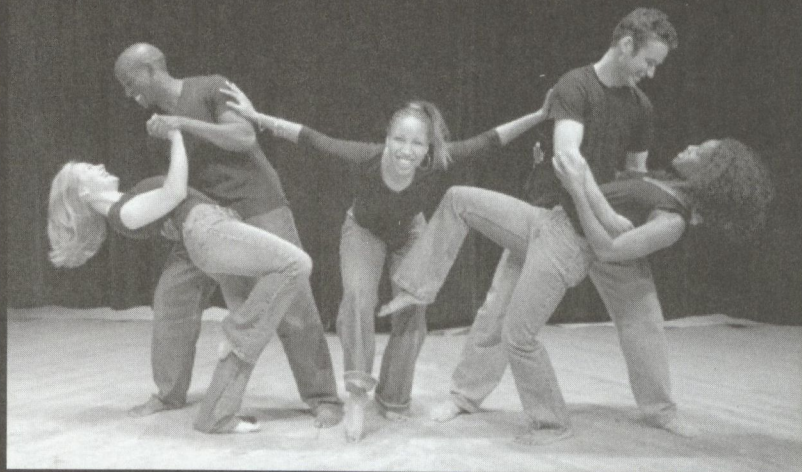


# SoleMates

Footworks Percussive Dance Ensemble  
*in collaboration with* StepAfrika!



August 24, 2002 • 8pm

  
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**Footworks Percussive Dance Ensemble & Step Afrika!** invite you to the premiere of our new collaborative show. **SoleMates** features traditions associated with white and black communities in America, while tracing the roots of these connected forms in African dance, Irish dance, and more.

Footworks Musical Director **Mark Schatz** brings a great band featuring **Jon Glik** on the fiddle in an evening of original & traditional music ranging from the blues to bluegrass. Hooper **Kelly Isaacs** and percussionists **Rowan Corbett** and **Medoune Yacine Gueye** will also appear.

**SoleMates**

**August 24, 2002 • 8pm**

**Maryland Hall for the Creative Arts**

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**About the artists:**

[www.footworks.org](http://www.footworks.org), [www.stepafrika.com](http://www.stepafrika.com)



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# SoleMates

FOOTWORKS  
PERCUSSIVE DANCE ENSEMBLE

*in collaboration with*

STEP AFRIKA!



*Footworks' 6th Annual Concert at*

MARYLAND HALL *for the*  
CREATIVE ARTS

*801 Chase St. • Annapolis, MD*

AUGUST 24, 2002 • 8PM

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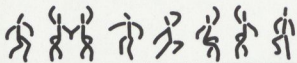
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# FOOTWORKS



PERCUSSIVE DANCE ENSEMBLE

*(Formerly The Fiddle Puppet Dancers)*

*Footworks is a non-profit 501(c)(3) organization. We always welcome tax-deductible donations of time, money, costumes, equipment & expertise.*

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The Fiddle Puppet Dancers, Inc. &  
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*proudly present*

# SoleMates

*A collaboration of*  
FOOTWORKS  
PERCUSSIVE DANCE ENSEMBLE  
&  
STEP AFRIKA!

AUGUST 24, 2002 • 8PM  
ANNAPOLIS, MARYLAND

*Co-Directors: Eileen Carson & Brian Williams*

*Assistant Directors: Kirsten Smith & Maureen Berry*

*Musical Director: Mark Schatz*

**Cast:** Kristin Andreassen, Conor Beck, Maureen Berry, Eileen Carson, Rowan Corbett,  
Laura Cortese, Emily Crews, Megan Downes, Nick Gareiss, Jon Glik, Darrius Gouridine,  
Medoune (Dame) Gueye, Kelly Isaacs, Danny Knicely, Heidi Kulas, Aisha Lord, Jason Nious,  
Lauretta Noble, LeeAnet Noble, Matthew Olwell, Alexia Ryan, Mark Schatz, Ernest Shaw,  
Kirsten Smith, Brian Williams, Paul Woodruff

*Lighting & Production Design:*

Carley Williams, Eileen Carson, Step Afrika!, Laura Cortese

*Lighting & Sound Design:* Tony Angelini

*Technical Assistance:* Maryland Hall Tech Crew

*Sound Equipment:* RCI Sound Systems

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## DIRECTORS' NOTES

WELCOME to our 6<sup>th</sup> annual concert at Maryland Hall. This evening, we hope to bring you some of the best fruits of Footworks' 23-year history. We have been very fortunate, starting with the founders of the company traveling all over the American Southeast performing, collaborating, and partying with some of the best traditional musicians and dancers from both black and white communities. We learned early on that much American music and dance leaps right over cultural barriers. In fact, much of our music and dance is more of a great blending of cultures and more related than most people would guess.

In later years, Footworks had the honor of appearing at many of the great folk festivals found throughout North America and the United Kingdom. We were given opportunities to collaborate with dancers from many different percussive dance traditions. Right before our eyes we saw the living traditions that came together long ago in the United States and led to American clogging and tap. Our hearts and minds were opened by music and dance from all over and we kept seeing similarities and feeling deep connections that go beyond specific backgrounds or race. It seemed that all these folks, maybe because they were so strongly steeped in their own culture, could come on to the dance floor and recognize each other. Long ago at a festival we had the honor of co-billing with Ladysmith Black Mambazo from South Africa. Their leader, Joseph Shabalala, was brought to us backstage. He asked to see some more of our dancing, which we did for him right there on the grass. With much excitement at the similarities in our dance styles, he asked many questions about the origin of clogging. We stood looking at each other and, after a pause, with cameras clicking away, he said, "You know, it is because God is everywhere that you and I do the same dance."

I became an instant fan of steppin' the first time I saw it back in the '80s at, again, a multi-cultural festival. In 1998 we co-billed with the fantastic Step Afrika! at a benefit concert and I was thrilled to see them taking this powerful expression of culture onto the performing arts stage, while innovating and bringing it to a broader audience. Their director Brian Williams & I began to relate to each other even more as we discussed the challenges of building a company that is based on dance forms that are not widely known or recognized. Step Afrika! has been our guest twice here at Maryland Hall – inspiring the dream of a deeper collaboration. After months of planning, meeting, and rehearsing, we bring you the first of what we hope to be many more stagings of SoleMates.

On the day I write this, folks on the radio are speaking of corporate corruption, layoffs, funding cuts for the arts and education, economic slump, and war. It seems we humans have always struggled and erred. Meanwhile, woven deep in this great country is a power and wealth drawn from the gifts of many tribes. What a fun, uplifting, and gracious experience it has been to work so hard with Step Afrika! to create this production. We all sincerely hope you enjoy this evening's performance.

– Eileen Carson DIRECTOR, FOOTWORKS



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## DIRECTORS' NOTES

**C**CROSSCULTURAL collaboration is a concept in which Step Afrika! deeply believes. For the past eight years, the company has focused its efforts largely on bridging the gaps between Africans and African-Americans, using dance as a foundation upon which to explore distinct cultures and traditions. Our maxim, "People that dance together can work together", has allowed us to form long-lasting relationships with the people of southern Africa that inspire Step Afrika's work year-round.

This evening's production of *SoleMates*, with our new collaborative partner, *Footworks*, provides a similar effect. Drawing our attention to cultural traditions found closer to home, Step Afrika! now seeks to understand more about its partners in the daily practice of American life than with communities thousands of miles away. American culture is an assembly of experiences drawing from folks in practically every corner of the globe. Our food comes from the pots of many kitchens; our music from the songs of disparate communities; and our dances from the feet of many tribes. *SoleMates* is our attempt to mix things up even further and emerge from the process with a beautiful picture of true American diversity.

Throughout the endless rehearsals and meetings, Step Afrika! has learned much about the cultures that created Irish stepdancing, Appalachian bluegrass and contemporary clogging. And by learning these dance traditions we have enjoyed and connected with the dancers who preserve them. We have received an important education in the cultural makeup of our country- our tremendous similarities and our differences.

I hope you will enjoy the process, as well as the performance, of *SoleMates* tonight. We look forward to your emails, comments, donations (both groups are non-profits, you know!) as we continue on the path of artistic development and exchange. Thanks so much for coming! There's a lot more to come....

— C. Brian Williams DIRECTOR, STEP AFRIKA!

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# ACT I

## BALANTA

Balanta is a dance tradition from Senegal. Created by a community that prides itself on its spiritual connections with nature as well as excellent herding skills, the dance reflects the playful energies that can exist between man and woman. Each costume was made by the dancer who wears it.

**Choreography:** *Randee Lynn Grant*

**Music:** *Traditional drumming by Medoune Gueye, Ernest Shaw & Lauretta Noble*

## RINCE · CEOL

Dance, music, song, and storytelling are all a part of traditional Irish home life. This piece shows stepdancing along with social ceili figures and sets. Traditional instrumentation includes wooden flute and bodhran, a wooden frame drum made with goatskin. The embroidery on the "solo dresses" take after designs in the *Book of Kells*.

**Choreography/Steps:** *Megan Downes, Maureen Berry, Eileen Carson, Matthew O'well, Donny Golden*

**Music:** *Traditional, including Planxty Drury (jig), O'Farrell's Welcome to Limerick (slip jig), Lad O'Beirne's (hornpipe), Sweets of May (jig), Toss the Feathers (reel), Kiss the Maid Behind the Barrel (reel), Star of Munster (reel), The Scholar (reel)*

## CROSSROADS

Singing and making music have always been a way to bring people together and find common ground. In the late 1800s, a Southern dance party could be a social gathering of the moneyed land-owners, or a hoe-down in the mountains, or a jam at the juke-joint. Musicians for dance-parties could be traveling minstrels or musicians from the local community, whether farm-hands or townspeople. When most of the company retired for the evening, the musicians might go all night! Black and white musicians would play



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with each other on the bandstand and after hours. String bands from this era consisted of fiddle, banjo, tambourine, bones, and guitar. People jammed with each other using body-slapping hamboning, patting Juba, singing, and buck-dancing as a way to make music and rhythm without any instrumentation, and everybody could improvise and participate.

**Choreography:** Eileen Carson, Matthew Olwell, Megan Downes, Matthew Gordon, Mark Schatz; hambone & dance rhythms improvised by the company.

**Music:** Traditional, including Mississippi Sawyer, Sally in the Garden, and Sail Away Ladies; "Angelina Baker" Stephen Foster; "I Do Love" traditional, from the singing of Guy Davis, with vocal improvisation by soloists Brian Williams & Loretta Noble. Mark is playing a fretless banjo made in the 1880s.

## MINER'S JOY

The work whistle blows and the long hard day is over. It's time for making music with each other, sharing joys and hardships. In northern England, the coal miners turned work tools into props for the **Rapper Sword**, an ensemble dance expressing the power of teamwork, symbolic of the strength and fearlessness of the workers. The lyrics of "**Dark As A Dungeon**", written in 1947 by the son of a Kentucky coal miner, convey the intensity of the mining life that profoundly impacts the culture of Southern Appalachia. Fiddle tunes and dancing like in Footworks' "**RiverRoot**" help to keep spirits up during hard times in the mountains. Step Afrika!'s piece, "**Sebenza**" (**Work**), originated through the company's collaboration with The Soweto Dance Theatre. The gumboot dance is a tradition created by South African workers who labored in the oppressive mining industry of then-apartheid South Africa. Isolated from their families for long periods and in need of entertainment, the miners began to create rhythms with their boots to pass the time. The dance has become one of the most popular traditions in all of southern Africa.

**Choreography:** Eileen Carson, Maureen Berry, Emily Crews & Kirsten Smith, with help from the entire cast; David Macemon (**Rapper**), Mbuyiselwa Jackie Semela (**Sebenza**)

**Music:** Traditional; "Calgary" Mark Schatz;  
"Dark As A Dungeon" Merle Travis

**Vocalist:** Eileen Carson

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## – Intermission –

# ACT II

## SOLEMATES ORCHESTRA

A common language that transcends boundaries of class, race, and background, music is a soulful expression of our collective cultural experience. In our selection tonight, we will blend African drums, African-American bones, and contemporary American string-band music in a piece composed by our Musical Director called "Steppin' in the Boilerhouse". Mark wrote it to inspire new clogging students in a class that he was playing for at the Augusta Heritage Festival in Elkins, West Virginia.

Music: "Steppin' in the Boilerhouse" -Mark Schatz

## HORNPIPE TO TAP

The wooden clogs historically worn by English dancers were a form of tap shoes. Providing the practical, sturdy protection of a work shoe, the carved wooden soles had an undeniable use as a musical tool. Many of the rhythms were performed in the States in vaudeville or minstrel shows, helping to influence and integrate with the music and dance that were being created here. Tap originated in America, and along with Southern Appalachian clogging, grew from roots in many traditions & styles. Here, guest artist Kelly Isaacs helps illustrate the relationship of tap to traditional English hornpipe steps.

Choreography: Kelly Isaacs (also improvisation), Heidi Kulas, Eileen Carson

Music: Traditional hornpipe: Harvest Home



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## VOICES

The human voice has lifted spirits and brought people together down through the ages. "One Beautiful Day" is a contemporary song from bluegrass band Front Range.

Music: "One Beautiful Day" -R.C. Amos

## WADE

An inspiring piece from Step Afrika!'s repertoire, Wade celebrates the merging of three dynamic African and American dance styles with the resonant melodies of African-American spiritual songs.

