as more than just moving your body. In [an interview with Q's Tom Power](#), she talks about her work as a form of storytelling and a spiritual experience.

"That's part of why people hire me," she says. "Not just the dance steps and the moves, but because I bring a lot more to the table. I pull out what people naturally have and give them permission to do it."

[FULL EPISODE HERE](#)

KBLA'S BLACK IN THE GREEN ROOM

BLACK IN THE GREEN ROOM

with **Keith Underwood**

SAT 3/2
@ 9PM PT

SUN 3/3
@ 8PM PT

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BITGR
BLACK IN THE GREEN ROOM

The Color Purple,
Remember the
Time, Award-
Winning
Choreographer
FATIMA ROBINSON

Real Talk About Dance &
Entertainment Happens
BLACK in the GREEN ROOM!

BLACK IN THE GREEN ROOM with Keith L. Underwood on KBLA Talk 1580 welcomes to the room The Color Purple, Dreamgirls and Remember the Time award-winning choreographer FATIMA ROBINSON, Real talk about dance and entertainment happens BLACK in the GREEN ROOM!

[FULL EPISODE HERE](#)

QUESTLOVE



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