

A Teacher's Handbook for
Pittsburgh Ballet Theatre's Production

of

Indigo in Motion

...a decidedly unique fusion of jazz and ballet

Choreography

Kevin O'Day Lynne Taylor-Corbett Dwight Rhoden

Music

Ray Brown Stanley Turrentine
Lena Horne Billy Strayhorn

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Pittsburgh Ballet Theatre's Arts Education programs are supported by major grants from the following:

*Allegheny Regional Asset District
Claude Worthington Benedum Foundation
Pennsylvania Council on the Arts*

The Hearst Foundation Sponsoring the William Randolph Hearst Endowed Fund for Arts Education

Additional support is provided by: Alcoa Foundation, Allegheny County, Bayer Foundation, H. M. Bitner Charitable Trust, Columbia Gas of Pennsylvania, Dominion, Duquesne Light Company, Frick Fund of the Buhl Foundation, Grable Foundation, Highmark Blue Cross Blue Shield, The Mary Hillman Jennings Foundation, Milton G. Hulme Charitable Foundation, The Roy A. Hunt Foundation, Earl Knudsen Charitable Foundation, Lazarus Fund of the Federated Foundation, Matthews Educational and Charitable Foundation, McFeely-Rogers Fund of The Pittsburgh Foundation, William V. and Catherine A. McKinney Charitable Foundation, Howard and Nell E. Miller Foundation, The Charles M. Morris Charitable Trust, Pennsylvania Department of Community and Economic Development, The Rockwell Foundation, James M. and Lucy K. Schoonmaker Foundation, Target Corporation, Robert and Mary Weisbrod Foundation, and the Hilda M. Willis Foundation.

INTRODUCTION

Dear Educator,

In the social atmosphere of our country, in this generation, a professional ballet company with dedicated and highly trained artists cannot afford to be just a vehicle for public entertainment. We have a mission, a commission, and an obligation to be the standard bearer for this beautiful classical art so that generations to come can view, enjoy, and appreciate the significance that culture has in our lives. We have the additional privilege and burden of carrying this art forward in an atmosphere of pop culture. We accept these challenges enthusiastically and constantly seek the balance that achieves all these goals.

Indigo in Motion...a decidedly unique fusion of jazz and ballet combines two beautiful art forms, each of which has demonstrated a long tradition carried through the years by artists with strong commitments and unending dedication to making life more interesting and beautiful for all who experience it. Both of these arts connect to people in such a way that eliminates the barrier of language. Music and dance are universal, multi-cultural, multi-national and ageless. Dance has been widely used in history to perpetuate, modify and create culture for humankind. Music and song have been used to spread culture and history from one generation to another. It has also been used to make work easier, hard times more bearable and everyday life more beautiful. The tradition and dedication of those involved in these two beautiful arts have brought us to the point where this “... *decidedly unique fusion of jazz and ballet*” that we call *Indigo In Motion* is possible. Partnerships that have been cultivated among Pittsburgh organizations for this project will produce benefits for all of us in the years to come. We would like to thank our consulting partners, the Manchester Craftsmen's Guild, whose expertise in the field of jazz helped to bring this project to life. Others who have generously contributed to this project are mentioned in these pages.

Thank you for continuing to keep Arts Education as a vital part of your school curriculum and for partnering with Pittsburgh Ballet Theatre as we strive to give students a meaningful, magical experience at the theater. We hope the information and activities in this study guide will encourage you to find additional ways of engaging students in the arts and of fulfilling the potential of Arts in Education.



Terrence S. Orr
Artistic Director

How to Use This Handbook

This handbook is designed for teachers whose students will be attending Pittsburgh Ballet Theatre's special school performance of *Indigo In Motion...a decidedly unique fusion of jazz and ballet*.

The activities and exercises included in this handbook are designed to prepare your students for the performance and to encourage critical thinking on the aesthetics of ballet and jazz. The discussion questions do not have right or wrong answers. Rather, they engage thinking in a new direction and illustrate that music and dance are forms of language.