Music: *traditional spiritual; Voices by Laurreta Noble & Brian Williams.*

Choreography: *LeeAnet Noble, Kirsten Smith & Paul Woodruff*

## BLUES TO BLUEGRASS

This suite of songs, tunes, and accompanying dances illuminates some of the connections within American music, from blues to old-time to bluegrass. "Far Away Blues" is woman's blues, a duet from the singing of Bessie Smith and Clara Smith. Choreographed by Eileen Carson in her early days as a clogger, "Guitniks" is somewhere between **buck dance and clogging**, and danced to the twelve-bar blues. "Raleigh and Spencer" is a striking example of the impact of the blues on **old-time fiddle music**. This kind of tune often inspires the dancing of casual, old-time **flatfooting**, which is about keeping the beat and joining in the jam, rather than showing off. The tunes go up-tempo with "Stay All Night" for a routine choreographed in the style of the North Carolina Green Grass Cloggers, precision social clogging such as might be done at a festival competition or recreational performance. "Sittin' On Top of the World" is a blues song that found its way into old-time and **bluegrass** circles, and is now



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considered a bluegrass standard. Bill Monroe, known as the father of bluegrass, was inspired by the guitar player in his Uncle Pen's string band, who was also a blues guitar player. This evening, our band plays "Sittin' On Top of the World" first in the old blues style of The Mississippi Sheiks and then bluegrass style. Monroe's tune "Jerusalem Ridge" motivates a modern clogging piece from Footworks. Usually danced to pop music, bluegrass, or country, **contemporary clogging** has a widespread following, with national competitions. Its style continues to integrate different forms of traditional and popular dance from tap to stepdance to hip-hop, and leaves room for improvisation.

**Choreography:** *Eileen Carson, Heidi Kulas; flat-footing improvisation by Matthew Olwell, Mark Schatz, Nick Gareiss*

**Music:** *"Far Away Blues"-traditional; Vocal duet performed by Eileen Carson & Kirsten Smith. "Guitniks" -Jeff Sarli; "Raleigh and Spencer", "Stay All Night", "Suzanna Gals", "Sittin' On Top of the World" -all traditional; "Jerusalem Ridge" -Bill Monroe*

## SHHH!

Stepping is a percussive dance genre created by African American fraternities and sororities. Step Afrika's signature piece highlights stepping styles found within each of these historic organizations as well as the unconventional merging of female and male traditions.

**Arranged by:** *Kirsten Smith & Jeff Johnson*

## FINALE

Our finale combines Irish dance, clogging and stepping which all share the common ground found in the human impulse to make rhythm with others.

**Music:** *"Cajun Stomp" -Mark Schatz & Ray Legere,  
"Miss McLeod's" -traditional*

**Choreography:** *Maureen Berry, Heidi Kulas, Kirsten Smith, LeeAnet Noble, Kelly Isaacs, Eileen Carson, with help from the entire cast.*

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## ABOUT THE CAST

### EILEEN CARSON

*(Director of Footworks & Co-Director of SoleMates)* Eileen became a member of the Green Grass Cloggers from North Carolina in 1974, later helping to create their touring ensemble. The company she co-founded in 1979 as The Fiddle Puppet Dancers is now called Footworks. Eileen has been recognized and awarded for her ability to stage traditional dance forms, creating entertaining and artful productions that maintain the integrity and vitality of the living tradition. She is a 1994-1996 recipient of a National Endowment for the Arts Choreography Fellowship, a 1997 recipient of a Maryland State Arts Council Individual Artist Choreography Grant, and the first recipient of the Cultural Arts Foundation of Anne Arundel County's "Annie" award for Performing Artist in 2000. Eileen is a highly acclaimed teacher presenting school programs, residencies, and workshops internationally. She has been honored by Young Audiences of Maryland for over twenty years performing in Maryland schools.

### BRIAN WILLIAMS

*(Founding Director of Step Afrika! & Co-Director of SoleMates)* Brian is a native of Houston, Texas. A graduate of Howard University, Brian learned to step as a member of Alpha Phi Alpha Fraternity, Inc., in 1989. He then began his research, exploring the many sides of this exciting, yet under-recognized, American art form. Brian has performed and taught in many countries around the globe. He is also co-founder of the Step Afrika! International Cultural Festival in Johannesburg, South Africa, and Step Afrika! UK.

### KIRSTEN SMITH

*(Artistic Director of Step Afrika! & Assistant Director of SoleMates)* "Bustahop" is a native Washingtonian and a member of Delta Sigma Theta Sorority, Inc. She is a lifelong student of the arts, especially dance and theater. She has "goo-gobs" of performing and teaching experience and plans to never stop stepping. She loves ethnic food, interior design and men who can build things. She thanks God for her family and friends and the privilege of performing.



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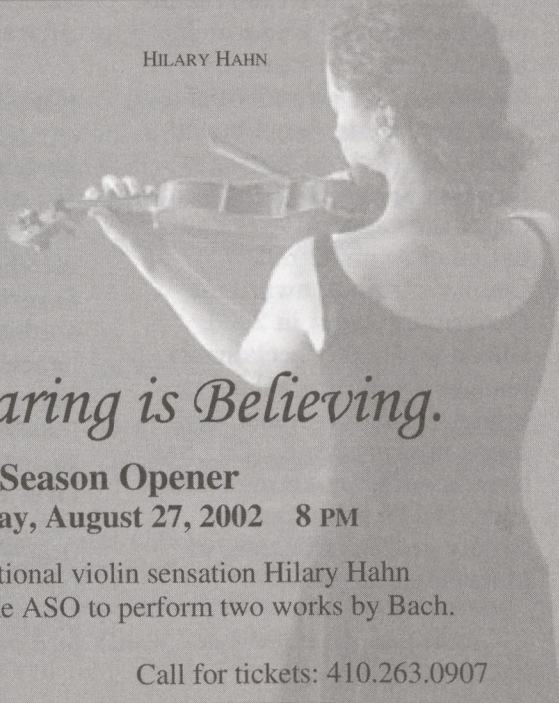
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## MAUREEN BERRY

*(Rehearsal Captain for Footworks & Assistant Director of SoleMates)* Maureen grew up in the highly competitive world of Irish stepdancing and learned button accordion from her father. She joined Footworks in June 1997 and is company Rehearsal Captain. Maureen holds a TCRG teaching certificate from the Irish Dancing Commission and received her BFA degree in Dance Performance from Towson University, where her training included tap, jazz, modern, and ballet. She teaches extensively in the Baltimore area. Information about her classes & the youth company she directs can be found at [www.maureenberry.com](http://www.maureenberry.com).

**MARK SCHATZ** *(Musical Director for Footworks as well as for SoleMates)* is a prominent figure in the Nashville New Acoustic music scene. Twice named International Bluegrass Music Association's Bass Player of the Year, Mark has worked and/or recorded with an impressive array of artists including Bela Fleck, John Hartford, Maura O'Connell, Tony Rice, Emmylou Harris, and Tim and Mollie O'Brien. In his work with Footworks he is also featured on clawhammer banjo, man-

dolin, body percussion and feet. Mark is a composer and producer and has his own solo recording, *Brand New Old Tyme Way*, on Rounder Records. Mark's tour schedule & discography can be found on his web site: [markschatz.net](http://markschatz.net).

\*\*\*

## KRISTIN ANDREASSEN

*(Footworks)* was raised in Oregon and graduated from McGill University in Montréal. After moving to Cape Breton Island in Nova Scotia, Kristin became devoted to traditional music & dance. Kristin is a web designer, fiddle player & songwriter with a music & design portfolio on her web site: [www.yellowcarmusic.com](http://www.yellowcarmusic.com).

## LAURA CORTESE

*(Footworks)* is a recent graduate of the Berklee College of Music. Her dance studies include modern, jazz & Cape Breton stepdance. Laura plays fiddle & sings with the Boston band Halali ([www.halalifiddle.com](http://www.halalifiddle.com)) and is currently finishing work on a solo recording of traditional Celtic songs and tunes. The record is tentatively titled *Yes, I'll Dance*.

**EMILY CREWS** *(Footworks)* has been dancing and chore-

...continued on page 15



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# FOOTWORKS

## *About the Company*

### **F**ootworks Percussive Dance Ensemble

Since 1979, Footworks has enjoyed bringing their unique performances of traditional and innovative music and dance to theaters and festivals at home and abroad. In the last 3 years, the company has performed in 30 states, 3 Canadian provinces, Finland, and their 11<sup>th</sup> tour of the U.K. The troupe represented American culture internationally as part of the Smithsonian's living exhibit to Japan in 1994, and as guest artists in the London production of Riverdance in 1996.

The ensemble is renowned for their work in arts-in-education, performing residencies, workshops, and programs for schools locally, nationally, and in the U.K. and Canada. Each member of the company is dedicated to teaching children and adults. This year, Footworks has initiated a Junior Company program for some of our students. This performing ensemble has already turned heads on the local scene and will be something to watch out for!

With the completion of the SoleMates work-in-progress, Footworks will have three full-length productions to offer. "Incredible Feets" presents the ensemble and their band, and can be adapted to venues from theaters to festivals. "The Crossing with Tim O'Brien and Footworks Percussive Dance Ensemble" presents Footworks alongside many of today's most renowned Irish and Americana musicians, with original songs and choreography. "SoleMates" has plans to be available for arts-in-education as well as a range of venues.

Today, Footworks remains true to the traditions of Southern Appalachian music and dance while celebrating all the connecting roots and branches. The company is dedicated to bringing live music and the power & joy of percussive dance to audiences the world over.

The Fiddle Puppet Dancers, Inc. (dba Footworks Percussive Dance Ensemble) is a non-profit organization funded in part by the Maryland State Arts Council and the Cultural Arts Foundation of Anne Arundel County. Partial funding for this production was provided by a New Initiative Grant from the Maryland State Arts Council.

**Footworks Percussive Dance Ensemble**  
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e-mail: [info@footworks.org](mailto:info@footworks.org)  
web site: [www.footworks.org](http://www.footworks.org)



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# STEP AFRIKA! USA

## *About the Company*

*Step Afrika!* is a powerful collaborative project between young artists from the United States, Europe and the South Africa-based Soweto Dance Theater. A by-product of annual sojourns to the Step Afrika! International Cultural Festival in Soweto, South Africa, the project highlights the African-American fraternity and sorority art form of stepping and its links to dance traditions around the world.

Founded in December 1994, Step Afrika! USA is the American arm of the groundbreaking festival. An arts organization that houses an explosive percussive dance ensemble, the company reaches tens of thousands of Americans each year and has performed on many stages in North America, Europe and South Africa. Reviewers describe Step Afrika!'s performance as a "high energy brand of precision stepping"—a dance genre considered by some to be one of the most exciting created by Americans in the 21<sup>st</sup> century---and its performers "an enormously powerful ensemble of dancers. Step Afrika! annually completes a 50-city tour of American colleges and universities from Maine to Mississippi.

The Company is also a leader in the field of Arts in Education and specializes in the use of stepping as a motivational and educational tool for young children. Step Afrika! has conducted step residencies and clinics for the Kennedy Center, the MOJA Festival, the Kentucky Center for the Arts, the Smithsonian Institution and in schools and community-based organizations across the United States. Included in the repertoire are stepping, South African dances (including Zulu and Gumboots), modern, hip-hop, house, and freestyle dancing. The most recent addition has been tap with LeeAnet Noble, alumna of Tappers With Attitude.

Watch out for upcoming Step Afrika! performances in the DC area. Our annual performance/fundraiser at the Dance Place in Washington, DC, is September 20-22, 2002. Call (202) 269-1600 for ticket prices and information. In addition, our week-long appearance as part of the John F. Kennedy Center for the Performing Arts *Imagination Celebration* series promises to be a great event for children and families alike. Contact (202) 416-8000 for general information.

### **Step Afrika! USA**

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ographing in the DC area since 1991. She has worked with Carla & Company, Deborah Riley Dance Projects, TAPestry, and CityDance Ensemble, in addition to creating her own show last spring blending dance, humor, & even juggling. Emily is Financial Manager and occasionally teaches modern dance at Dance Place, a non-profit organization known to dancers as a leading light in the DC dance community.

#### MEGAN DOWNES

(*Footworks*) has taught set, step, ceili, and Irish couple dances and waltzes in her native New York City as well as in Baltimore, Washington and at regional festivals, including seven years at Lincoln Center's Midsummer Night's Swing. She holds a TMRF from the Irish Dancing Commission and has been a member of SAG since her performance in *The Devil's Own*.

#### NICK GAREISS (*Footworks*)

has been enthralled with the concept of the feet as musical instruments since his first exposure to fiddle tunes and percussive dance. Based at home in Mt. Pleasant, Michigan, this foot-percussionist continues to study, teach and perform. Now

15 years old, Nick aspires to join Footworks after studying ethnomusicology at college.

JON GLIK (*fiddle, Footworks*) — also known as “Baltimore Johnny” — is the East Coast king of the lonesome bluegrass fiddle players, and is well known for his years working with the award-winning Del McCoury Band. Jon joined Footworks in 1996, and has since expanded his musical palette to encompass the full range of fiddle styles represented by the group's multicultural percussive dance repertoire.

