

CREATION 2017-2018

My Ladies Rock

Jean-Claude Gallotta



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My Ladies Rock



choreography

Jean-Claude Gallotta

assisted by

Mathilde Altaraz

text and dramaturgy

Claude-Henri Buffard

with

Agnès Canova, Paul Gouëlle, Ibrahim Guétissi, Georgia Ives,
Bernardita Moya Alcalde, Fuxi Li, Lilou Niang, Jérémy Silvetti,
Gaetano Vaccaro, Thierry Verger, Béatrice Warrand

scenography and images Jeanne Dard

lighting design Dominique Zape

video Benjamin Croizy,

costume design Marion Mercier

assisted by Anne Jonathan and Jacques Schiotto

and music by

Wanda Jackson | Brenda Lee | Marianne Faithfull | Siouxsie and the
Banshees | Aretha Franklin | Nico | Lizzy Mercier Descloux | Laurie
Anderson | Janis Joplin | Joan Baez | Nina Hagen | Betty Davis |
Patti Smith | Tina Turner |

production Groupe Émile Dubois / Cie Jean-Claude Gallotta

coproduction MCB° Bourges, Scène nationale, Théâtre du Rond-Point, Théâtre
de Caen, CNDC d'Angers, Châteauvallon, scène nationale

with the backing of la MC2 : Grenoble

creation

FROM SEPTEMBER 27TH TO
29TH 2017

[MC°B - Bourges]



touring schedule



> **OCTOBER 5TH 2018**

[Espace des Arts, Scène nationale - Châlon-sur-Saône]

> **OCTOBER 10TH 2018**

[MA scène nationale, Pays de Montbéliard - Sochaux]

> **OCTOBER 11TH 2018**

[La Commanderie, Scènes du Jura - Dole]

> **OCTOBER 16TH AND 17TH 2018**

[Grand Théâtre de Provence - Aix-en-Provence]

> **OCTOBER 19TH 2018**

[Grand Angle - Voiron]

> **NOVEMBER 7TH 2018**

[Equinoxe, Scène nationale - Châteauroux]

> **NOVEMBER 15TH 2018**

[Centre des bords de Marne - Perreux-sur-Marne]

> **NOVEMBER 20TH 2018**

[Théâtre Municipal - Béziers]

> **NOVEMBER 23TH 2018**

[Le Trident - Cherbourg]

> **FROM NOVEMBER 28TH TO 30TH 2018**

[MC2: - Grenoble]

> **DECEMBER 18TH 2018**

[Le Grand R, Scène nationale - La Roche-sur-Yon]

> **DECEMBER 20TH 2018**

[Théâtre - Dreux]

>> **JANUARY 10TH 2019**

[Théâtre de l'Arsenal - Val-de-Reuil]

>> **JANUARY 12TH 2019**

[Espace Marcel Carné - Saint-Michel-sur-Orge]

>> **FROM JANUARY 17TH TO 19 TH 2019**

[Scène nationale de Châteaувallon - Ollioules]

>> **JANUARY 29TH 2019**

[Théâtre - Vernier - Switzerland]

>> **JANUARY 30TH 2019**

[Théâtre de Beausobre - Morges - Switzerland]

>> **FEBRUARY 5TH 2019**

[Le Manège - Maubeuge]

>> **FEBRUARY 7TH 2019**

[Théâtre le Liburnia - Libourne]

>> **FEBRUARY 8TH 2019**

[Espace Treulon - Bruges]

>> **MARCH 2ND 2019**

[Le Palais des festivals - Cannes]

>> **MARCH 15TH 2019**

[Théâtre - Le Vesinet]

>> **MARCH 16TH 2019**

[Théâtre Jacques Prévert - Aulnay-sous-bois]

>> **MARCH 20TH 2019**

[Théâtre du Crochetan - Monthey - Switzerland]

>> **MARCH 22TH 2019**

[Théâtre Robert Auzelle - Neuchâtel - Switzerland]

>> **APRIL 26TH 2019**

[Théâtre - Les Sables d'Olonne]

>> **APRIL 30TH 2019**

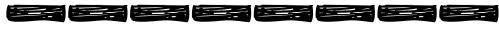
[Théâtre Municipal - Saint-Sébastien]

>> **MAY 18TH AND 19TH 2019**

[Internationale Tanztage - Oldenburg - Germany]

| Available on tour 2019-2020 |

Project Note



And so the history of rock and roll is only about male rockers ? Testosterone-fueled concerts, music that doesn't quite stay in a pair of tight-fitting jeans, the meteoritic bursts of fame of rock heroes. And women were just muses with love-struck eyes, hidden icons, or manipulating goddesses.

Obviously, the pioneering female rockers had to dare more than their male counterparts. To batter the doors of male rock and roll they had to break out of the role attributed to them by their macho brothers. (Not all female rockers managed to do so ; « man power » discouraged more than one female singer, some preferring to go down another route more acceptable to the music establishment of the times). And it has to be said that from Janis Joplin to Patti Smith and from Nico to Nina Hagen, some did not go in for half measures – women too can play a mean guitar. These female rockers and others like them did not hesitate to be « one of the guys ». They laid claim to the right to be who they were, with all the outrageous excesses that might entail, but also with their undeniable musical genius, mixing and transgressing musical genres up to and including trance music.

It was while researching his show My Rock (created in 2005), featuring Elvis Presley, the Rolling Stones, Bob Dylan, Kurt Cobain and others, that Jean-Claude Gallotta first came across the first female pioneers of rock and roll, some of whom were frontline soldiers, warriors in the cause of women's rights. Moreover, he included two female performers – Patti Smith and P.J. Harvey – in his choice of famous rockers.