The activities in this handbook have been carefully created for integration into classroom discussion. They are grouped according to narrative, technical and choreographic elements. There is also a section that suggests ideas for follow-up activities. Each activity is designed to meet one or more of the stated objectives. *We know that you will not be limited by the suggestions in this book and that you will need to adapt these activities to meet your individual instructional needs.*

The collaborative nature of producing a ballet can lend itself to expanding the ballet experience beyond your classroom. There are many opportunities for interdisciplinary studies. The Physical Education Department could teach students basic ballet positions and then introduce general fitness and nutrition components to help students understand the strength and stamina a dancer must develop in order to perform. Art teachers and teachers in Technical Education classes can work together to show how a sketch is translated, built and painted into a piece of scenery. There is also an opportunity for the art teacher to work with the home economics teachers in designing and drawing costume ideas. A discussion of the techniques for sewing on the variety of fabrics used in making costumes for the ballet could follow. Whatever your opportunities for interdisciplinary uses of this handbook are, we know the students will benefit by an expanded awareness of the many talents needed to put together a production such as the ballet. The reward for all of us who are involved in educating young people comes when we see the looks of enjoyment on their faces and hear the reactions and comments afterwards to all of the elements that work together to create this innovative presentation of *Indigo In Motion*.

Objectives

The experience of attending a ballet performance will help your students develop an appreciation of their cultural environment. Through the activities outlined in this handbook, the student should be able to:

- 1) Demonstrate how a story can be translated into a ballet.
- 2) Demonstrate that a ballet does not need to have a story in order to convey meaning to an audience.
- 3) Demonstrate how a composer and choreographer use music, movement and mime to help create a ballet.
- 4) Demonstrate how improvisation impacts the creation of music and dance
- 5) Demonstrate how costumes, scenery and lighting help support plot, theme and character in a ballet.
- 6) Write a thoughtful, informed critique of a performance.

What to Expect at the Benedum Center

It is a special privilege to attend a live performance at the Benedum Center. Polite behavior allows everyone, including the dancers, to fully enjoy and concentrate on the performance. Discuss with your students the following aspects of audience etiquette:

1. Once inside the Benedum Center you will not be permitted to leave and re-enter the building.
2. Before being seated, you will be given a program. It includes a synopsis, historic information on the ballet, the cast and biographies of the dancers and other PBT personnel.
3. Be sure to sit in the section assigned to your school. An usher will be happy to help you find where your school's seats are located.
4. Talking to your neighbor in a normal speaking voice is fine prior to the performance and during intermissions. Remember, the performance begins with the orchestral Overture and during the performance, even the softest whisper can be distracting to those nearby. **DO NOT TALK DURING THE PERFORMANCE.**
5. There will be two intermissions. This allows the dancers time to rest or make elaborate costume changes, the production staff time to make major set changes and the students time to stretch their legs and use the rest rooms.
6. The taking of pictures is prohibited during a performance, so it is best to leave your cameras at home.
7. Applause is the best way to communicate with the dancers. It tells them that you are enjoying the performance. If you see something you like, feel free to applaud!
8. Remain with your class. The Benedum Center is very large, and it is easy to get lost.
9. Chewing gum, food and drink are not acceptable in the theater.
10. The Benedum Center is considered an Historic Landmark. There are a lot of different things that the students can look for when they arrive. In the next section, there are different items listed with some interesting facts about each one.

History of the Benedum Center for the Performing Arts

Pittsburgh Ballet Theatre performs in the Benedum Center for the Performing Arts. Built in 1928, the theater was originally called the Stanley Theater and was constructed in conjunction with the Clark Office Building. Over the years, entertainers such as Orson Welles, Frank Sinatra and a host of big bands and rock-and-roll groups have performed at the Stanley.

When the theater opened, there was a Wurlitzer organ in the orchestra pit that had been purchased for \$125,000. It was used for sing-a-longs and silent movies until 1936. That year, the St. Patrick's Day flood destroyed the organ. The water rose to the edge of the balcony before leveling off. Three men were trapped in the theater for three days before being rescued in pontoon boats by the police.