#### DARRIUS GOURDINE, “A.D. of Pages,” (*Step Afrika!*)

is a long contributor to stepping. He has been stepping since 1990 and specializes in teaching the art form to young audiences everywhere. He is co-owner of Designs Dot Com, a full service web and graphic design company. Darrius is a member of Alpha Phi Alpha Fraternity, Inc.

#### DANNY KNICELY

(*musician, Footworks*) is a fourth-generation Appalachian multi-instrumentalist and currently plays with David Via & Corn Tornado. He has received various awards in bluegrass competitions including First



**NOVEMBER 2, 2002**

# THE CROSSING

with **TIM O'BRIEN &  
FOOTWORKS**

*Percussive Dance Ensemble*

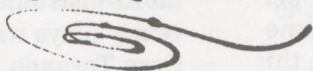


*The Crossing* features *Footworks Percussive Dance Ensemble* with Nashville's Grammy-award nominated *Tim O'Brien*. A stellar cast of Irish & American musicians, singers & dancers perform a range of traditional and original material. The American story of immigration is told through music & dance - Irish music, blues, bluegrass, stepdance, Zulu dance, hamboning, clogging & modern dance.

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Place in the 1995 Telluride mandolin contest, also winning the band competition that same year with Magraw Gap. Danny has traveled through India, Nepal, and China to exchange ideas with their traditional musicians.

**HEIDI KULAS** (*Footworks*) grew up clogging with three generations of her family in Michigan, performing and teaching at festivals and schools. She received a Michigan Dance Heritage Fellowship and moved to Maryland to join Footworks as a full-time ensemble member in 1997. Heidi teaches in the Baltimore area and here at Maryland Hall, and co-directs Footworks' Junior Company.

**AISHA LORD** (*Step Afrika!*) is presently a Master's candidate at Columbia University in Physical Therapy. Her extensive dance training includes Modern, Tap, West African Dance styles and Stepping. Aisha is a member of Delta Sigma Theta Sorority, Inc.

**JASON NIOUS** (*Step Afrika!*) is the newest member of Step Afrika! A graduate of the University of New Mexico, Jason is an actor, dancer, stepper and gymnast. He has performed in theaters and festivals throughout the country.

**LEEANET NOBLE**, "Footz," (*Step Afrika!*) is a critically acclaimed solo tap star. She is also a choreographer and singer who has performed in a multitude of venues including Lincoln Center and Kennedy Center. She has performed with Chante Moore, Rachel Ferrell, Wynton Marsalis, and the Broadway cast of *Bring in Da Noise Bring in Da Funk*. She attends Howard University.

**LAURETTA NOBLE** (*Step Afrika!*) has been in the arts her entire life. Along with being a singer and dancer, she manages the career of her daughter, LeeAnet Noble. Laretta is a graduate of Howard University and started her career as a jazz & ballet dancer with the Laverne Reed Company. She has worked with Queen Latifah, Tupac Shakur, and Janet Jackson among others.

**MATTHEW OLWELL** (*Footworks*) was already an experienced contra dancer and Irish flute player when at age twelve he met and began his study with the Fiddle Puppets and Eileen Carson at the Augusta Heritage Center in West Virginia. In 1996, Matthew joined Footworks full time to perform in the London production of *Riverdance* and tour the U.K. and Canada.





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ALEXIA RYAN, "Poo," (*Step Afrika!*) has a BA in theater and a M.F.A. in acting. She is a trained dancer and licensed educator. She loves her work, loves her family and loves her community. She is a member of Alpha Kappa Alpha Sorority, Inc.

PAUL WOODRUFF, "Supa/Dean of Pages" (*Step Afrika!*) has been stepping for over 10 years and of a charter member of Step Afrika USA. A featured performer in the 1999 EXTO commercial on BET, Paul has stepped on stages throughout the world. His contribution to the art of stepping is documented in Jacqui Malone's *Steppin on the Blues*. Paul is a graphic designer and co-owner of Designs Dot Com. Paul is a member of Alpha Phi Alpha Fraternity, Inc.

\*\*\*

## Guest Artists

CONOR BECK (*dancer*) is a champion Irish dancer. A student at the Culkin School of Irish dance, he has competed at the national level and performed at various venues including the White House, Kennedy Center and Wolf

Trap Farm Park. He is currently a freshman at Gaithersburg High School.

ROWAN CORBETT (*musician*) is rhythm guitarist, backing vocalist, percussionist, and bouzouki player for Celtic-rock band Tinsmith, joining the band in 1998 after 4 years performing as a solo artist and with various ensembles at Renaissance Festivals. Tinsmith has just released their second CD, *Jigsaw*. Rowan also performs with acoustic-grunge sextet iLYAIMY, a favorite in the D.C. area.

MEDOUNE (DAME) GUYE (*drummer*) is the master drummer for the Kankouran West African Dance Company of Washington, DC. He is a native of Senegal.

KELLY ISAACS (*dancer*) has performance credits that include *Riverdance - The Tour*, *A Stormy Weather Review*, and *National Tap Dance Day* with Gregory Hines, also working with the cast of *Swing*. As part of the Broadway cast of *Bring in 'Da Noise, Bring in 'Da Funk*, Kelly had the opportunity to work intensively with Savion Glover and Ted Levy, and has also worked with Henry LeTang, Harold

...continued on page 21



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*November 15 & 16*

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*November 16*

#### *W*ashington Symphonic Brass at St. Anne's

Gabrieli & Venetian Concert

*November 24*



...continued from page 19

Nicholas, and Dianne Walker, among others. Kelly teaches in the D.C. area. His classes are a fusion of jazz, swing, classical and funk tap, making music with your feet.

ERNEST SHAW (*drummer*) is a graduate of the University of Maryland and a member of Phi Beta Sigma Fraternity, Inc. He is a visual artist and an accomplished drummer who has performed with various companies.

CARLEY WILLIAMS (*costume*) recently graduated from Dalhousie University, Nova Scotia, Canada, with a diploma in costume studies. This summer she is an intern at the Smithsonian Institution Center for Folklife and Cultural Heritage, and will be resuming her studies at Memorial University of Newfoundland, Canada in folklore and historic resources.

\*\*\*

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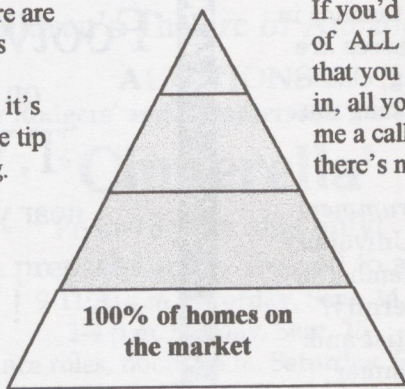
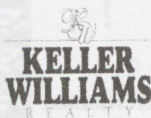
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## CELEBRATE WITH US!

*Dear Friends,*

Footworks now marks its twenty-third year, and we're pleased to report that it has been one of tremendous artistic growth.

First, the Company joined with Step Afrika! to create this evening's exciting premiere of *SoleMates* — a cross-cultural dance fusion that has been a landmark project for both troupes and which received a New Initiative Grant from the Maryland State Arts Council.

Footworks will also restage *The Crossing* on November 2nd at University of Maryland's Clarice Smith Center. A collaboration with recording artist Tim O'Brien, the show is a rich and moving tribute to the immigrant experience in song and dance. This show was also supported by a New Initiative Grant from the MSAC.

Our third achievement is the establishment of a Footworks Junior Company. This is the realization of a long-held dream—an opportunity to nurture talented young dancers from our classes and provide performance experiences for them right here in our community. We hope that a child you know—maybe one watching from the audience tonight—will someday be dancing with Footworks on stage!

Every day, Footworks' dancers and staff devote themselves to meeting the challenges that come with our transformation from a small company into a national performing arts organization. Our Board of Directors is expanding, and we are actively seeking members who can help us handle issues ranging from financial affairs to human resources and fundraising. If you'd like to volunteer your time and expertise, please let us know at 410-987-9299 or [info@footworks.org](mailto:info@footworks.org).

Your continued generosity to Footworks keeps us going. Thank you.

*Sincerely,*

*Carol Denny*

PRESIDENT, BOARD OF DIRECTORS  
FOOTWORKS PERCUSSIVE DANCE ENSEMBLE

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## GRATITUDE & APPRECIATION

*Footworks & Step Afrika! send out a heartfelt Thank You to the following individuals & organizations for their support of this show:*

**The Maryland State Arts Council** — *for a New Initiative Grant supporting the creation of SoleMates, as well as for a Technology Assistance Grant in 2002.*

**Carol Treiber & The Cultural Arts Foundation of AACO**

**Linnell Bowen & Maryland Hall for the Creative Arts**

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**Wally Treiber & The South County Arts Association**

**Margo Blevin & The Augusta Heritage Center**

**The DC Commission of the Arts & Humanities**

*Footworks Managing Director Pam Schuller*

**The Footworks Board of Directors:** Eileen Carson, Carol Denny (*President*),

Therese Gardner, Jay Ladin, Ken Hagamann (*Treasurer*), Carole Gilmour,

Gayle Clow, Pam Schuller & Allison Wynn

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**Megan Downes**

**The Footworks Junior Company & Their Families**

**Step Afrika! Interns** Dior Richards, Hailey Nicholas & Ashley Thompson

**Footworks Intern** Laura Cortese & Apprentice Nick Gareiss

**The Dancers – The Musicians – Our Audience (that's you!!)**

*Thanks also to the following individuals for research assistance in the development of this show:*

Stephen Wade, Dirk Powell, Earl White

Bruce Molsky, Joe Newberry, Jim Bollman

James Bryant, Cherie Sheppard, Rodney Sutton

*....AND a very special Thank You goes out to Greg Napps of Anston House Press, Inc. for his generous assistance with printing this program!*

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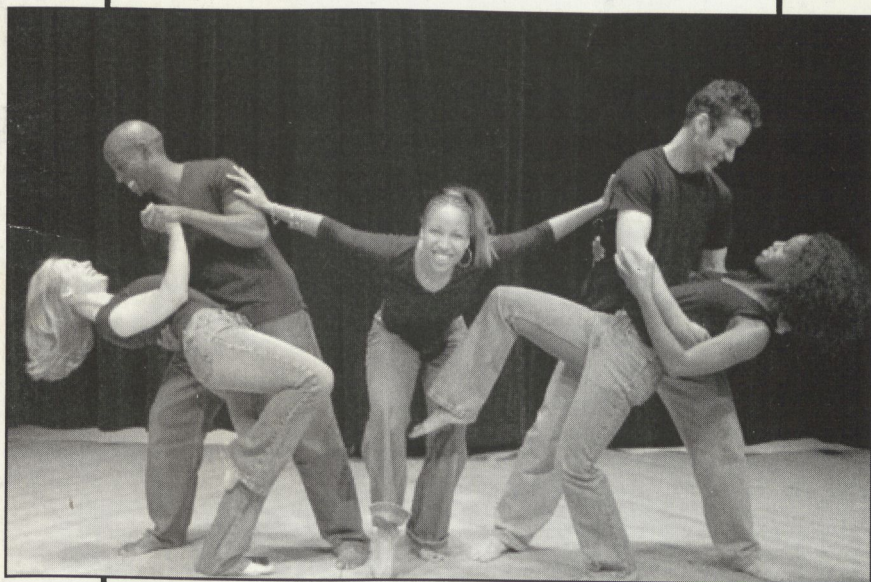


# SoleMates

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PERCUSSIVE DANCE ENSEMBLE

*in collaboration with*

STEP AFRIKA!



*Footworks' 6th Annual Concert at*

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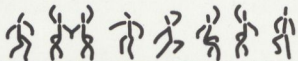
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# FOOTWORKS



PERCUSSIVE DANCE ENSEMBLE

*(Formerly The Fiddle Puppet Dancers)*

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Footworks is a non-profit 501(c)(3) organization. We always welcome tax-deductible donations of time, money, costumes, equipment & expertise.

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with each other on the bandstand and after hours. String bands from this era consisted of fiddle, banjo, tambourine, bones, and guitar. People jammed with each other using body-slapping hamboning, patting Juba, singing, and buck-dancing as a way to make music and rhythm without any instrumentation, and everybody could improvise and participate.

**Choreography:** Eileen Carson, Matthew Olwell, Megan Downes, Matthew Gordon, Mark Schatz; hambone & dance rhythms improvised by the company.

**Music:** Traditional, including Mississippi Sawyer, Sally in the Garden, and Sail Away Ladies; "Angelina Baker" - Stephen Foster; "I Do Love" - traditional, from the singing of Guy Davis, with vocal improvisation by soloists Brian Williams & Laretta Noble. Mark is playing a fretless banjo made in the 1880s.

### MINER'S JOY

The work whistle blows and the long hard day is over. It's time for making music with each other, sharing joys and hardships. In northern England, the coal miners turned work tools into props for the **Rapper Sword**, an ensemble dance expressing the power of teamwork, symbolic of the strength and fearlessness of the workers. The lyrics of "**Dark As A Dungeon**", written in 1947 by the son of a Kentucky coal miner, convey the intensity of the mining life that profoundly impacts the culture of Southern Appalachia. Fiddle tunes and dancing like in Footworks' "**RiverRoot**" help to keep spirits up during hard times in the mountains. Step Afrika!'s piece, "**Sebenza**" (**Work**), originated through the company's collaboration with The Soweto Dance Theatre. The gumboot dance is a tradition created by South African workers who labored in the oppressive mining industry of then-apartheid South Africa. Isolated from their families for long periods and in need of entertainment, the miners began to create rhythms with their boots to pass the time. The dance has become one of the most popular traditions in all of southern Africa.

