

JAZZ TAP ENSEMBLE: *Tap Roots Live!*

Artistic director	Lynn Dally	
Dancers	Maya Guice Kenji Igus	B'Jon Carter-Burnell Sandy Vazquez
Musicians	Doug Walter , piano, alto saxophone David Dunaway , bass	Jerry Kalaf , drums
Music director	Jerry Kalaf	
Lighting designer & technical director	David Covey	
Managing director	Gayle Hooks	

Trio Music

Doug Walter, piano; David Dunaway, bass; Jerry Kalaf, drums

Percussion #1 (Samba)

All Blues

Choreography: Lynn Dally
Music: Miles Davis
Performed by The Ensemble

St. Thomas

Music: Sonny Rollins
Doug Walter, piano; David Dunaway, bass; Jerry Kalaf, drums

Doxy

Choreography: Eddie Brown
Music: Sonny Rollins
Performed by Kenji Igus, B'Jon Carter-Burnell

Caravan

Music: Duke Ellington & Juan Tizol, featuring Doug Walter, alto saxophone
Choreography & Performance by Sandy Vazquez

Percussion #2 (Afro Cuban)

Night in Tunisia

Choreography: Lynn Dally
Music: Dizzy Gillespie
Performed by Maya Guice, Sandy Vazquez, B'Jon Carter-Burnell

You Don't Know What Love Is

Music: Don Raye & Gene dePaul
Choreography & Performance by Maya Guice

Summertime

Music: George Gershwin
Improvisation by B'Jon Carter-Burnell

Percussion #3 (Acapella)

Song for My Father

Music: Horace Silver
Improvisation by Kenji Igus

Straight, No Chaser

Music: Thelonious Monk
Doug Walter, alto saxophone; David Dunaway, bass; Jerry Kalaf, drums

Interplay

Choreography: Jimmy Slyde
Associates: Lynn Dally & Derick K. Grant
Lighting: David Covey
Music: Special arrangement of jazz standards & originals by Jerry Kalaf
Little Sunflower (Sonny Rollins): Maya Guice
I Remember You (Johnny Mercer): B'Jon Carter-Burnell
Boogie Strut (Jerry Kalaf): Maya Guice & Sandy Vazquez
Latin Episode (Percussion): Ensemble
Jeannine (Duke Pearson): Kenji Igus
Finale: Kenji Igus, B'Jon Carter-Burnell, Maya Guice, Sandy Vazquez

We dedicate these performances of *Interplay* in Africa to our beloved Jimmy Slyde. "There will never be another you..."

Shim Sham Finale (Traditional)

JTE Dancers & Musicians

Tap Roots Live! is 75 minutes in length with no intermission. Program subject to change.

JTE Program © 2012.

For tour information, please contact:

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BAM



JAZZ TAP ENSEMBLE

THE JAZZ TAP ENSEMBLE (JTE) brings original choreography in rhythm tap dance with live jazz music to the concert stage. Its vision of excellence, innovation, and collaboration, infused with a deep respect for the masters, has inspired a repertory of virtuosity, wit, and deep musicality. *TAP ROOTS Live!* vividly displays JTE's rich living history and influence upon contemporary American tap dance. The company was created in 1979 by three dancers and three musicians, and has been honored to present and share the stage with a pantheon of tap legends including Jimmy Slyde, the Nicholas Brothers, Charles "Honi" Coles, Eddie Brown, Brenda Bufalino, Dianne Walker, Savion Glover, and our beloved Gregory Hines. Based in Los Angeles, JTE has appeared in major concert halls nationally and internationally, including the Kennedy Center, the Smithsonian, London's Riverside Theatre, Paris' Theatre de la Ville, and Lyon's Maison de la Danse, as well as Jacob's Pillow; Spoleto USA, major tap festivals in New York, Boulder/Denver, Portland, Houston, Boston, San Francisco; and USIA tours of Southeast Asia and Latin America. Highlights include Gregory Hines' *Evening of Tap* at Carnegie Hall, the Apollo Theater in Harlem, Madrid's Festival en Danza, and Lyon's 4th Biennale, *An American Story*. Television and film credits include *JTE Live in Concert*, *JTE with Honi Coles*, and Christian Blackwood's award-winning film *Tapdancin'*.

