

---

Savion Glover's

**Solo**

in

**TIME**

Savion Glover

*With*

**Marshall Davis Jr.**

&

**Flamenkina**

**Original Tap Compositions by  
Savion Glover**

**Improvography by  
*Gregory Hines and Jimmy Slyde***

**Produced by  
The HooFeRzCLuB**

---

CI CI

GIGANTIC STEPS

THE FLY

BLUE AFRO'Z

CRANEOS EN EL MAR

SKIP A BEAT

*SOLO IN TIME*

*TRAS EL TELON*

*SKULLS IN THE SEA*

*THE GUITAR*

*SPAIN*

*STARZ & STRIPES FOR THE SAINTZ*

---

# About Savion Glover's Solo In Time

Savion Glover's *SOLO IN TIME* is a continuation of the HooFeRzCLuB tradition at attributing music through tap dancing's percussiveness -- using tap as sound, and sound as dance. Accompanied by BARE SOUNDZ company member Marshall Davis Jr., live flamenco vibes, and his own acclaimed Hooperz style - Mr. Glover and company tributes the percussive medley of flamenco through the relationship between flamenco music and tap dancing as song. **SOLO IN TIME** embraces yet another dance lineage exploring a montage of sounds through the intricate time passages of tap dance composition and the many ancestral forms of flamenco.

---

## Who's SoLo iN TiME

**Savion Glover** (*hooper, father, husband*) Tony Award® Winner. Broadway and film credits include *The Tap Dance Kid*, *Black and Blue*, *Jelly's Last Jam*, *Bring in 'da noise Bring in 'da funk*, the movie *Tap* starring Gregory Hines and Sammy Davis Jr., Spike Lee's *Bamboozled*, and tap choreographer of the acclaimed Academy Award Winning 2006 Warner Brothers release of *Happy Feet*. Mr. Glover is thankful and continues to enjoy being able to tour around the world performing with some of the greatest entertaining Hooperz to date. Praise Almighty God.

**Marshall Davis Jr.** (*hooper*) born in Miami Beach, Florida. He began tap dancing at the age of 10 at the African Heritage Cultural Arts Center. By the age of 11, he was a finalist in the Philip Michael Thomas "Rising Star" Competition and was the 1989 Florida winner for the Tri-Star Pictures Tap Day contest, a promotion for the movie "Tap" starring Gregory Hines and Sammy Davis, Jr. At age 13, he accepted a check from Ed McMahon for winning the coveted 1991 Star Search Teen Dance Champion. Since winning, he has performed in Europe, Japan and throughout the United States. Marshall's dancing is most heavily influenced by his mentor, the late Steve Condos of the "Condos Brothers". He has also received training from Buster Brown, Edwin Holland, Paul Kennedy, Ted Levy, Lavaughn Robinson and Sam Weber. He performed in the Tony award-winning Broadway and touring production of *Bring in Da' Noise Bring in Da' Funk* starring and choreographed by Savion Glover. Prior to *Noise/Funk* he performed at the Guthrie Theater as Pocket in the musical *Babes in Arms* directed by Garland Wright. Named "Most Unusual Dance Soloist" by The Miami Herald for his rendition of the Morton Gould Tap Concerto, Marshall is also the recipient of Isaac Hayes' "Breaking the Barrier" award for his achievements at such an early age.

**Carmen Estevez** (*Flamenkina, Percussionist*) is a sought after percussionist, vocalist, composer and studio musician who is best known for her amazing energy and impeccable musicianship. Her unique blend of deep, traditional Flamenco with more popular genres like Pop, Rock and Hip-Hop R&B is part of her trademark sound. Growing up in a musical family, Carmen's sound can be traced back to the influence of her mother Carmen, a flamenco singer, and her father Damaso, a jazz drummer who always encouraged her musical talents and ambitions. A lifelong percussionist, she first studied music at the Conservatorio De Musica of Montijo for 10 years before making the move to Madrid to continue studying and pursue a professional career. Since moving to Madrid in 2001, Carmen has had the pleasure of playing and recording for: Sedyu, Nino Pajaro, Perfussion, Super 8, Rogerio Da Sousa, Desakato Dada, El Ultimo Mono, Henrik Takkenberg, Lola Barroso, Inma Serrano, Antonio Reyes, Juan Garcia Larrondo, Hugo Wester Dahl, Juan Belda, Juanjo Melero, BGP Trio, Jose Luis Moran, Madridcaibo, Ron Jackson, Noah Shaye, Reinier Elizarde, Roman Filiu, Coca Cola, Red Bull, Rum Brugal, Ballentines and numerous DJs throughout the club circuit. She has also lent her percussion and vocal talents to musical theater productions such as *Proyecto Ulises* and *Hoy No Me Puedo Levantar*. Now residing in New York City, Carmen is pursuing yet another level of music. She is currently leading her own flamenco trio that has numerous residencies around the city. She also performs with *Now vs. Now*, *The United Funk Orchestra* and *Suspicious Brown* whenever her schedule permits. She is the staff percussionist for *The Collective School of Music* and works closely with Bob Quaranta, Kim Plainfield, Frank Gravis, Thomas Shaw and Noriko Tomikawa.