**Choreography:** Eileen Carson, Maureen Berry, Emily Crews & Kirsten Smith, with help from the entire cast; David Macemon (**Rapper**), Mbuyiselwa Jackie Semela (**Sebenza**)

**Music:** Traditional; "**Calgary**" - Mark Schatz;  
"**Dark As A Dungeon**" - Merle Travis

**Vocalist:** Eileen Carson



---

## - Intermission -

### ACT II

#### SOLEMATES ORCHESTRA

A common language that transcends boundaries of class, race, and background, music is a soulful expression of our collective cultural experience. In our selection tonight, we will blend African drums, African-American bones, and contemporary American string-band music in a piece composed by our Musical Director called "Steppin' in the Boilerhouse". Mark wrote it to inspire new clogging students in a class that he was playing for at the Augusta Heritage Festival in Elkins, West Virginia.

Music: "Steppin' in the Boilerhouse" -Mark Schatz

#### HORNPIPE TO TAP

The wooden clogs historically worn by English dancers were a form of tap shoes. Providing the practical, sturdy protection of a work shoe, the carved wooden soles had an undeniable use as a musical tool. Many of the rhythms were performed in the States in vaudeville or minstrel shows, helping to influence and integrate with the music and dance that were being created here. Tap originated in America, and along with Southern Appalachian clogging, grew from roots in many traditions & styles. Here, guest artist Kelly Isaacs helps illustrate the relationship of tap to traditional English hornpipe steps.

Choreography: Kelly Isaacs (also improvisation), Heidi Kulas, Eileen Carson

Music: Traditional hornpipe: Harvest Home



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## VOICES

The human voice has lifted spirits and brought people together down through the ages. "One Beautiful Day" is a contemporary song from bluegrass band Front Range.

Music: "One Beautiful Day" -R.C. Amos

## WADE

An inspiring piece from Step Afrika!'s repertoire, Wade celebrates the merging of three dynamic African and American dance styles with the resonant melodies of African-American spiritual songs.

Music: traditional spiritual; Voices by Laurretta Noble & Brian Williams.

Choreography: LeeAnet Noble, Kirsten Smith & Paul Woodruff

## BLUES TO BLUEGRASS

This suite of songs, tunes, and accompanying dances illuminates some of the connections within American music, from blues to old-time to bluegrass. "Far Away Blues" is woman's blues, a duet from the singing of Bessie Smith and Clara Smith. Choreographed by Eileen Carson in her early days as a clogger, "Guitniks" is somewhere between **buck dance and clogging**, and danced to the twelve-bar blues. "Raleigh and Spencer" is a striking example of the impact of the blues on **old-time fiddle music**. This kind of tune often inspires the dancing of casual, old-time **flatfooting**, which is about keeping the beat and joining in the jam, rather than showing off. The tunes go up-tempo with "Stay All Night" for a routine choreographed in the style of the North Carolina Green Grass Cloggers, precision social clogging such as might be done at a festival competition or recreational performance. "Sittin' On Top of the World" is a blues song that found its way into old-time and bluegrass circles, and is now

---

considered a bluegrass standard. Bill Monroe, known as the father of bluegrass, was inspired by the guitar player in his Uncle Pen's string band, who was also a blues guitar player. This evening, our band plays "Sittin' On Top of the World" first in the old blues style of The Mississippi Sheiks and then bluegrass style. Monroe's tune "Jerusalem Ridge" motivates a modern clogging piece from Footworks. Usually danced to pop music, bluegrass, or country, **contemporary clogging** has a widespread following, with national competitions. Its style continues to integrate different forms of traditional and popular dance from tap to stepdance to hip-hop, and leaves room for improvisation.

**Choreography:** Eileen Carson, Heidi Kulas; flat-footing improvisation by Matthew Olwell, Mark Schatz, Nick Gareiss

**Music:** "Far Away Blues"-traditional; Vocal duet performed by Eileen Carson & Kirsten Smith. "Guitniks" -Jeff Sarli; "Raleigh and Spencer", "Stay All Night", "Suzanna Gals", "Sittin' On Top of the World" -all traditional; "Jerusalem Ridge" -Bill Monroe

## SHHH!

Stepping is a percussive dance genre created by African American fraternities and sororities. Step Afrika's signature piece highlights stepping styles found within each of these historic organizations as well as the unconventional merging of female and male traditions.

**Arranged by:** Kirsten Smith & Jeff Johnson

## FINALE

Our finale combines Irish dance, clogging and stepping which all share the common ground found in the human impulse to make rhythm with others.

**Music:** "Cajun Stomp" -Mark Schatz & Ray Legere,  
"Miss McLeod's" -traditional

**Choreography:** Maureen Berry, Heidi Kulas, Kirsten Smith, LeeAnet Noble, Kelly Isaacs, Eileen Carson, with help from the entire cast.



---

## ABOUT THE CAST

### EILEEN CARSON

*(Director of Footworks & Co-Director of SoleMates)* Eileen became a member of the Green Grass Cloggers from North Carolina in 1974, later helping to create their touring ensemble. The company she co-founded in 1979 as The Fiddle Puppet Dancers is now called Footworks. Eileen has been recognized and awarded for her ability to stage traditional dance forms, creating entertaining and artful productions that maintain the integrity and vitality of the living tradition. She is a 1994-1996 recipient of a National Endowment for the Arts Choreography Fellowship, a 1997 recipient of a Maryland State Arts Council Individual Artist Choreography Grant, and the first recipient of the Cultural Arts Foundation of Anne Arundel County's "Annie" award for Performing Artist in 2000. Eileen is a highly acclaimed teacher presenting school programs, residencies, and workshops internationally. She has been honored by Young Audiences of Maryland for over twenty years performing in Maryland schools.

### BRIAN WILLIAMS

*(Founding Director of Step Afrika! & Co-Director of SoleMates)* Brian is a native of Houston, Texas. A graduate of Howard University, Brian learned to step as a member of Alpha Phi Alpha Fraternity, Inc., in 1989. He then began his research, exploring the many sides of this exciting, yet under-recognized, American art form. Brian has performed and taught in many countries around the globe. He is also co-founder of the Step Afrika! International Cultural Festival in Johannesburg, South Africa, and Step Afrika! UK.

### KIRSTEN SMITH

*(Artistic Director of Step Afrika! & Assistant Director of SoleMates)* "Bustahop" is a native Washingtonian and a member of Delta Sigma Theta Sorority, Inc. She is a lifelong student of the arts, especially dance and theater. She has "goo-gobs" of performing and teaching experience and plans to never stop stepping. She loves ethnic food, interior design and men who can build things. She thanks God for her family and friends and the privilege of performing.



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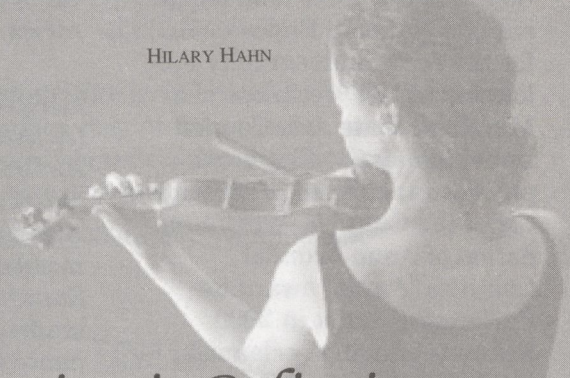
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**MAUREEN BERRY**

*(Rehearsal Captain for Footworks & Assistant Director of SoleMates)* Maureen grew up in the highly competitive world of Irish stepdancing and learned button accordion from her father. She joined Footworks in June 1997 and is company Rehearsal Captain. Maureen holds a TCRG teaching certificate from the Irish Dancing Commission and received her BFA degree in Dance Performance from Towson University, where her training included tap, jazz, modern, and ballet. She teaches extensively in the Baltimore area. Information about her classes & the youth company she directs can be found at [www.maureenberry.com](http://www.maureenberry.com).

**MARK SCHATZ** *(Musical Director for Footworks as well as for SoleMates)* is a prominent figure in the Nashville New Acoustic music scene. Twice named International Bluegrass Music Association's Bass Player of the Year, Mark has worked and/or recorded with an impressive array of artists including Bela Fleck, John Hartford, Maura O'Connell, Tony Rice, Emmylou Harris, and Tim and Mollie O'Brien. In his work with Footworks he is also featured on clawhammer banjo, man-

dolin, body percussion and feet. Mark is a composer and producer and has his own solo recording, *Brand New Old Tyme Way*, on Rounder Records. Mark's tour schedule & discography can be found on his web site: [markschatz.net](http://markschatz.net).

\*\*\*

**KRISTIN ANDREASSEN** *(Footworks)* was raised in Oregon and graduated from McGill University in Montréal. After moving to Cape Breton Island in Nova Scotia, Kristin became devoted to traditional music & dance. Kristin is a web designer, fiddle player & songwriter with a music & design portfolio on her web site: [www.yellowcarmusic.com](http://www.yellowcarmusic.com).

**LAURA CORTESE** *(Footworks)* is a recent graduate of the Berklee College of Music. Her dance studies include modern, jazz & Cape Breton stepdance. Laura plays fiddle & sings with the Boston band Halali ([www.halalifiddle.com](http://www.halalifiddle.com)) and is currently finishing work on a solo recording of traditional Celtic songs and tunes. The record is tentatively titled *Yes, I'll Dance*.

**EMILY CREWS** *(Footworks)* has been dancing and chore-

...continued on page 15



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# FOOTWORKS

## *About the Company*

### **F***ootworks Percussive Dance Ensemble*

Since 1979, Footworks has enjoyed bringing their unique performances of traditional and innovative music and dance to theaters and festivals at home and abroad. In the last 3 years, the company has performed in 30 states, 3 Canadian provinces, Finland, and their 11<sup>th</sup> tour of the U.K. The troupe represented American culture internationally as part of the Smithsonian's living exhibit to Japan in 1994, and as guest artists in the London production of Riverdance in 1996.

The ensemble is renowned for their work in arts-in-education, performing residencies, workshops, and programs for schools locally, nationally, and in the U.K. and Canada. Each member of the company is dedicated to teaching children and adults. This year, Footworks has initiated a Junior Company program for some of our students. This performing ensemble has already turned heads on the local scene and will be something to watch out for!

With the completion of the SoleMates work-in-progress, Footworks will have three full-length productions to offer. "Incredible Feets" presents the ensemble and their band, and can be adapted to venues from theaters to festivals. "The Crossing with Tim O'Brien and Footworks Percussive Dance Ensemble" presents Footworks alongside many of today's most renowned Irish and Americana musicians, with original songs and choreography. "SoleMates" has plans to be available for arts-in-education as well as a range of venues.

Today, Footworks remains true to the traditions of Southern Appalachian music and dance while celebrating all the connecting roots and branches. The company is dedicated to bringing live music and the power & joy of percussive dance to audiences the world over.

The Fiddle Puppet Dancers, Inc. (dba Footworks Percussive Dance Ensemble) is a non-profit organization funded in part by the Maryland State Arts Council and the Cultural Arts Foundation of Anne Arundel County. Partial funding for this production was provided by a New Initiative Grant from the Maryland State Arts Council.

**Footworks Percussive Dance Ensemble**  
2083 West Street Suite 4H • Annapolis, MD 21401  
phone: 410-897-9299 • fax: 410-897-9279  
e-mail: [info@footworks.org](mailto:info@footworks.org)  
web site: [www.footworks.org](http://www.footworks.org)



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# STEP AFRIKA! USA

## *About the Company*

*Step Afrika!* is a powerful collaborative project between young artists from the United States, Europe and the South Africa-based Soweto Dance Theater. A by-product of annual sojourns to the Step Afrikal International Cultural Festival in Soweto, South Africa, the project highlights the African-American fraternity and sorority art form of stepping and its links to dance traditions around the world.

Founded in December 1994, Step Afrika! USA is the American arm of the groundbreaking festival. An arts organization that houses an explosive percussive dance ensemble, the company reaches tens of thousands of Americans each year and has performed on many stages in North America, Europe and South Africa. Reviewers describe Step Afrikal's performance as a "high energy brand of precision stepping"—a dance genre considered by some to be one of the most exciting created by Americans in the 21<sup>st</sup> century—and its performers "an enormously powerful ensemble of dancers. Step Afrikal annually completes a 50-city tour of American colleges and universities from Maine to Mississippi.

The Company is also a leader in the field of Arts in Education and specializes in the use of stepping as a motivational and educational tool for young children. Step Afrikal has conducted step residencies and clinics for the Kennedy Center, the MOJA Festival, the Kentucky Center for the Arts, the Smithsonian Institution and in schools and community-based organizations across the United States. Included in the repertoire are stepping, South African dances (including Zulu and Gumboots), modern, hip-hop, house, and freestyle dancing. The most recent addition has been tap with LeeAnet Noble, alumna of Tappers With Attitude.