LYNN DALLY (artistic director, dancer/choreographer), co-founded Jazz Tap Ensemble in 1979. She is recognized for her role in the renaissance of tap dance in America. As a dancer and choreographer, she has created a large body of original choreography for the concert stage and performed in world-wide tours with JTE, most recently in New York at the Joyce Theater, Salzburg's Jazz Festival, and Lyon's Maison de la Danse. She has been honored to appear with tap legends Honi Coles, the Nicholas Brothers, Brenda Bufalino, Sarah Petronio, Dianne Walker, Jimmy Slyde, and Gregory Hines in venues from Carnegie Hall to the Apollo. She is the recipient of multiple choreographic grants from the National Endowment for the Arts and the prestigious Irvine Fellowship in dance. Dally is the first tap dancer to be awarded the Guggenheim Fellowship in choreography (2001), for which she created *Solea*, a cross-cultural rhythmic exploration for tap, flamenco, modern, and bharata natyam dancers. Dally's long list of commissions includes *Ruby, My Dear* for Seattle's Pacific Northwest Ballet; *The Moment* for Chicago's Human Rhythm Project; *Tribute: A Valentine to Tap Dance in the Movies* for the Palm Beach Festival; *Tribute to Fred Astaire* for the Getty Museum; *Dancin' the Blues* for the City of Los Angeles; and *Bahia Dreams* for Joyce Theater Foundation. Dally holds degrees from the Ohio State University and Smith College and is currently adjunct professor in world arts and cultures at UCLA. Dally is featured in the new book *Tap Dancing America: a Cultural History*, by Constance Valis Hill, and in the new documentary *Thinking on Their Feet: Women of the Tap Renaissance*. She has recently released her first tap documentary, *Gotta Move! Women in Tap*, which screened at New York's Lincoln Center and is now available on DVD. (womenintap.com). Currently, Dally is producing *Anthology*, a three-disc celebration of Jazz Tap Ensemble's choreographic legacy.

JERRY KALAF (music director/drums) is a graduate of Berklee College of Music. Jazz credits include performances and tours with Eddie Harris, Gary Burton, Gary Foster, Frank Strazzeri, Bill Mays, Jimmy Cleveland, and Major Holley. Kalaf joined JTE in 1984 and contributed original compositions and a new sound for tap. He has toured Europe, Asia, Russia, South America, and

the United States. He accompanied Gregory Hines at the Apollo Theater and Carnegie Hall. Kalaf's orchestration of Bach's *Italian Concerto* premiered in Lyon, France by the National Orchestra of France. He is the recipient of a Meet The Composer/California grant. Kalaf has produced three CDs of original music under his name, *Trio Music* and *Noche*, distributed by Sea Breeze Jazz, and his most recent, *Just Like Old Times*, on Palm Mountain Records. Kalaf is on the faculty of the Colburn School of the Performing Arts in Los Angeles.

DOUG WALTER (piano/alto saxophone), a graduate of the Eastman School of Music (Rochester, NY) is a published composer/arranger, orchestrator, conductor, and performer. A master of keyboards and woodwinds (saxophone, clarinet, and flute), Walter has performed and/or recorded with such jazz artists as Dizzy Gillespie, Stan Getz, Phil Woods, Chuck Mangione, Gerry Mulligan, Chuck Israel, Jon Faddis, and Joe Williams; the big bands of Gordon Goodwin, Toshiko Akiyoshi/Lew Tabackin, Bill Watrous, Les Brown, Ray Anthony, and Roger Neumann; as well as Bob Hope, Steve Allen, Michael Crawford, Barry Manilow, Wyclif Jean, Wynonna, Smokey Robinson, Michael Feinstein, Cher, Marvin Hamlisch, Ashford and Simpson, and Chaka Khan. He is a music director and arranger of Broadway shows for artists as diverse as Sally Kellerman, Connie Francis, Rita Moreno, Suzanne Somers, and Carol Burnett. He also orchestrates and composes for network television, cable, videos, and theatrical films.

DAVID DUNAWAY (bass) was born and grew up in San Francisco, CA playing a wide variety of music, from rock to jazz and classical. Since 1979, Dunaway has lived in New York City. In addition to recording numerous albums ranging from folk/new age to jazz, he has toured with Cleo Laine and John Dankworth, the Duke Ellington Orchestra, and the Jazz Tap Ensemble, and has performed with Chet Baker, pianist Fred Hersch, and the Brooklyn Youth Chorus. Dunaway is interested in ethnic music and has worked with Brazilian, Trinidadian, African, and Turkish musicians. He is currently at work on composing and rehearsing a future recording. He co-created the curriculum for jazz bass lessons on the music instruction website *WorkShopLive.com* and has written and videotaped lessons as well. He endorses Euphonic Audio musical amplification products.