**Francesco Beccaro** (*Flamenkina, Bass*) studied music at The Collective School Of Music (New York, NY). A busy New York player, he has recorded and performed with iconic artists of different styles of music, such as: Sheryl Bailey, John Riley, Terry Silverlight, Bob Quaranta, Memo Acevedo, Flamenkina, Arturo "Espiritu Gitano" Martinez, Trent Armand Kendall, Café Wha? House Band, Liberty DeVitto, Marva Withney and Joe Claussel. A composer as well, he wrote music for short movies, theater shows and original projects. Francesco is a faculty member of The Collective School of Music.

## Who's SoLo iN TiME

**Gabriel Hermida** (*Flamenkino, Guitar*) began his music education at age of seven in Buenos Aires. Early on his life, he play in bars and clubs in Mar del Plata and Buenos Aires. The Professional music career of Gabriel began in Buenos Aires as a bass and guitar player, and later as a composer.

He was member of "Bag Big Band" Official Jazz big band of Buenos Aires, formed the "Trio Hermida"; he won "Bienal del arte Joven" best composer; he wrote the music of Stringberg's film "El amor de ningun hombre" and worked with "Tango Trio". In New York city, he has played in the Markin concert hall, the Lincol center Jazz Atrium, the United palace, the Ritz theater (New Jersey), Central Park Sumer Stage, BBKing. He is specialized in tango, flamenco, gypsy, latin folklore, latin jazz, jazz and bossa nova.

**Mark Ingraham** (*trumpet*) has quickly become one of the most sought after musicians in Virginia. He is a staple on the Richmond music scene performing regularly in town and along the East Coast with several groups including his eight piece super group, Beast Wellington. Mark graduated in 2004 from Virginia Commonwealth University with a degree in Jazz Trumpet Performance with concentration in composition and arranging. In 2003 and 2004 he was a finalist in the National Trumpet Competition placing third in the Jazz Division in 2003. Mark has been featured on over 30 albums, and his musical endeavors have allowed him to perform internationally. He has performed with music greats such as Tony Award winner Savion Glover, Grammy Award winner Brian Lynch, the Dirty Dozen Brass Band, Mulgrew Miller, the O'Jays, the P-Funk Allstars, Karl Denson's Tiny Universe, Steve Wilson, Matt Wilson, Steve Lacy and Herb Pommeroy. He has also had the pleasure to share the stage with John Legend, Fantasia Barrino, Buddy Guy, Michael McDonald, Jeffrey Osborne, Foghat, the Dave Mathews Band, Dickie Betts, Soulive, Michael Franti, Chuck Mangione, Boney James, Betty White and Slick Rick. Richmond Magazine chose his as one of 10 band leaders to watch out for in 2009.

Savion Glover wishes to acknowledge and dedicate all performances to the memory of Gregory Hines, Chuck Green, Buster, Ralph Brown, Jimmy Slyde, Steve Condos, Lon Chaney, George Hillman, Henry LeTang, Brian Grice, Andy McCloud and John Coltrane, some of the greatest entertaining Hooperz and musicians to date.

## About Flamenco

Flamenco is a [Spanish](#) term that refers both to a musical genre, known for its intricate rapid passages, and a dance genre characterized by its audible footwork. New and old experts on the history of Spanish music agree that the characteristics of flamenco performance greatly influenced Spanish music, Spanish guitar, and Spanish dance. Nobody can seem to agree on the origin of the word “flamenco,” but two prominent theories suggest that it either came from Spanish “Flamende” (meaning “Flemish”) or Arabic “felag mengu” (meaning “fugitive peasant”). The word Flamenco, which applies to the song, the dance and the guitar, did not come into use until the 19th century.