Two other companies owned the Stanley prior to the Benedum Foundation. In 1976, the Cinemette Corporation bought it. Then, DiCesare-Engler Productions purchased the building in 1977 and used it for rock concerts until 1982.

In 1984, The Benedum Foundation bought the run-down theater and decided to restore it to its 1928 grandeur. The budget for the project was \$42 million. This figure includes both the restoration and the purchase of the property behind the theater.

Because the building is considered an Historic Landmark, special rules had to be followed in the restoration. No major structural changes could be made to the building without special permission. The colors, fabrics, and the materials used had to be as close to the original as possible. The painters scraped down through the layers of paint to find the original colors. The colors of the carpeting were discovered when a workman found a small piece in a heating duct. The murals on the ceiling of the Grand Lobby were restored using photographs.

Every effort was made to have as many of the materials as possible made in Pittsburgh or Pennsylvania. The carpet was woven in England, but the drapery fabric was made in York, Pennsylvania on one of the two remaining jacquard looms in the United States. It took seven weeks to make the 400 yards needed.

History of the Benedum Center for the Performing Arts (*continued*)

The architects were given permission to add the wooden acoustical arch that is directly in front of the original proscenium. It has special panels that can be moved to change the acoustics of the hall to accommodate vocalists, instrumentalists, or actors.

The size of the Stanley stage and the dressing rooms were deemed woefully inadequate and therefore the architects requested special permission to add a support building. Permission was given and the Pittsburgh Cultural Trust purchased the block of land adjacent to the theater for the addition. The additional space also allowed the construction of one of the largest stages in the country. The first is the Metropolitan Opera House stage in Lincoln Center, New York City. The second is the stage at the Indiana University School of Music in Bloomington, Indiana.

Pittsburgh Ballet Theatre, Pittsburgh Opera, Pittsburgh CLO and the Pittsburgh Dance Council are all constituents of the Benedum Center and perform there regularly.

Things to Look for at the Benedum Center

1. The Marquees - When you arrive at the theater, note the marquees on the front and Penn Avenue sides of the theater. They were designed in 1928 to showcase the "new" electric lights. By the terms of the Historic Landmark agreement there is only limited reference to the new name of the theater – The Benedum Center for the Performing Arts. See if your students can find all of the references to the Benedum Center and to the original name, the Stanley Theatre.

2. Grand Lobby - All but one of the murals on the ceiling of the Grand Lobby were destroyed over the years. Celeste Parendo, the painter who recreated them, worked from photographs of the designs and from one well-preserved mural for the colors. Much of her work was done with Q-Tips. She tried to lie on her back and paint as Michelangelo did with the Sistine Chapel, however, the blood ran out of her hand and she couldn't paint. She quickly found ways to kneel or stand on the scaffolding in order to finish her painting.

3. Orchestra Pit - It is divided into two sections, each of which can be raised or lowered by the built-in hydraulic lift. When we have a smaller orchestra, half of the pit is raised and additional seating is installed. If an orchestra is not required, the entire pit is raised for seating.

4. Proscenium Arch - The opening around the stage is the proscenium. In accordance with the guidelines of the Historic Landmark restoration, the original elaborately painted plaster arch has been restored. (You can see the top of the arch from the balcony.) An exception to the restoration guidelines was made for the wooden acoustical arch that your students will see. The panels in the arch can be adjusted to change the acoustics of the theater or they can be opened to accommodate vocalists, actors or musicians.

5. Chandelier - Believe it or not this beautiful centerpiece to the theater's elaborate dome weighs 2 tons or 4,000 pounds and has over 500,000 pieces. When it is cleaned, the chandelier is lowered to a certain point and then scaffolding is built around it. Each crystal is washed in soapy water and replaced. Enough to make you put off the spring-cleaning!

6. The Stage - This is the third largest stage in the country. The first is the Metropolitan Opera in New York City and the second is the Bloomington Indiana School of Music. The full stage measures 144 feet wide by 78 feet deep. The performance space that you will see is 56 feet by 56 feet. The wooden floor is covered with marley, a black rubber-like, non-skid surface.