Watch out for upcoming Step Afrikal performances in the DC area. Our annual performance/fundraiser at the Dance Place in Washington, DC, is September 20-22, 2002. Call (202) 269-1600 for ticket prices and information. In addition, our week-long appearance as part of the John F. Kennedy Center for the Performing Arts *Imagination Celebration* series promises to be a great event for children and families alike. Contact (202) 416-8000 for general information.

### **Step Afrika! USA**

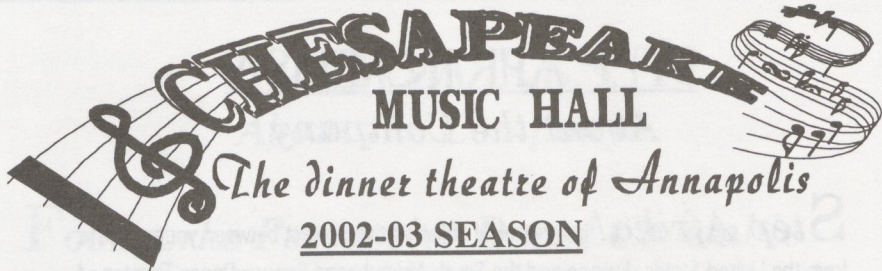
PO Box 26039 • Washington, DC 20001

phone: 202-462-2595 • fax: 202-667-1203

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...continued from page 11

ographing in the DC area since 1991. She has worked with Carla & Company, Deborah Riley Dance Projects, TAPestry, and CityDance Ensemble, in addition to creating her own show last spring blending dance, humor, & even juggling. Emily is Financial Manager and occasionally teaches modern dance at Dance Place, a non-profit organization known to dancers as a leading light in the DC dance community.

#### MEGAN DOWNES

(*Footworks*) has taught set, step, ceili, and Irish couple dances and waltzes in her native New York City as well as in Baltimore, Washington and at regional festivals, including seven years at Lincoln Center's Midsummer Night's Swing. She holds a TMRF from the Irish Dancing Commission and has been a member of SAG since her performance in *The Devil's Own*.

NICK GAREISS (*Footworks*) has been enthralled with the concept of the feet as musical instruments since his first exposure to fiddle tunes and percussive dance. Based at home in Mt. Pleasant, Michigan, this foot-percussionist continues to study, teach and perform. Now

15 years old, Nick aspires to join Footworks after studying ethnomusicology at college.

JON GLIK (*fiddle, Footworks*) — also known as "Baltimore Johnny" — is the East Coast king of the lone-some bluegrass fiddle players, and is well known for his years working with the award-winning Del McCoury Band. Jon joined Footworks in 1996, and has since expanded his musical palette to encompass the full range of fiddle styles represented by the group's multicultural percussive dance repertoire.

#### DARRIUS GOURDINE, "A.D. of Pages," (*Step Afrika!*)

is a long contributor to stepping. He has been stepping since 1990 and specializes in teaching the art form to young audiences everywhere. He is co-owner of Designs Dot Com, a full service web and graphic design company. Darrius is a member of Alpha Phi Alpha Fraternity, Inc.

#### DANNY KNICELY

(*musician, Footworks*) is a fourth-generation Appalachian multi-instrumentalist and currently plays with David Via & Corn Tornado. He has received various awards in bluegrass competitions including First



**NOVEMBER 2, 2002**

# THE CROSSING

*with* **TIM O'BRIEN &  
FOOTWORKS**

*Percussive Dance Ensemble*



*The Crossing* features *Footworks Percussive Dance Ensemble* with Nashville's Grammy-award nominated *Tim O'Brien*. A stellar cast of Irish & American musicians, singers & dancers perform a range of traditional and original material. The American story of immigration is told through music & dance - Irish music, blues, bluegrass, stepdance, Zulu dance, hamboning, clogging & modern dance.

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Place in the 1995 Telluride mandolin contest, also winning the band competition that same year with Magraw Gap. Danny has traveled through India, Nepal, and China to exchange ideas with their traditional musicians.

HEIDI KULAS (*Footworks*) grew up clogging with three generations of her family in Michigan, performing and teaching at festivals and schools. She received a Michigan Dance Heritage Fellowship and moved to Maryland to join Footworks as a full-time ensemble member in 1997. Heidi teaches in the Baltimore area and here at Maryland Hall, and co-directs Footworks' Junior Company.

AISHA LORD (*Step Afrika!*) is presently a Master's candidate at Columbia University in Physical Therapy. Her extensive dance training includes Modern, Tap, West African Dance styles and Stepping. Aisha is a member of Delta Sigma Theta Sorority, Inc.

JASON NIOUS (*Step Afrika!*) is the newest member of Step Afrika! A graduate of the University of New Mexico, Jason is an actor, dancer, stepper and gymnast. He has performed in theaters and festivals throughout the country.

LEEANET NOBLE, "Footz," (*Step Afrika!*) is a critically acclaimed solo tap star. She is also a choreographer and singer who has performed in a multitude of venues including Lincoln Center and Kennedy Center. She has performed with Chante Moore, Rachel Ferrell, Wynton Marsalis, and the Broadway cast of *Bring in Da Noise Bring in Da Funk*. She attends Howard University.

LAURETTA NOBLE (*Step Afrika!*) has been in the arts her entire life. Along with being a singer and dancer, she manages the career of her daughter, LeeAnet Noble. Lauretta is a graduate of Howard University and started her career as a jazz & ballet dancer with the Laverne Reed Company. She has worked with Queen Latifah, Tupac Shakur, and Janet Jackson among others.

MATTHEW OLWELL (*Footworks*) was already an experienced contra dancer and Irish flute player when at age twelve he met and began his study with the Fiddle Puppets and Eileen Carson at the Augusta Heritage Center in West Virginia. In 1996, Matthew joined Footworks full time to perform in the London production of *Riverdance* and tour the U.K. and Canada.





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ALEXIA RYAN, "Poo," (*Step Afrika!*) has a BA in theater and a M.F.A. in acting. She is a trained dancer and licensed educator. She loves her work, loves her family and loves her community. She is a member of Alpha Kappa Alpha Sorority, Inc.

PAUL WOODRUFF, "Supa/Dean of Pages" (*Step Afrika!*) has been stepping for over 10 years and of a charter member of Step Afrika USA. A featured performer in the 1999 EXTO commercial on BET, Paul has stepped on stages throughout the world. His contribution to the art of stepping is documented in Jacqui Malone's *Steppin on the Blues*. Paul is a graphic designer and co-owner of Designs Dot Com. Paul is a member of Alpha Phi Alpha Fraternity, Inc.

\*\*\*

## Guest Artists

CONOR BECK (*dancer*) is a champion Irish dancer. A student at the Culin School of Irish dance, he has competed at the national level and performed at various venues including the White House, Kennedy Center and Wolf

Trap Farm Park. He is currently a freshman at Gaithersburg High School.

ROWAN CORBETT (*musician*) is rhythm guitarist, backing vocalist, percussionist, and bouzouki player for Celtic-rock band Tinsmith, joining the band in 1998 after 4 years performing as a solo artist and with various ensembles at Renaissance Festivals. Tinsmith has just released their second CD, *Jigsaw*. Rowan also performs with acoustic-grunge sextet ilyAIMY, a favorite in the D.C. area.

MEDOUNE (DAME) GUYE (*drummer*) is the master drummer for the Kankouran West African Dance Company of Washington, DC. He is a native of Senegal.

KELLY ISAACS (*dancer*) has performance credits that include *Riverdance - The Tour*, *A Stormy Weather Review*, and *National Tap Dance Day* with Gregory Hines, also working with the cast of *Swing*. As part of the Broadway cast of *Bring in 'Da Noise, Bring in 'Da Funk*, Kelly had the opportunity to work intensively with Savion Glover and Ted Levy, and has also worked with Henry LeTang, Harold

...continued on page 21



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*November 16*

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*November 24*



...continued from page 19

Nicholas, and Dianne Walker, among others. Kelly teaches in the D.C. area. His classes are a fusion of jazz, swing, classical and funk tap, making music with your feet.

ERNEST SHAW (*drummer*) is a graduate of the University of Maryland and a member of Phi Beta Sigma Fraternity, Inc. He is a visual artist and an accomplished drummer who has performed with various companies.

CARLEY WILLIAMS (*costume*) recently graduated from Dalhousie University, Nova Scotia, Canada, with a diploma in costume studies. This summer she is an intern at the Smithsonian Institution Center for Folklife and Cultural Heritage, and will be resuming her studies at Memorial University of Newfoundland, Canada in folklore and historic resources.

\*\*\*

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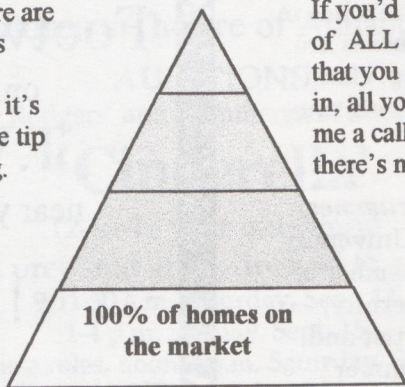
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## CELEBRATE WITH US!

*Dear Friends,*

Footworks now marks its twenty-third year, and we're pleased to report that it has been one of tremendous artistic growth.

First, the Company joined with Step Afrika! to create this evening's exciting premiere of *SoleMates* — a cross-cultural dance fusion that has been a landmark project for both troupes and which received a New Initiative Grant from the Maryland State Arts Council.

Footworks will also restage *The Crossing* on November 2nd at University of Maryland's Clarice Smith Center. A collaboration with recording artist Tim O'Brien, the show is a rich and moving tribute to the immigrant experience in song and dance. This show was also supported by a New Initiative Grant from the MSAC.

Our third achievement is the establishment of a Footworks Junior Company. This is the realization of a long-held dream—an opportunity to nurture talented young dancers from our classes and provide performance experiences for them right here in our community. We hope that a child you know—maybe one watching from the audience tonight—will someday be dancing with Footworks on stage!

Every day, Footworks' dancers and staff devote themselves to meeting the challenges that come with our transformation from a small company into a national performing arts organization. Our Board of Directors is expanding, and we are actively seeking members who can help us handle issues ranging from financial affairs to human resources and fundraising. If you'd like to volunteer your time and expertise, please let us know at 410-987-9299 or [info@footworks.org](mailto:info@footworks.org).

Your continued generosity to Footworks keeps us going. Thank you.

*Sincerely,*

*Carol Denny*

PRESIDENT, BOARD OF DIRECTORS  
FOOTWORKS PERCUSSIVE DANCE ENSEMBLE

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Carol Treiber & The Cultural Arts Foundation

Linnell Bowen & Maryland Hall for the Creative Arts

Tom Fridrich, Charles Dashiell & Megan L. Johnson at  
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Footworks Intern Laura Cortese & Apprentice Nick Gareiss

The Dancers — The Musicians — Our Audience (that's you!!)

Thanks also to the following individuals for research assistance in the development of this show:

Stephen Wade, Dirk Powell, Earl White

Bruce Molsky, Joe Newberry, Jim Bollman

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Solemates  
w/Step Afrika!  
Saturday, Aug 24, 2002  
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*Footworks & Step Afrika! send out a heartfelt Thank You to the following individuals & organizations for their support of this show:*

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**Carol Treiber & The Cultural Arts Foundation of AACO**

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**The Dancers – The Musicians – Our Audience (that's you!!)**

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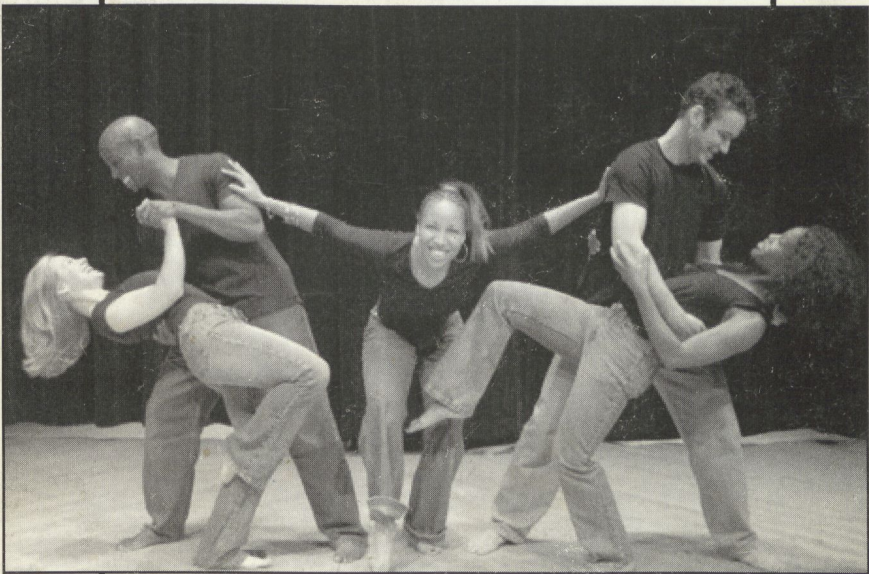


# SoleMates

FOOTWORKS  
PERCUSSIVE DANCE ENSEMBLE

*in collaboration with*

STEP AFRIKA!