Flamenco dance (baile) is a highly-expressive, Spanish dance form. Flamenco is played with a flamenco guitar. The flamenco is a solo dance characterized by hand clapping, percussive footwork, and intricate hand, arm and body movements

Flamenco embodies a complex musical and cultural tradition. Although considered part of the culture of [Spain](#) in general, flamenco actually originates from one region: [Andalusia](#). However, other areas, mainly [Extremadura](#) and [Murcia](#), have contributed to the development of several flamenco musical forms, and a great number of renowned flamenco artists have been born in other territories of the state. It is generally acknowledged that flamenco grew out of the unique interplay of native [Arabic](#), [Andalusian](#), [Sephardic](#), and [Gypsy](#) cultures that existed in Andalusia prior to and after the [Reconquest](#). [Latin American](#) and especially [Cuban](#) influences have also been important in shaping several flamenco [musical forms](#).

Once the seeds of flamenco were planted in Andalusia, it grew as a separate subculture, first centered in the provinces of [Seville](#), [Cádiz](#) and part of [Málaga](#)—the area known as *Baja Andalucía* (Lower Andalusia)—but soon spreading to the rest of Andalusia, incorporating and transforming local folk music forms. As the popularity of flamenco extended to other areas, other local Spanish musical traditions (e.g. the [Castilian traditional music](#)) would also influence, and be influenced by, the traditional flamenco styles.

With roots in Indian, Arabic, Spanish cultures, flamenco dance is known for its sweeping arm movements and rhythmic feet stomping. There is no single flamenco dance, dancers must follow a strict framework of rhythmic patterns. Flamenco dancers, known as bailaores and bailaoras, are serious and passionate. Typical of flamenco dance, a dancer will often stand motionless and free of expression for the first few moments of a song. As he or she begins to feel the music, the dancer might begin a steady beat of loud hand clapping. Then, as emotion builds, the dancer will begin a passionate dance. The dancing often involves fierce stomping, sometimes made louder with percussion attachments on the shoes, and graceful arm movements. Castanets are sometimes held in the hands for clicking, and folding fans are occasionally used for visual impact.

## Savion Glover regarding Solo in Time

### Q: Why Flamenco?

SG: I wanted to explore the rhythmic percussion of a dance that involves an emotional percussive history similar to the hooperz tradition. What many people do not understand – is that tap is percussion. While there are traditional hooper rhythms – each moment, each brush to the floor is an expressive poetry individual to each dancer’s internal voice. Similarly, Flamenco is a very passionate and emotional rhythmic dance. It has an ancient rhythmic history relative to its cultural history. This percussive lineage I feel very familiar with - and connected to - as I do to the hooper tradition and lineage.

### Q: Do you feel that the percussive element of tap as sound is often misunderstood by the mainstream audience?

SG: Yes. One has to understand the context of the hooper in history. The dance is about sound as much as drumming, music, any instrument. I try to emphasize that as much as possible.

### Q: What differences and similarities have you found in rehearsal with the interplay of Tap and Flamenco?

SG: It’s all one expressive rhythm. Percussive. It originates from within – as do most art forms. There is an emotionality and a history that I feel I’m carrying forth from all who came before. I work to relate to that and try to pull the ancestral history of the Flamenco lineage through the dance.

**Q: What do you think about when you are performing?**

SG: Everything and anything. Most of the time – it’s prayer. I’m just so grateful that I have been given what I have to share all that I am to the audience.

**Q: Are all of these original songs that you have developed for Solo in Time?**

SG: Yes.

**Q: How do you come up with the names of your songs?**

SG: most of our compositions are named or titled with one of the Hooperz in mind. Other than that, I try to figure out how many different ways to say “thank you”, or some type of honorable mention to one who’s been influential towards my approach to tap dance.

What’s Next for Savion Glover Productions?

Look for news on Savion Glover Productions HooFeRzCLuB School for Tap in Newark, USA and International Tours of Live Performances featuring Savion Glover’s BARE SOUNDZ and GALxc9. For more information on Savion Glover and Savion Glover Productions, please visit the official Savion Glover website -- [www.saviongloverproductions.com](http://www.saviongloverproductions.com). All other websites are ornaments on the illusion.

**Staff and Team for  
Savion Glover’s  
SoLo iN TiME**

SGP Sound Head.....	Carlos Andres Arango
Dance Captain .....	Dianne Walker
Equipment Specialist .....	Famarah Djiba
Executive Producer .....	Chaney Life Productions
Wardrobe Consultant .....	Little Nuk Nuk
SGP Logistics Head .....	Anna Lundy Lewis
Dance Space Provided by .....	HooFeRzCLuB School for TaP
Production Management .....	Kayla Dennis
Bare Soundz Management .....	Ida Goosmann