History of Pittsburgh Ballet Theatre

The beginnings of professional ballet in Pittsburgh started at the Pittsburgh Playhouse in 1965 when Yugoslavian choreographer, Nicolas Petrov joined the dance faculty at the Playhouse. By 1968 Petrov had revealed his enterprising spirit by mounting several small ballets and his version of *The Nutcracker* for 85 dance students. Presented at the Pittsburgh Playhouse, an affiliate of Point Park College, Petrov charged just 99 cents for tickets to his *Nutcracker*. It ran for 21 performances at 90% capacity. The dance school at the Playhouse continued under the auspices of the college and was moved to its downtown Lawrence Hall. April of 1970 marked Pittsburgh Ballet's debut performances at the Pittsburgh Playhouse. The following year, 1970-71, PBT presented its first subscription season at the Syria Mosque, giving one performance of *Swan Lake* and four of *The Nutcracker*. The season was sold out to subscribers. In 1971-72, PBT became a constituent of the newly restored Heinz Hall. Mr. and Mrs. Falk purchased a downtown building for the company in 1973 that would provide space for rehearsal studios and the PBT School as well as costume and production shops. PBT continued to grow and by the 1977-1978 season ticket sales comprised 67% of PBT's \$1.7 million budget. Subscriptions had jumped 33% to 4000 and the company experienced record attendance of 66,107 during its mainstage season. The Ballet had continued use of the Point Park College Studios for classes and overflow rehearsal space, but when an agreement was reached on the balance owed the college, PBT became completely independent from Point Park College.

Artistic Director Nicolas Petrov left to concentrate on his work at Point Park College. Petrov and Franklin were replaced as Co-Artistic Directors by former London Festival Ballet principal dancer John Gilpin who, plagued by health problems, left shortly after taking over. Following a six-month search, the Board of Trustees appointed French dancer and choreographer Patrick Frantz as Artistic Director. Patrick Frantz began to emphasize contemporary works in the Company's repertoire and spearheaded the development of the PBT School. PBT's 10th anniversary saw two major developments that would profoundly affect the future of the Company. On April 30th the professional dancers voted to join the performing arts union, the American Guild of Musical Artists – a move that brought standardized rules in working hours and conditions. In addition, Pittsburgh Steeler Lynn Swann joined the PBT Board of Trustees in 1980. An ardent dance fan, Swann would prove to be an invaluable support for the growing PBT School. The Company's subscription base climbed to 6000 and *The Nutcracker* played 11 performances to capacity houses of 3000 with people being turned away at the door.

Patrick Frantz indicated to the Board of Trustees his desire to concentrate solely on choreography and in June of 1982, Patricia Wilde's appointment to the post was announced. Ms. Wilde immediately began to focus on the clean, precise technique for which she herself was known. She also began to add more Balanchine ballets to the repertoire, starting with the masterworks, *Serenade* and *Concerto Barocco*. In the 1983-1984 season, plans were put in place for the Ballet's move to a new location – its current site at 2900 Liberty Avenue. Plans for a new performing arts center in Pittsburgh were put into motion when the Pittsburgh Trust for Cultural Resources was formed and began raising funds to support a \$42 million restoration of the Stanley Theatre, renamed the Benedum Center for the Performing Arts. In 1983 Pittsburgh Ballet Theatre, together with the Pittsburgh Opera, Civic Light Opera and Pittsburgh Dance Council, agreed to become constituents of the Benedum Center, which would open in 1987.

Artistically led from 1982-1997 by celebrated former principal dancer of the New York City Ballet and one of the world's foremost classical ballerinas, Patricia Wilde, the company has leaped to new levels of maturity and excitement with every new season. PBT's repertoire is a distinctive blend of ballets by 20th century masters, including Paul Taylor, Alvin Ailey, Agnes de Mille, Choo-San Goh, Lynne Taylor-Corbett, John Cranko and the great George Balanchine; new works by today's most passionate choreographers; and acclaimed versions of the 19th century classical ballets *Coppelia*, *Don Quixote*, *Giselle*, *Romeo and Juliet*, *The Sleeping Beauty* and *Swan Lake*. Patricia Wilde's appointed successor Terrence S. Orr, a celebrated American Ballet Theatre ballet master and former principal dancer began his tenure in July 1997. He continues to build on the spectacular momentum created by Wilde; and while maintaining the highest standards of classical technique and presentation, he also is breaking new ground with unique partnerships that join ballet to contemporary music genres and other cultural institutions.