The first singer to slip free from macho domination was Wanda Jackson in the 1950s, rising to the level of Elvis Presley. A few others of that generation managed to follow and break through the glass ceiling that otherwise prevented them from achieving the level of fame they deserved : Aretha Franklin, the « Queen of Soul » ; Janis Joplin, who fell to the fate of many rockers when she died at the age of 27, two weeks after Jimi Hendrik and nine months before Jim Morrisson ; Joan Baez, fully committed to her music and tough as nails, who has been engaged in every pacifist struggle of the past 50 years ; Brenda Lee, the child prodigy of rock and roll, nicknamed « Miss Dynamite » ; Marianne Faithfull, figure of scandal and contemporary of the Rolling Stones, who after lasting for decades has now achieved the status of a legend ; Patti Smith, poet and performer, loving and provocative, a literary talent and a mystic ; P.J. Harvey, a rival of the former, and one of the most creative musicians of her generation ; Nina Hagen, whose post-punk excesses should not overshadow her exceptional vocal contributions ; Siouxsie and the Banshees, held to be the creators of goth rock ; and last but not least, Tina Turner, the panther, the flamboyant idol, more than a superstar, a symbol of courage and rage.



More rare, Lizzy Mercier Descloux, the Parisian punk singer and muse of the New York music scene, a meteor in the rock firmament, sadly extinguished in 2004 ; Karen Dalton, Bob Dylan's favorite singer, musically some where between Billie Holiday for her singing and Jimmy Reed for her guitar; Nico, who began her musical career as a singer for the Velvet Underground, marginal and excentric with a chanting voice, with nihilistic tendencis leading to self-destruction.



So, are we to conclude that there is a male rock and roll and a female version of the same ? Not at all, because the entire history of rock and roll is one where androgyny plays an important part. There is an impassioned quest to commingle the masculine and the feminine. Mick Jagger, Patti Smith, David Bowie, P.J. Harvey, Lou Reed, Nico, and others were in many ways forerunners when they ripped off the suffocating corset that imprisoned the body before the arrival of rock and roll.



My Ladies Rock tells the same story as My Rock, examining the same musical and cultural landscape, seen from across the road, from the window that opens up onto the feminine viewpoint, less in the spotlight of glory and fame, but every bit as rich and fertile, perhaps even more exhilarating and inspiring, because it coincides with the unfinished and worthy struggle for the cause of women. C.-H.B.

The Songs



-----WANDA JACKSON
(Let's Have A) Party

----- BRENDA LEE
I'm sorry

----- MARIANNE FAITHFULL
Sister morphine

-----SIOUXSIE AND THE BANSHEES
Christine

-----ARETHA FRANKLIN
Baby i love you

----- NICO
My Funny Valentine

-----LIZZY MERCIER DESCLOUX
One for a soul

----- LAURIE ANDERSON
Love Among the sailors

-----JANIS JOPLIN
Me and Bobby Mc Gee

-----JOAN BAEZ
God is God

----- NINA HAGEN
Dread Love

----- BETTY DAVIS
Anti Love Song

----- PATTI SMITH
Because the night

-----TINA TURNER
Proud Mary



Female Rockers



Jean-Claude Gallotta



Jean-Claude Gallotta Following a lengthy stay in New York at the end of the 1970s, during which he met Merce Cunningham and discovered the world of post-modern dance (Yvonne Rainer, Lucinda Childs, Trisha Brown...), Jean-Claude Gallotta returned to Grenoble and, with Mathilde Altaraz, founded the Groupe Émile Dubois, which in 1981 took up residence in the Maison de la Culture de Grenoble (House of Culture). In 1984 it was named a National Choreographic Center, one of the first of its kind in France. With his first ballet, *Ulysse*, in 1981, his international reputation was assured. Other works followed, including *Daphnis é Chloé* (1982), *Hommage à Yves P.* (1983), *Mammame* (1985), *Docteur Labus* (1988), *Presque Don Quichotte* (1999), and *Trois générations* (2004). Between 1997 and 1999, he directed a Japanese dance company in Shizuoka, Japan. Over the years his choreographic creations – over 90 to date – widened to embrace other arts: cinema (he has two feature-length films to his credit), video, literature (*les Larmes de Marco Polo* (2000), *l'Etranger* (2017)), classical music – (*Bach danse experience* (2008), *l'Amour sorcier* (2013), working with the stage director Jacques Osinski and the orchestra conductor Marc Minkowski; and *le Sacre et ses révolutions* (2015) performed at the Paris Philharmonia); original music – working with composers such as Henri Torgue, Serge Houppin and Strigall; and even pop music, thereby expanding the frontiers of contemporary dance deemed somewhat elitist. In the pop music register, working with the singer Olivia Ruiz, he created *Volver*, presented at the Biennale of Dance in Lyon in 2016. His additional work in the genre includes his triptych *My Rock* (2004), *l'Homme à tête de chou* (Cabbage Head Man) (2009), and *My Ladies Rock* (2017).

The French Ministry of Culture has recognized the Groupe Émile Dubois as a dance company with national and international impact. The company is now resident at the MC2: Grenoble. Jean-Claude Gallotta is also an associate author at the Théâtre du Rond-Point in Paris. He is currently working on his latest creation, *Comme un trio* (*Like A Trio*), based on Françoise Sagan's novel *Bonjour Tristesse*. He will reprise his creation of *l'Homme à tête de chou* at the renowned music festival, Le Printemps de Bourges, in the Spring of 2019.

**All the latest news about the company is on our website:
www.gallotta-danse.com**

The Groupe Émile Dubois / Compagnie Jean-Claude Gallotta is backed by the Ministry of Culture and Communication-DGCA and the DRAC Auvergne - Rhône-Alpes, the Région Auvergne - Rhône-Alpes and the Département de l'Isère.

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