

GROUNDWORKS DANCETHEATER

David Shimotakahara, Artistic Director

Amy Miller, Artistic Associate
Gustavo Aguilar, Music Director
Felise Bagley
Damien Highfield
Gary Lenington
Sarah Perrett
Kathryn Taylor

BOOM BOOM

Choreography: David Shimotakahara
Music: Various recorded Blues artists*
Lighting: Dennis Dugan
Costumes: Janet Bolick
Set Design and Construction: Michael Roesch

Dancers:

**Felise Bagley, Sarah Perrett, Kathryn Taylor,
Damien Highfield, Gary Lenington, David Shimotakahara**

*Music notes in order of sections:

Boom Boom – John Lee Hooker, from the album Dimples, Best of John Lee Hooker

Sitting on Top of the World – Mississippi Sheiks, from the album 20th Century Blues Disc 2

Black Mattie – Robert Belfour, from the album Not the Same Old Blues Crap II

Another Man Done Gone – Odetta -traditional anonymous, from the album Odetta Sings Ballads and Blues

Me and My Chauffeur Blues – Memphis Minnie, from the album Memphis Minnie Volume 5 1940-1941

Today I Sing the Blues – Aretha Franklin- C. Lewis and C. Hammer, from the album Aretha Franklin Soul 69

When the Train Comes Along – Fred McDowell w/ Sidney Carter and Rose Hemphill vocals. from the album Fred McDowell the First Recordings.

Hound Dog – Mae “Big Mama” Thornton- Jerry Lieber/Mark Stoller, from the album Martin Scorsese Presents the Blues Disc 4

Curtain: ***Got My Mojo Working*** – Muddy Waters- Preston Foster-from the album Muddy Waters the Definitive Collection

The score for *Boom Boom* is assembled from the deep well of America’s blues heritage. Researching the music, I was continually struck by the depth and range of styles of this vast canon. Based in the African American experience the blues has been and continues to be interpreted, reinterpreted, and passed on, in as many ways as time, place, and circumstance recombine, which is simply to say it is a virtually limitless, and authentic human voice. It was impossible to include all of the selections I would have liked to, impossible to do justice to even a small percent of the legendary blues artists whose music we all admire.

In addition to celebrating a range of styles and individual artists, I have tried to pay tribute to something about the essence of the blues. For all it’s pain and suffering it is also full of life. There is loneliness and endless journeys but there is also an attitude about survival. In an essay for the award winning CD and film series “*Martin Scorsese presents The Blues*” Tom Piazza wrote– “To all this the blues added a specific overtly erotic urgency – an exultation in the body and sexuality, combined with a sense that they were and abiding source of trouble. Perhaps because of that, the spirit of the blues is often close to the spirit of a joke.- A piece of hard luck, but you laugh at it. Or you dance to it.”

Pause

KABILA (TRIBE)

Choreography: David Shimotakahara

Music: Various vocal artists*

Lighting: Dennis Dugan

Costumes: Janet Bolick, Esther Montgomery (fabric artist)

Dancers:

**Felise Bagley, Sarah Perrett, Kathryn Taylor
Damien Highfield, Gary Lenington**

*Music notes in order of sections:

From the album ***African Voices Songs of Life***

Ondiek by Ayub Ogada,

Kothiro by Ayub Ogada,

Mamadi, by Lucky Diop,

Ndere by Samite,

Wasuze Otya by Samite.

Intermission

HINDSIGHT (Homage to Chrissie Hynde)

Choreography: Lynne Taylor-Corbett

Music by: Chrissie Hynde and the Pretenders*

Video Design: Adam Larsen

Lighting: Dennis Dugan

Costumes: Victoria Mearini

Set Design: Ian Petroni

MY CITY WAS GONE
I'LL STAND BY YOU
LOVE'S A MYSTERY
HYMN TO HER
ROSALEE
BRASS IN POCKET

Full Company
Felise Bagley and Damien Highfield
Sarah Perrett w/ Gary Lenington, Damien Highfield
Felise Bagley w/ Gary Lenington , Damien Highfield
Kathryn Taylor and Gary Lenington
Full Company

Hindsight notes continued

*Music notes in order of sections:

My City Was Gone from the album Learning to Crawl

I'll Stand By You from the album Last of the Independents

Love's A Mystery from the album Break Up the Concrete

Hymn To Her from the album Get Close

Rosalee from the album Break Up the Concrete

Brass in Pocket from the album Pirate Radio

Hindsight is commissioned with generous support from the Chuck and Charlotte Fowler New Works Fund with additional major support from the National Endowment for the Arts, The Cleveland Foundation and the Kulas Foundation.

GROUNDWORKS DANCETHEATER

GroundWorks DanceTheater is imagination you can see. Critically celebrated as an "artistically significant" ensemble, GroundWorks explores the nuances of the human experience through unique and adventurous choreography. This exciting, eclectic work brings audiences face-to-face with fresh, fascinating performances of passion, intellect and humor.

Artistic director David Shimotakahara founded GroundWorks in 1998, determined to challenge the preconceptions about dance. From its Northeast Ohio base, this group of outstanding artists has introduced dance lovers and neophytes alike to an experience that is unconventional, yet deeply human and resonating.

From performing in unusual settings to featuring live musicians onstage, GroundWorks enriches its work with subtle layers of meaning that deepen the impact and enjoyment for the audience. This desire to push the boundaries is also evident in Shimotakahara's bold initiative: To constantly seek collaboration and input from ground-breaking choreographers of the highest caliber and to make certain that the repertoire of the company is constantly evolving.

Additionally, GroundWorks is committed to giving back, through inspiring, education outreach programs for which it has been recognized with Ohio Arts Council and National Endowment for the Arts funding.

By never settling, by stretching even its own definition of what's possible in dance, the company now in its eleventh season continues to grow and attract new audiences.