Not only committed to its own development, in 1989 Pittsburgh Ballet Theatre launched its first comprehensive Arts Education program with a seed grant from the Henry C. Frick Educational Commission. In its first year the program reached 6000 children. Since that time Pittsburgh Ballet Theatre has distinguished itself in the area of community service with a multi-faceted program of education and outreach. Its primary target is young people; to date, more than 81,000 children have been reached from over 200 school districts in a four-state region. Mitchell Korn, a nationally known arts education specialist engaged by the Howard Heinz Endowment has identified PBT's educational program as "an excellent beginning to the kinds of programs that children need."

Another facet of PBT's relationship with children is the Pittsburgh Ballet Theatre School, which has an enrollment of approximately 300 students and offers more than 12 levels of studio instruction. Additionally, a very unique program, the PBT

School/Schenley High School Program, enables exceptionally talented students to continue high school study while pursuing intensive, professional dance training. Graduates of the Pittsburgh Ballet Theatre School are dancing in professional ballet companies nationwide.

With an exceptional group of dancers, a dedicated staff, and a glorious vision of the future, PBT will continue to enchant and delight audiences along its course of excellence well into the next century. As one critic noted, "There is no such thing as an impossible dream when you have a ballet company as talented and high-spirited as the Pittsburgh Ballet Theatre."

What is Ballet?

BALLE TOMANIA: Passionate enthusiasm for ballet, obsessed by ballet.

Ballet is a way of telling a story using music and dance instead of words. Ballet consists of movements that have been developed over the centuries. Classical ballet is found all around the world: Europe, the United States, China, Japan, Russia and South America.

The history of ballet has been ongoing for over four hundred years since its first recorded beginnings in 1581. However, even the first recorded ballet, *The Ballet Comique de la Reine Louise*, was not the first ballet in history. Dance is as old as mankind itself. Louis XIV was a great supporter of the arts. During his reign dancing became an important part of court life. By 1681, dance had moved from the courts to the stage in the opera-ballet *Le Triomphe de l'Amour*. Opera-ballet continued as an art form into the mid-eighteenth century. At that time, Jean Georges Noverre believed that classic ballet could tell a story and express emotions without the aid of spoken words or songs. The *ballet d'action*, a dramatic style of dancing to convey a narrative, was born.

Early classical ballets such as *Giselle* and *La Sylphide* were created during the Romantic Movement in the first half of the 19th century. This movement influenced art, music and ballet. It was concerned with the supernatural world of spirits and magic. It often showed women as passive and fragile. These themes are reflected in the ballets of the time and are called "romantic ballets." This is also the period of time when dancing on the tips of the toes, known as pointe work, became the norm for the ballerina.

Ballets created during the latter half of the 19th century such as *Swan Lake*, *The Nutcracker* and *The Sleeping Beauty* represent "classical ballet" in its grandest form. Their main purpose was to display the classical techniques to the fullest. Complicated sequences that show off demanding steps, leaps and turns are choreographed into the story.

Ballets created during the 20th century are called "contemporary ballets." They do not always have a definite story line. However, they often have a theme, concentrating on emotions and atmosphere, in order to arouse feelings in the audience. Emotions and reactions differ from person to person when viewing this style of ballet. George Balanchine, founder of New York City Ballet and considered by many as the greatest classical choreographer of the 20th century, played a large part in bringing American ballet to the respect and eminence it holds today in the world of dance. Twentieth century choreographers continue to create diverse styles of ballets, and ballet companies are giving dance audiences a wide range of ballets from which to choose. From old classics to new works, it is an exciting time for dance and balletomanes!

What Are Pointe Shoes?

Founder of New York City Ballet and famous choreographer George Balanchine once said that if no pointe existed, he would not be a choreographer. Pointe shoes allow a ballerina to create the illusion of lightness and to project an increased sense of daring. Without pointe shoes, much of the magical quality of ballet would be lost.