MAYA GUICE (tap dancer) graduated from Los Angeles County High School for the Arts, and is currently a senior at Scripps College, with a dual major in dance performance/choreography and performing arts administration. Guice began dancing at age six with Tita Boulger at the Peninsula School for the Performing Arts. At 11, she was an invited member of the JTE Caravan Project for gifted teens. She has performed with Chloe Arnold's Syncopated Ladies and Steve Zee's LA Iron Works. Guice's passion for tap dance extends to ballet and contemporary dance. She went on to study with Alonzo King's LINES Ballet School in San Francisco. She was featured in the May 2009 issue of *Dance Magazine* as an artist "On The Rise," and made her professional debut at the Joyce Theater in New York with the Jazz Tap Ensemble.

KENJI IGUS (tap dancer) has been tap dancing since the age of six and teaching since he was 15. He has shared the stage with such tap notables as Gregory Hines, Steve Zee, and Jimmy Slyde. Igus has appeared in a variety of places including ESPN, Capezio, and MTV and is a featured guest artist on



JAZZ TAP ENSEMBLE

Jason Derulo's "Walk to Fame" video. He is the subject of the short film *Sand*, which documents a father-son relationship and the lost art of the tap dance specialty, sand dance. *Sand* achieved international attention and received a spot in the recent DocuWeeks. Ijus' original solo choreography was featured in UCLA's World Aids Day and on YouTube. On his off days, he attends UCLA as a dance major and can be found teaching at Edge Performing Arts Center in Hollywood.

B'JON CARTER-BURNELL (tap dancer) is a tap dance percussionist from Long Beach, CA. He began dance training at Debbie Allen Dance Academy in Los Angeles, learning from world-renowned artists. Jason Samuels Smith and Chloe Arnold introduced him to tap dance and provided him with a solid foundation. Carter-Burnell performed with the Kennedy Tap Company, founded by Paul and Arlene Kennedy, and learned from the legendary Ardie Bryant. He has taught and performed around the world and has participated in tap festivals, workshops, and intensives throughout the US, Canada, and South Africa. Performance credits include: *Jaguar Tribute to Style*, *Jerry Lewis MDA Telethon*, NAACP Vision Awards, and Thaliens 51st Anniversary. He is a junior at UCLA studying world arts and cultures and arts education and is a member of the National Society of Collegiate Scholars.

SANDY VAZQUEZ (tap dancer) was born and raised in Los Angeles, CA. She has been tap dancing since the age of six. Vazquez has trained at Everybody Dance!, a nonprofit organization in downtown LA, for 10 years under the instruction of Steve and Carol Zee. She has also been a part of Steve Zee's LA Ironworks, where she trained with Denise Sheerer, and is a current member of Sarah Reich's new LA-based company, Tap Con Sabor. Her training includes ballet, jazz, modern, and hip-hop. This is Vazquez's first tour with Jazz Tap Ensemble.

DAVID COVEY (lighting designer and production manager) is a professor of dance at the Ohio State University, where he teaches production and lighting. He served as the lighting director for the Cunningham Foundation from 1997 to 1999, receiving a 1998 Bessie award for his lighting for *BAM Events* presented at BAM, and choreographed by Merce Cunningham. He spent eight years as the production manager for the Bates Dance Festival. He enjoys collaborating with the Jazz Tap Ensemble, and recently worked with Dance Alloy Theatre, designing for works choreographed by Donald Byrd, Beth Corning, and David Parker. Locally, he collaborates on many works with faculty and visiting artists, and has designed several pieces for Ballet Met as well as works for award-winning choreographers Dianne McIntyre, and Bebe Miller for Dayton Contemporary Dance Company.

GAYLE HOOKS (managing director) has served as Jazz Tap Ensemble's managing director since 1993, helping to expand the company's national and international touring. She initiated the company's successful community outreach programs, including JTE Goes to School, which brings the arts of rhythm tap dance and jazz music to more than 1,600 K-12 students annually; the Watts-Willowbrook Project, funded by the James Irvine Foundation and Parsons Foundation, a three-year outreach program that donated tap shoes and provided tap dance instruction to at-risk youth through the Watts-Willowbrook Boys & Girls Club; and the JTE Caravan Project, the company's youth program for tap dancers between the ages of 12 and 21. This company performs locally at such venues as the Hollywood Bowl, John Anson Ford Amphitheatre, and the LA County Holiday Program. Most recently, Hooks has collaborated with Artistic Director Dally to document 30 years of Jazz Tap Ensemble on DVD.