*Footworks' 6th Annual Concert at*

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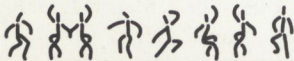
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# FOOTWORKS



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*(Formerly The Fiddle Puppet Dancers)*

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# SoleMates

*A collaboration of*

FOOTWORKS

PERCUSSIVE DANCE ENSEMBLE

&

STEP AFRIKA!

AUGUST 24, 2002 • 8PM  
ANNAPOLIS, MARYLAND

*Co-Directors:* Eileen Carson & Brian Williams

*Assistant Directors:* Kirsten Smith & Maureen Berry

*Musical Director:* Mark Schatz

**Cast:** Kristin Andreassen, Conor Beck, Maureen Berry, Eileen Carson, Rowan Corbett, Laura Cortese, Emily Crews, Megan Downes, Nick Gareiss, Jon Glik, Darrius Gourdine, Medoune (Dame) Gueye, Kelly Isaacs, Danny Knicely, Heidi Kulas, Aisha Lord, Jason Nious, Laurretta Noble, LeeAnet Noble, Matthew Olwell, Alexia Ryan, Mark Schatz, Ernest Shaw, Kirsten Smith, Brian Williams, Paul Woodruff

*Lighting & Production Design:*

Carley Williams, Eileen Carson, Step Afrika!, Laura Cortese

*Lighting & Sound Design:* Tony Angelini

*Technical Assistance:* Maryland Hall Tech Crew

*Sound Equipment:* RCI Sound Systems

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## DIRECTORS' NOTES

WELCOME to our 6<sup>th</sup> annual concert at Maryland Hall. This evening, we hope to bring you some of the best fruits of Footworks' 23-year history. We have been very fortunate, starting with the founders of the company traveling all over the American Southeast performing, collaborating, and partying with some of the best traditional musicians and dancers from both black and white communities. We learned early on that much American music and dance leaps right over cultural barriers. In fact, much of our music and dance is more of a great blending of cultures and more related than most people would guess.

In later years, Footworks had the honor of appearing at many of the great folk festivals found throughout North America and the United Kingdom. We were given opportunities to collaborate with dancers from many different percussive dance traditions. Right before our eyes we saw the living traditions that came together long ago in the United States and led to American clogging and tap. Our hearts and minds were opened by music and dance from all over and we kept seeing similarities and feeling deep connections that go beyond specific backgrounds or race. It seemed that all these folks, maybe because they were so strongly steeped in their own culture, could come on to the dance floor and recognize each other. Long ago at a festival we had the honor of co-billing with Ladysmith Black Mambazo from South Africa. Their leader, Joseph Shabalala, was brought to us backstage. He asked to see some more of our dancing, which we did for him right there on the grass. With much excitement at the similarities in our dance styles, he asked many questions about the origin of clogging. We stood looking at each other and, after a pause, with cameras clicking away, he said, "You know, it is because God is everywhere that you and I do the same dance."

I became an instant fan of steppin' the first time I saw it back in the '80s at, again, a multicultural festival. In 1998 we co-billed with the fantastic Step Afrika! at a benefit concert and I was thrilled to see them taking this powerful expression of culture onto the performing arts stage, while innovating and bringing it to a broader audience. Their director Brian Williams & I began to relate to each other even more as we discussed the challenges of building a company that is based on dance forms that are not widely known or recognized. Step Afrika! has been our guest twice here at Maryland Hall – inspiring the dream of a deeper collaboration. After months of planning, meeting, and rehearsing, we bring you the first of what we hope to be many more stagings of SoleMates.

On the day I write this, folks on the radio are speaking of corporate corruption, layoffs, funding cuts for the arts and education, economic slump, and war. It seems we humans have always struggled and erred. Meanwhile, woven deep in this great country is a power and wealth drawn from the gifts of many tribes. What a fun, uplifting, and gracious experience it has been to work so hard with Step Afrika! to create this production. We all sincerely hope you enjoy this evening's performance.

— Eileen Carson DIRECTOR, FOOTWORKS



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## DIRECTORS' NOTES

CROSSCULTURAL collaboration is a concept in which Step Afrika! deeply believes. For the past eight years, the company has focused its efforts largely on bridging the gaps between Africans and African-Americans, using dance as a foundation upon which to explore distinct cultures and traditions. Our maxim, "People that dance together can work together", has allowed us to form long-lasting relationships with the people of southern Africa that inspire Step Afrika's work year-round.

This evening's production of *SoleMates*, with our new collaborative partner, *Footworks*, provides a similar effect. Drawing our attention to cultural traditions found closer to home, Step Afrika! now seeks to understand more about its partners in the daily practice of American life than with communities thousands of miles away. American culture is an assembly of experiences drawing from folks in practically every corner of the globe. Our food comes from the pots of many kitchens; our music from the songs of disparate communities; and our dances from the feet of many tribes. *SoleMates* is our attempt to mix things up even further and emerge from the process with a beautiful picture of true American diversity.

Throughout the endless rehearsals and meetings, Step Afrika! has learned much about the cultures that created Irish stepdancing, Appalachian bluegrass and contemporary clogging. And by learning these dance traditions we have enjoyed and connected with the dancers who preserve them. We have received an important education in the cultural makeup of our country- our tremendous similarities and our differences.

I hope you will enjoy the process, as well as the performance, of *SoleMates* tonight. We look forward to your emails, comments, donations (both groups are non-profits, you know!) as we continue on the path of artistic development and exchange. Thanks so much for coming! There's a lot more to come....

— C. Brian Williams DIRECTOR, STEP AFRIKA!



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# ACT I

## BALANTA

Balanta is a dance tradition from Senegal. Created by a community that prides itself on its spiritual connections with nature as well as excellent herding skills, the dance reflects the playful energies that can exist between man and woman. Each costume was made by the dancer who wears it.

**Choreography:** *Randee Lynn Grant*

**Music:** *Traditional drumming by Medoune Gueye, Ernest Shaw & Laurretta Noble*

## RINCE · CEOL

Dance, music, song, and storytelling are all a part of traditional Irish home life. This piece shows stepdancing along with social ceili figures and sets. Traditional instrumentation includes wooden flute and bodhran, a wooden frame drum made with goatskin. The embroidery on the “solo dresses” take after designs in the *Book of Kells*.

**Choreography/Steps:** *Megan Downes, Maureen Berry, Eileen Carson, Matthew Olwell, Donny Golden*

**Music:** *Traditional, including Planxty Drury (jig), O’Farrell’s Welcome to Limerick (slip jig), Lad O’Beirne’s (hornpipe), Sweets of May (jig), Toss the Feathers (reel), Kiss the Maid Behind the Barrel (reel), Star of Munster (reel), The Scholar (reel)*

## CROSSROADS

Singing and making music have always been a way to bring people together and find common ground. In the late 1800s, a Southern dance party could be a social gathering of the moneyed land-owners, or a hoe-down in the mountains, or a jam at the juke-joint. Musicians for dance-parties could be traveling minstrels or musicians from the local community, whether farm-hands or townspeople. When most of the company retired for the evening, the musicians might go all night! Black and white musicians would play



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with each other on the bandstand and after hours. String bands from this era consisted of fiddle, banjo, tambourine, bones, and guitar. People jammed with each other using body-slapping hamboning, patting Juba, singing, and buck-dancing as a way to make music and rhythm without any instrumentation, and everybody could improvise and participate.

**Choreography:** Eileen Carson, Matthew Olwell, Megan Downes, Matthew Gordon, Mark Schatz; hambone & dance rhythms improvised by the company.

**Music:** Traditional, including Mississippi Sawyer, Sally in the Garden, and Sail Away Ladies; "Angelina Baker" -Stephen Foster; "I Do Love" -traditional, from the singing of Guy Davis, with vocal improvisation by soloists Brian Williams & Lauretta Noble. Mark is playing a fretless banjo made in the 1880s.

## MINER'S JOY

The work whistle blows and the long hard day is over. It's time for making music with each other, sharing joys and hardships. In northern England, the coal miners turned work tools into props for the **Rapper Sword**, an ensemble dance expressing the power of teamwork, symbolic of the strength and fearlessness of the workers. The lyrics of "**Dark As A Dungeon**", written in 1947 by the son of a Kentucky coal miner, convey the intensity of the mining life that profoundly impacts the culture of Southern Appalachia. Fiddle tunes and dancing like in Footworks' "**RiverRoot**" help to keep spirits up during hard times in the mountains. Step Afrika!'s piece, "**Sebenza**" (**Work**), originated through the company's collaboration with The Soweto Dance Theatre. The gumboot dance is a tradition created by South African workers who labored in the oppressive mining industry of then-apartheid South Africa. Isolated from their families for long periods and in need of entertainment, the miners began to create rhythms with their boots to pass the time. The dance has become one of the most popular traditions in all of southern Africa.

**Choreography:** Eileen Carson, Maureen Berry, Emily Crews & Kirsten Smith, with help from the entire cast; David Macemon (**Rapper**), Mbuyisekwa Jackie Semela (**Sebenza**)

**Music:** Traditional; "Calgary"-Mark Schatz;  
"Dark As A Dungeon"-Merle Travis

**Vocalist:** Eileen Carson

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## - Intermission -

# ACT II

## SOLEMATES ORCHESTRA

A common language that transcends boundaries of class, race, and background, music is a soulful expression of our collective cultural experience. In our selection tonight, we will blend African drums, African-American bones, and contemporary American string-band music in a piece composed by our Musical Director called "Steppin' in the Boilerhouse". Mark wrote it to inspire new clogging students in a class that he was playing for at the Augusta Heritage Festival in Elkins, West Virginia.

Music: "Steppin' in the Boilerhouse" - Mark Schatz

## HORNPIPE TO TAP

The wooden clogs historically worn by English dancers were a form of tap shoes. Providing the practical, sturdy protection of a work shoe, the carved wooden soles had an undeniable use as a musical tool. Many of the rhythms were performed in the States in vaudeville or minstrel shows, helping to influence and integrate with the music and dance that were being created here. Tap originated in America, and along with Southern Appalachian clogging, grew from roots in many traditions & styles. Here, guest artist Kelly Isaacs helps illustrate the relationship of tap to traditional English hornpipe steps.

Choreography: Kelly Isaacs (also improvisation), Heidi Kulas, Eileen Carson

Music: Traditional hornpipe: Harvest Home



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## VOICES

The human voice has lifted spirits and brought people together down through the ages. "One Beautiful Day" is a contemporary song from bluegrass band Front Range.

Music: "One Beautiful Day" -R.C. Amos

## WADE

An inspiring piece from Step Afrika!'s repertoire, Wade celebrates the merging of three dynamic African and American dance styles with the resonant melodies of African-American spiritual songs.

Music: traditional spiritual; Voices by Laurretta Noble & Brian Williams.

Choreography: LeeAnet Noble, Kirsten Smith & Paul Woodruff

## BLUES TO BLUEGRASS

This suite of songs, tunes, and accompanying dances illuminates some of the connections within American music, from blues to old-time to bluegrass. "Far Away Blues" is woman's blues, a duet from the singing of Bessie Smith and Clara Smith. Choreographed by Eileen Carson in her early days as a clogger, "Guitniks" is somewhere between **buck dance and clogging**, and danced to the twelve-bar blues. "Raleigh and Spencer" is a striking example of the impact of the blues on **old-time fiddle music**. This kind of tune often inspires the dancing of casual, old-time **flatfooting**, which is about keeping the beat and joining in the jam, rather than showing off. The tunes go up-tempo with "Stay All Night" for a routine choreographed in the style of the North Carolina Green Grass Cloggers, precision social clogging such as might be done at a festival competition or recreational performance. "Sittin' On Top of the World" is a blues song that found its way into old-time and **bluegrass** circles, and is now

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considered a bluegrass standard. Bill Monroe, known as the father of bluegrass, was inspired by the guitar player in his Uncle Pen's string band, who was also a blues guitar player. This evening, our band plays "Sittin' On Top of the World" first in the old blues style of The Mississippi Sheiks and then bluegrass style. Monroe's tune "Jerusalem Ridge" motivates a modern clogging piece from Footworks. Usually danced to pop music, bluegrass, or country, **contemporary clogging** has a widespread following, with national competitions. Its style continues to integrate different forms of traditional and popular dance from tap to stepdance to hip-hop, and leaves room for improvisation.

**Choreography:** Eileen Carson, Heidi Kulas; flatfooting improvisation by Matthew Olwell, Mark Schatz, Nick Gareiss

**Music:** "Far Away Blues"-traditional; Vocal duet performed by Eileen Carson & Kirsten Smith. "Guitniks" -Jeff Sarli; "Raleigh and Spencer", "Stay All Night", "Suzanna Gals", "Sittin' On Top of the World" -all traditional; "Jerusalem Ridge" -Bill Monroe

## SHHH!

Stepping is a percussive dance genre created by African American fraternities and sororities. Step Afrika's signature piece highlights stepping styles found within each of these historic organizations as well as the unconventional merging of female and male traditions.

**Arranged by:** Kirsten Smith & Jeff Johnson

## FINALE

Our finale combines Irish dance, clogging and stepping which all share the common ground found in the human impulse to make rhythm with others.