Jazz Tap Ensemble Staff

Artistic Director	Lynn Dally
Music Director	Jerry Kalaf
Managing Director	Gayle Hooks
Lighting Designer/Technical Director	David Covey

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JAZZ TAP ENSEMBLE

REPERTORY NOTES

Thirty years of innovation in tap dance has produced countless original choreographies and collaborations in the ever-changing repertory of the Jazz Tap Ensemble. This is due, in large part, to the gifted dancers and musicians who have contributed their ideas, choreography, improvisations, and skillful execution to JTE's concert performances on tour since 1979. In *Tap Roots Live!*, JTE pursues this thread of memory by choosing four works, each of which expresses a very particular relationship between the tap dance choreography and its musical inspiration.

All Blues was created in 1988 by Artistic Director Lynn Dally with new company members Sam Weber and Mark Mendonca and musicians Eric von Essen (bass), Jerry Kalaf (drums), and Jeff Colella (piano). *All Blues* follows a traditional jazz structure with thematic statements ("the head"), several instrumental choruses ("variations"), and a special coda made from a Miles Davis tune, "Seven Steps to Heaven." From the choreographer's point of view, it's a "walking dance" in 6/8 which plays out as a shared ensemble journey.

Doxy was created for the ensemble in 1990 by the late Eddie Brown, beloved teacher and performer on the US' West Coast. Originally made as an capella tapestry of Brown's inimitable two-bar riffs, Music Director Jerry Kalaf selected the Sonny Rollins tune "Doxy" to support and enhance the 16-bar phrasing of the choreography, and Sam Weber did the final arrangement of the step sequences.

Night In Tunisia reflects JTE's early fascination with trumpet features as inspiration for tap rhythms, breath phrasing, and melodies. And who better to turn to than Dizzy Gillespie? The ensemble especially loved the 16-bar interludes for improvisational invention. Later, both "Tin Tin Deo" and "Con Alma" were added to the repertory for their wonderful shifts between Latin and swing rhythms.

Interplay was created for the Jazz Tap Ensemble in 1995 by legendary tap artist Jimmy Slyde in collaboration with company dancers and musicians. Reflecting Slyde's view of the troupe over the years, groupings form in rhythmic dialogue, then melt away to reveal soloists of great diversity. The musical score is composed of jazz standards, chosen for their embodied memory of Slyde's legendary dancing. Utilizing choreography, improvisation, and essential Slyde tap techniques, *Interplay* has become a signature piece for the Jazz Tap Ensemble, which it performs joyously around the world.

The *Shim Sham* is the "national anthem" of American tap dance, JTE's hello and goodbye. All tap dancers learn these basic syncopations, which date from the 1920s, and many learn to improvise on the step patterns and rhythmic figures. The one-chorus basic dance is made of four eight-bar steps, following the standard A-A-B-A of American popular song form. *Shim Sham* is for everyone!

ABOUT DANCEMOTIONUSASM

Examining, sharing, and exploring the American modern dance experience with international audiences, DanceMotion USASM is a program of the Bureau of Educational and Cultural Affairs of the US Department of State, produced by BAM (Brooklyn Academy of Music).

From March to June 2012, four dance companies are making month-long tours, each to a different region of the world: Rennie Harris Puremovement (Egypt, Israel, Palestinian Territories—West Bank); Seán Curran Company (Kazakhstan, Kyrgyz Republic, Turkmenistan); Jazz Tap Ensemble (Democratic Republic of Congo, Mozambique, Republic of Congo, Zimbabwe); and Trey McIntyre Project (China, Korea, Philippines, Vietnam).

US Embassies are partnering with leading cultural, social service, and community-based organizations and educational institutions to host unique residencies that create opportunities for engagement and exchange. Public performances are complemented by master classes, lectures, demonstrations, workshops, media outreach, and exchanges with in-country artists. In an effort to connect broadly and vitally, special outreach is being made to

disadvantaged and underserved youth. Educational and contextual materials further extend the scope of the project. Visit DanceMotionUSA.org

PARTNERS

US Department of State's Bureau of Educational and Cultural Affairs promotes mutual understanding between the United States and other countries through international educational and exchange programs. Through its Cultural Programs Division, the Bureau supports a variety of cultural exchange programs that support US foreign policy, foster America's artistic excellence, and demonstrate America's respect and appreciation for other cultures and traditions. BAM's mission is to be the home for adventurous artists, audiences, and ideas, engaging both global and local communities. Its enduring purpose is to provide a distinctive environment in which its audiences may experience a broad array of challenging and enriching cultural programs. Based in Brooklyn, New York, BAM is the oldest performing arts center in the USA and celebrates its 150th anniversary through 2012. Visit BAM.org.

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