**Music:** "Cajun Stomp" -Mark Schatz & Ray Legere,  
"Miss McLeod's" -traditional

**Choreography:** Maureen Berry, Heidi Kulas, Kirsten Smith, LeeAnet Noble, Kelly Isaacs, Eileen Carson, with help from the entire cast.



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## ABOUT THE CAST

### EILEEN CARSON

*(Director of Footworks & Co-Director of SoleMates)* Eileen became a member of the Green Grass Cloggers from North Carolina in 1974, later helping to create their touring ensemble. The company she co-founded in 1979 as The Fiddle Puppet Dancers is now called Footworks. Eileen has been recognized and awarded for her ability to stage traditional dance forms, creating entertaining and artful productions that maintain the integrity and vitality of the living tradition. She is a 1994-1996 recipient of a National Endowment for the Arts Choreography Fellowship, a 1997 recipient of a Maryland State Arts Council Individual Artist Choreography Grant, and the first recipient of the Cultural Arts Foundation of Anne Arundel County's "Annie" award for Performing Artist in 2000. Eileen is a highly acclaimed teacher presenting school programs, residencies, and workshops internationally. She has been honored by Young Audiences of Maryland for over twenty years performing in Maryland schools.

### BRIAN WILLIAMS

*(Founding Director of Step Afrika! & Co-Director of SoleMates)* Brian is a native of Houston, Texas. A graduate of Howard University, Brian learned to step as a member of Alpha Phi Alpha Fraternity, Inc., in 1989. He then began his research, exploring the many sides of this exciting, yet under-recognized, American art form. Brian has performed and taught in many countries around the globe. He is also co-founder of the Step Afrika! International Cultural Festival in Johannesburg, South Africa, and Step Afrika! UK.

### KIRSTEN SMITH

*(Artistic Director of Step Afrika! & Assistant Director of SoleMates)* "Bustahop" is a native Washingtonian and a member of Delta Sigma Theta Sorority, Inc. She is a lifelong student of the arts, especially dance and theater. She has "goo-gobs" of performing and teaching experience and plans to never stop stepping. She loves ethnic food, interior design and men who can build things. She thanks God for her family and friends and the privilege of performing.



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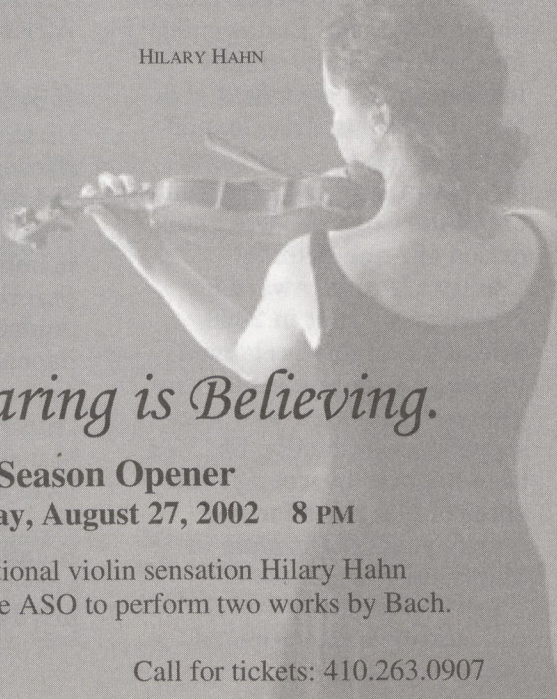
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## MAUREEN BERRY

*(Rehearsal Captain for Footworks & Assistant Director of SoleMates)* Maureen grew up in the highly competitive world of Irish stepdancing and learned button accordion from her father. She joined Footworks in June 1997 and is company Rehearsal Captain. Maureen holds a TCRG teaching certificate from the Irish Dancing Commission and received her BFA degree in Dance Performance from Towson University, where her training included tap, jazz, modern, and ballet. She teaches extensively in the Baltimore area. Information about her classes & the youth company she directs can be found at [www.maureenberry.com](http://www.maureenberry.com).

**MARK SCHATZ** *(Musical Director for Footworks as well as for SoleMates)* is a prominent figure in the Nashville New Acoustic music scene. Twice named International Bluegrass Music Association's Bass Player of the Year, Mark has worked and/or recorded with an impressive array of artists including Bela Fleck, John Hartford, Maura O'Connell, Tony Rice, Emmylou Harris, and Tim and Mollie O'Brien. In his work with Footworks he is also featured on clawhammer banjo, man-

dolin, body percussion and feet. Mark is a composer and producer and has his own solo recording, *Brand New Old Tyme Way*, on Rounder Records. Mark's tour schedule & discography can be found on his web site: [markschatz.net](http://markschatz.net).

\*\*\*

**KRISTIN ANDREASSEN** *(Footworks)* was raised in Oregon and graduated from McGill University in Montréal. After moving to Cape Breton Island in Nova Scotia, Kristin became devoted to traditional music & dance. Kristin is a web designer, fiddle player & songwriter with a music & design portfolio on her web site: [www.yellowcarmusic.com](http://www.yellowcarmusic.com).

**LAURA CORTESE** *(Footworks)* is a recent graduate of the Berklee College of Music. Her dance studies include modern, jazz & Cape Breton stepdance. Laura plays fiddle & sings with the Boston band Halali ([www.halalifiddle.com](http://www.halalifiddle.com)) and is currently finishing work on a solo recording of traditional Celtic songs and tunes. The record is tentatively titled *Yes, I'll Dance*.

**EMILY CREWS** *(Footworks)* has been dancing and chore-

...continued on page 15



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# FOOTWORKS

## *About the Company*

### **F***ootworks Percussive Dance Ensemble*

Since 1979, Footworks has enjoyed bringing their unique performances of traditional and innovative music and dance to theaters and festivals at home and abroad. In the last 3 years, the company has performed in 30 states, 3 Canadian provinces, Finland, and their 11<sup>th</sup> tour of the U.K. The troupe represented American culture internationally as part of the Smithsonian's living exhibit to Japan in 1994, and as guest artists in the London production of Riverdance in 1996.

The ensemble is renowned for their work in arts-in-education, performing residencies, workshops, and programs for schools locally, nationally, and in the U.K. and Canada. Each member of the company is dedicated to teaching children and adults. This year, Footworks has initiated a Junior Company program for some of our students. This performing ensemble has already turned heads on the local scene and will be something to watch out for!

With the completion of the SoleMates work-in-progress, Footworks will have three full-length productions to offer. "Incredible Feets" presents the ensemble and their band, and can be adapted to venues from theaters to festivals. "The Crossing with Tim O'Brien and Footworks Percussive Dance Ensemble" presents Footworks alongside many of today's most renowned Irish and Americana musicians, with original songs and choreography. "SoleMates" has plans to be available for arts-in-education as well as a range of venues.

Today, Footworks remains true to the traditions of Southern Appalachian music and dance while celebrating all the connecting roots and branches. The company is dedicated to bringing live music and the power & joy of percussive dance to audiences the world over.

The Fiddle Puppet Dancers, Inc. (dba Footworks Percussive Dance Ensemble) is a non-profit organization funded in part by the Maryland State Arts Council and the Cultural Arts Foundation of Anne Arundel County. Partial funding for this production was provided by a New Initiative Grant from the Maryland State Arts Council.

**Footworks Percussive Dance Ensemble**  
2083 West Street Suite 4H • Annapolis, MD 21401  
*phone:* 410-897-9299 • *fax:* 410-897-9279  
*e-mail:* [info@footworks.org](mailto:info@footworks.org)  
*web site:* [www.footworks.org](http://www.footworks.org)



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# STEP AFRIKA! USA

## *About the Company*

*Step Afrika!* is a powerful collaborative project between young artists from the United States, Europe and the South Africa-based Soweto Dance Theater. A by-product of annual sojourns to the Step Afrika! International Cultural Festival in Soweto, South Africa, the project highlights the African-American fraternity and sorority art form of stepping and its links to dance traditions around the world.

Founded in December 1994, Step Afrika! USA is the American arm of the groundbreaking festival. An arts organization that houses an explosive percussive dance ensemble, the company reaches tens of thousands of Americans each year and has performed on many stages in North America, Europe and South Africa. Reviewers describe Step Afrika!'s performance as a "high energy brand of precision stepping"—a dance genre considered by some to be one of the most exciting created by Americans in the 21<sup>st</sup> century—and its performers "an enormously powerful ensemble of dancers. Step Afrika! annually completes a 50-city tour of American colleges and universities from Maine to Mississippi.

The Company is also a leader in the field of Arts in Education and specializes in the use of stepping as a motivational and educational tool for young children. Step Afrika! has conducted step residencies and clinics for the Kennedy Center, the MOJA Festival, the Kentucky Center for the Arts, the Smithsonian Institution and in schools and community-based organizations across the United States. Included in the repertoire are stepping, South African dances (including Zulu and Gumboots), modern, hip-hop, house, and freestyle dancing. The most recent addition has been tap with LeeAnet Noble, alumna of Tappers With Attitude.

Watch out for upcoming Step Afrika! performances in the DC area. Our annual performance/fundraiser at the Dance Place in Washington, DC, is September 20-22, 2002. Call (202) 269-1600 for ticket prices and information. In addition, our week-long appearance as part of the John F. Kennedy Center for the Performing Arts *Imagination Celebration* series promises to be a great event for children and families alike. Contact (202) 416-8000 for general information.


### **Step Afrika! USA**

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ographing in the DC area since 1991. She has worked with Carla & Company, Deborah Riley Dance Projects, TAPestry, and CityDance Ensemble, in addition to creating her own show last spring blending dance, humor, & even juggling. Emily is Financial Manager and occasionally teaches modern dance at Dance Place, a non-profit organization known to dancers as a leading light in the DC dance community.

#### MEGAN DOWNES

(*Footworks*) has taught set, step, ceili, and Irish couple dances and waltzes in her native New York City as well as in Baltimore, Washington and at regional festivals, including seven years at Lincoln Center's Midsummer Night's Swing. She holds a TMRF from the Irish Dancing Commission and has been a member of SAG since her performance in *The Devil's Own*.

#### NICK GAREISS (*Footworks*)

has been enthralled with the concept of the feet as musical instruments since his first exposure to fiddle tunes and percussive dance. Based at home in Mt. Pleasant, Michigan, this foot-percussionist continues to study, teach and perform. Now

15 years old, Nick aspires to join Footworks after studying ethnomusicology at college.

JON GLIK (*fiddle, Footworks*) — also known as “Baltimore Johnny” — is the East Coast king of the lone-some bluegrass fiddle players, and is well known for his years working with the award-winning Del McCoury Band. Jon joined Footworks in 1996, and has since expanded his musical palette to encompass the full range of fiddle styles represented by the group's multicultural percussive dance repertoire.

DARRIUS GOURDINE, “A.D. of Pages,” (*Step Afrika!*) is a long contributor to stepping. He has been stepping since 1990 and specializes in teaching the art form to young audiences everywhere. He is co-owner of Designs Dot Com, a full service web and graphic design company. Darrius is a member of Alpha Phi Alpha Fraternity, Inc.

#### DANNY KNICELY

(*musician, Footworks*) is a fourth-generation Appalachian multi-instrumentalist and currently plays with David Via & Corn Tornado. He has received various awards in bluegrass competitions including First



**NOVEMBER 2, 2002**

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Place in the 1995 Telluride mandolin contest, also winning the band competition that same year with Magraw Gap. Danny has traveled through India, Nepal, and China to exchange ideas with their traditional musicians.

**HEIDI KULAS** (*Footworks*) grew up clogging with three generations of her family in Michigan, performing and teaching at festivals and schools. She received a Michigan Dance Heritage Fellowship and moved to Maryland to join Footworks as a full-time ensemble member in 1997. Heidi teaches in the Baltimore area and here at Maryland Hall, and co-directs Footworks' Junior Company.

**AISHA LORD** (*Step Afrika!*) is presently a Master's candidate at Columbia University in Physical Therapy. Her extensive dance training includes Modern, Tap, West African Dance styles and Stepping. Aisha is a member of Delta Sigma Theta Sorority, Inc.

**JASON NIOUS** (*Step Afrika!*) is the newest member of Step Afrika! A graduate of the University of New Mexico, Jason is an actor, dancer, stepper and gymnast. He has performed in theaters and festivals throughout the country.

**LEEANET NOBLE**, "Footz," (*Step Afrika!*) is a critically acclaimed solo tap star. She is also a choreographer and singer who has performed in a multitude of venues including Lincoln Center and Kennedy Center. She has performed with Chante Moore, Rachel Ferrell, Wynton Marsalis, and the Broadway cast of *Bring in Da Noise Bring in Da Funk*. She attends Howard University.

**LAURETTA NOBLE** (*Step Afrika!*) has been in the arts her entire life. Along with being a singer and dancer, she manages the career of her daughter, LeeAnet Noble. Lauretta is a graduate of Howard University and started her career as a jazz & ballet dancer with the Laverne Reed Company. She has worked with Queen Latifah, Tupac Shakur, and Janet Jackson among others.

**MATTHEW OLWELL** (*Footworks*) was already an experienced contra dancer and Irish flute player when at age twelve he met and began his study with the Fiddle Puppets and Eileen Carson at the Augusta Heritage Center in West Virginia. In 1996, Matthew joined Footworks full time to perform in the London production of *Riverdance* and tour the U.K. and Canada.





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ALEXIA RYAN, "Poo," (*Step Afrika!*) has a BA in theater and a M.F.A. in acting. She is a trained dancer and licensed educator. She loves her work, loves her family and loves her community. She is a member of Alpha Kappa Alpha Sorority, Inc.

PAUL WOODRUFF, "Supa/Dean of Pages" (*Step Afrika!*) has been stepping for over 10 years and of a charter member of Step Afrika USA. A featured performer in the 1999 EXTO commercial on BET, Paul has stepped on stages throughout the world. His contribution to the art of stepping is documented in Jacqui Malone's *Steppin on the Blues*. Paul is a graphic designer and co-owner of Designs Dot Com. Paul is a member of Alpha Phi Alpha Fraternity, Inc.

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## Guest Artists

CONOR BECK (*dancer*) is a champion Irish dancer. A student at the Culin School of Irish dance, he has competed at the national level and performed at various venues including the White House, Kennedy Center and Wolf

Trap Farm Park. He is currently a freshman at Gaithersburg High School.

ROWAN CORBETT (*musician*) is rhythm guitarist, backing vocalist, percussionist, and bouzouki player for Celtic-rock band Tinsmith, joining the band in 1998 after 4 years performing as a solo artist and with various ensembles at Renaissance Festivals. Tinsmith has just released their second CD, *Jigsaw*. Rowan also performs with acoustic-grunge sextet iLyAIMY, a favorite in the D.C. area.

MEDOUNE (DAME) GUYE (*drummer*) is the master drummer for the Kankouran West African Dance Company of Washington, DC. He is a native of Senegal.

KELLY ISAACS (*dancer*) has performance credits that include *Riverdance - The Tour*, *A Stormy Weather Review*, and *National Tap Dance Day* with Gregory Hines, also working with the cast of *Swing*. As part of the Broadway cast of *Bring in 'Da Noise, Bring in 'Da Funk*, Kelly had the opportunity to work intensively with Savion Glover and Ted Levy, and has also worked with Henry LeTang, Harold

...continued on page 21



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*November 16*

#### *W*ashington Symphonic Brass at St. Anne's

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*November 24*



...continued from page 19

Nicholas, and Dianne Walker, among others. Kelly teaches in the D.C. area. His classes are a fusion of jazz, swing, classical and funk tap, making music with your feet.

ERNEST SHAW (*drummer*) is a graduate of the University of Maryland and a member of Phi Beta Sigma Fraternity, Inc. He is a visual artist and an accomplished drummer who has performed with various companies.

CARLEY WILLIAMS (*costume*) recently graduated from Dalhousie University, Nova Scotia, Canada, with a diploma in costume studies. This summer she is an intern at the Smithsonian Institution Center for Folklife and Cultural Heritage, and will be resuming her studies at Memorial University of Newfoundland, Canada in folklore and historic resources.

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This evening's performance is being videotaped by **Maryland Public Television**.

Portions will be used for a story on Footworks, tentatively scheduled to air on Sept. 12, 2002, on "Artworks".

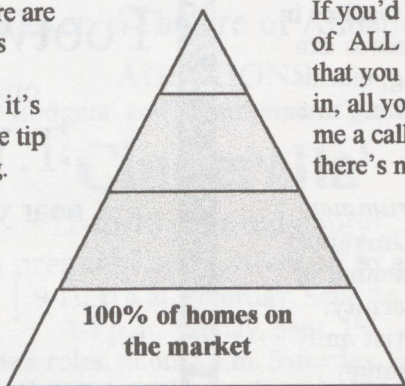
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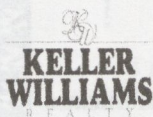


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## CELEBRATE WITH US!

*Dear Friends,*

Footworks now marks its twenty-third year, and we're pleased to report that it has been one of tremendous artistic growth.

First, the Company joined with Step Afrika! to create this evening's exciting premiere of *SoleMates* — a cross-cultural dance fusion that has been a landmark project for both troupes and which received a New Initiative Grant from the Maryland State Arts Council.

Footworks will also restage *The Crossing* on November 2nd at University of Maryland's Clarice Smith Center. A collaboration with recording artist Tim O'Brien, the show is a rich and moving tribute to the immigrant experience in song and dance. This show was also supported by a New Initiative Grant from the MSAC.

Our third achievement is the establishment of a Footworks Junior Company. This is the realization of a long-held dream—an opportunity to nurture talented young dancers from our classes and provide performance experiences for them right here in our community. We hope that a child you know—maybe one watching from the audience tonight—will someday be dancing with Footworks on stage!

Every day, Footworks' dancers and staff devote themselves to meeting the challenges that come with our transformation from a small company into a national performing arts organization. Our Board of Directors is expanding, and we are actively seeking members who can help us handle issues ranging from financial affairs to human resources and fundraising. If you'd like to volunteer your time and expertise, please let us know at 410-987-9299 or [info@footworks.org](mailto:info@footworks.org).

Your continued generosity to Footworks keeps us going. Thank you.

*Sincerely,*

*Carol Denny*

PRESIDENT, BOARD OF DIRECTORS  
FOOTWORKS PERCUSSIVE DANCE ENSEMBLE



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# GRATITUDE & APPRECIATION

*Footworks & Step Afrika! send out a heartfelt Thank You to the following individuals & organizations for their support of this show:*

**The Maryland State Arts Council** — *for a New Initiative Grant supporting the creation of SoleMates, as well as for a Technology Assistance Grant in 2002.*

**Carol Treiber & The Cultural Arts Foundation of AACO**

**Linnell Bowen & Maryland Hall for the Creative Arts**

**Tom Fridrich, Charles Dashiell & Megan Leone**

**Joe's Movement Emporium**

**Walt Michael & Common Ground on the Hill**

**Wally Treiber & The South County Arts Association**

**Margo Blevin & The Augusta Heritage Center**

**The DC Commission of the Arts & Humanities**

*Footworks Managing Director Pam Schuller*

**The Footworks Board of Directors:** Eileen Carson, Carol Denny (*President*),

Therese Gardner, Jay Ladin, Ken Hagamann (*Treasurer*), Carole Gilmour,

Gayle Clow, Pam Schuller & Allison Wynn

**Martha Woods & Jonathon Wentworth Associates**

**Global Talent Associates**

**Patricia Thomas & Young Audiences of Maryland**

**The John F. Kennedy Center for the Performing Arts**

**Susie Farr & The Clarice Smith Center for the Performing Arts**

**Palate Pleasers**

**Designs Dot Com**

**Kristin Andreassen & Yellowcar Music & Design**

**Megan Downes**

**The Footworks Junior Company & Their Families**

**Step Afrika! Interns** Dior Richards, Hailey Nicholas & Ashley Thompson

**Footworks Intern** Laura Cortese & Apprentice Nick Gareiss

**The Dancers – The Musicians – Our Audience (that's you!!)**

*Thanks also to the following individuals for research assistance in the development of this show:*

Stephen Wade, Dirk Powell, Earl White

Bruce Molsky, Joe Newberry, Jim Bollman

James Bryant, Cherie Sheppard, Rodney Sutton

*....AND a very special Thank You goes out to Greg Napps of Anston House Press, Inc. for his generous assistance with printing this program!*



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# **SoleMates**

*Footworks Percussive  
Dance Ensemble  
and StepAfrika*

**Design:** Xanthus Design  
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301.567.4760



# SoleMates

FOOTWORKS PERCUSSIVE DANCE ENSEMBLE  
*in collaboration with* STEP AFRIKA!



From steppin' to stepdance, from the gold mines of South Africa to the coal mines of Southern Appalachia, **SoleMates** features **music, song & dance associated with white & black communities in America**, while tracing the roots of these connected forms in **African dance, Irish dance, & more.**

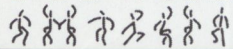
*"SoleMates... lit up the stage in this highly successful collaboration...the audience was entranced by this riveting American experience."*

*- The Washington Post*

*"The versatile and excellent dancers and musicians shifted deftly from genre to genre..."*

*- The Washington Post*

**FOOTWORKS**



PERCUSSIVE DANCE ENSEMBLE

2083 West St., Suite 4H • Annapolis, MD 21401 • 410-897-9299 • [info@footworks.org](mailto:info@footworks.org)

Find program info, sounds & more at : [www.footworks.org](http://www.footworks.org)

Represented by: Jonathan Wentworth Associates, Ltd. • 10 Fiske Place, Suite 530, Mt. Vernon, NY 10550  
914-667-0707 & 301-277-8205 (fax 301-277-8207) • [mjws@jwentworth.com](mailto:mjws@jwentworth.com) • [www.JWentworth.com](http://www.JWentworth.com)





## STEP AFRIKA! USA ABOUT THE COMPANY

Step Afrika! is a powerful collaborative project between young artists from the United States, Europe and the South Africa-based Soweto Dance Theater. A by-product of annual sojourns to the Step Afrika! International Cultural Festival in Soweto, South Africa, the project highlights the African-American fraternity and sorority art form of stepping and its links to dance traditions around the world.

Founded in December 1994, Step Afrika! USA is the American arm of the groundbreaking festival. An arts organization that houses an explosive percussive dance ensemble, the company reaches tens of thousands of Americans each year and has performed on many stages in North America, Europe and South Africa. Reviewers describe Step Afrika!'s performance as a "high energy brand of precision stepping"—a dance genre considered by some to be one of the most exciting created by Americans in the 21<sup>st</sup> century---and its performers "an enormously powerful ensemble of dancers." In collaboration with the Soweto Dance Theatre from Johannesburg, South Afrika, the company produced a new children's production as part of the John F. Kennedy Center for the Performing Arts *Imagination Celebration* series. The production received great reviews after eleven sold-out performances. Step Afrika! recently completed a 50-city tour of American colleges and universities from Maine to Mississippi.

The company is also a leader in the field of Arts in Education and specializes in the use of stepping as a motivational and educational tool for young children. Step Afrika! has conducted step residencies and clinics for the Kennedy Center, the MOJA Festival, the Kentucky Center for the Arts, the Smithsonian Institution and in schools and community-based organizations across the United States. Included in the repertoire are stepping, South African dances (including Zulu and Gumboots), modern, hip-hop, house, and freestyle dancing. The most recent addition has been tap with LeeAnet Noble, alumna of Tappers With Attitude.

**For more info, contact Step Afrika! at (202) 462-2592 or visit our website at [www.stepafrika.com](http://www.stepafrika.com)**



## ABOUT THE COMPANY

A full-time company since 1979, Footworks has delighted audiences of all ages and cultures in the United States, Canada, the United Kingdom, Japan, and Finland. Footworks thrilled audiences as guest artists in the London run of *Riverdance*. The company was honored to be one of eight groups chosen to represent American culture in Japan on a tour sponsored by the Smithsonian Institution. Director Eileen Carson is the recipient of a two-year National Endowment for the Arts Choreography Fellowship, a 1997 Maryland State Arts Council Individual Artist Award for choreography, a 1998 Celebration of the Arts in Maryland award, a 2000 *Annie* Award from the Cultural Arts Foundation of Anne Arundel County, and was honored by Young Audiences of Maryland, Inc. in the fall of 2000 for twenty years of service in Maryland schools.

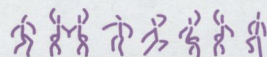
The roots of Footworks are planted deep. The year 1971 saw the formation of the Green Grass Cloggers, whose love of traditional dance and music inspired them to seek out and learn from the old-time buck dancers and flatfooters of North Carolina, Virginia, and Tennessee. The group popularized traditional Appalachian clogging and was one of the first teams to carry the form from competition stages to performing arts venues. In 1979, three of these dancers, including Eileen Carson, went on to form The Fiddle Puppet Dancers.

The Fiddle Puppet Dancers, who changed their name to Footworks in 1994, are renowned for respecting the integrity of traditional dance while gaining recognition for it as a performing art. In search of the origins and relatives of their first love, Southern Appalachian clogging and flatfooting, Footworks went on to dance with masters of many forms of traditional percussive dance, including Irish, Scottish, English, French Canadian, South African and African American. Footworks' performances at international festivals across North America and the United Kingdom brought them exposure to and collaboration with performers from many cultures. This resulted in their unique theatre productions presented in such venues as The Kennedy Center, Lincoln Center, and the Glasgow Royal Concert Hall. The troupe's continued popularity in the U.K. generates frequent tours of concert venues as well as international and local festivals there. Represented by Jonathan Wentworth Associates since 1999, Footworks has performed in twenty-five states and three Canadian provinces, receiving great reviews and enthusiastic response from audiences and presenters.

Today, Footworks remains true to the traditions of Southern Appalachian music and dance while celebrating all the connecting roots and branches. Each principal artist adds to the authenticity of Footworks' presentations by bringing his or her own cultural background in traditional arts. Each ensemble member is committed to teaching, and supports the company's dedication to Arts-In-Education. The company continues to evolve by working with other artists, currently focussing on collaborations with Nashville recording artist Tim O'Brien and *The Crossing*, as well as Washington, D.C.'s African-American troupe StepAfrika!

As a non-profit organization, Footworks receives the support and funding of local, state and national arts organizations. The company is dedicated to bringing live music and the power and joy of percussive dance to audiences the world over.

# FOOTWORKS



PERCUSSIVE DANCE ENSEMBLE