Ballerinas began dancing on pointe between 1815 and 1830 using soft shoes reinforced by stuffed toes and starch. Since then, pointe dancing and the toe shoe have evolved considerably. Today pointe shoes provide comfort and support for a dancer, whether she is on pointe or in a flat position.

The contemporary pointe shoe is handmade by American and European manufacturers. The tip is made of a hardened box or block made of densely packed layers of fabric and paper hardened by glue. This box of glue and fabric encases, protects and supports the toes and gives them a small platform on which to perch. The rest of the shoe is made of a leather outer sole, a sturdy insole and a supple shank. The side and top of the shoe are covered with a cotton lining and an outer layer of satin, canvas or leather.

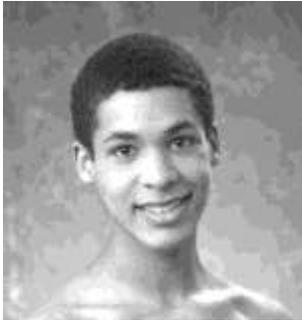
Dancers don't just put on pointe shoes and begin dancing. Selecting and preparing shoes is a very involved process. Dancers usually have a favorite cobbler who makes their shoes to very exacting specifications, including measurements, materials and finishing elements. Dancers know their cobbler by the mark put on the bottom of the shoe. But because of the handmade nature of each pair of shoes, no two pairs are ever identical. To ensure a proper fit, a dancer must have a fitting for each new pair of shoes.

Once a dancer has selected new pointe shoes, she must prepare them for dancing. It takes an hour or longer to "ready" a shoe for dancing. Each dancer has her own personal way of preparing her shoes. Dancers will darn the shoes to provide traction and to prevent the satin from fraying. Some pound the point with a hammer or squeeze the box in a door to soften it. Some cut the satin off the tips and use a carpenter's file to rough up the sole. To mold the shoes and prolong wear, dancers line the inside with floor wax or shellac. Finally, the ballerina attaches elastic and ribbons to hold the shoe in place. Legend has it that one dancer glued her entire foot to her shoe to keep it in place!

Dancers break in shoes by wearing them to class and rehearsal. Once they are broken in, dancers set the pair aside for a performance and use another pair. Dancers may change their pointe shoes several times during a performance depending on the range and difficulty of the ballet. Each female dancer goes through 100-120 pairs of pointe shoes each season at the Pittsburgh Ballet. It's no wonder the Ballet spends \$80,000 on pointe shoes each year!

Getting to Know

Pittsburgh Ballet Theatre Dancer Alan Obuzor



I came to Pittsburgh Ballet Theatre School when I was eleven years old, auditioned for and got the little boy part of Prince in *The Nutcracker*, and just seven years later I got to dance the lead man's part of the Sugar Plum Fairy's Cavalier!

PBTS was a very good environment for me, letting each person progress at their own rate, but the one thing that I think I appreciated the most was sharing the same building with the professional company. Seeing them in rehearsals or performances everyday was one of the most inspiring and encouraging things I could have had at

that time. As I got older, I began to rehearse regularly with them, which I feel gave me immeasurable amounts of knowledge and experience.

A lot of rehearsing with the company was during the day, and I was able to be there a great deal of the time because of being homeschooled. Many days after dancing from 8:00 AM until 6:00 PM I would go home and finish my schoolwork for the day, then jump, or rather fall, into bed just to wake up and do it again. The whole time I was in school I dreamed of having a job of my own in the Company, and two years ago it happened. Ballet is hard work, but everyday I wake up and look forward to growing and improving as a dancer, because every time you reach a new level, you can't help but want to go higher.

Favorite Role: I like being given the chance to dance many different roles, consisting of classical and contemporary kinds of movement, with music that is equally diverse.

Greatest influence: My mother

Least favorite thing about dance: If I had to pick something it would be how hard it is; **except** that bringing together all the big things and small details and dancing something exactly the way you want despite its difficulty, is what gives you that wonderful feeling of accomplishment.

Favorite television show: *Friends*

Other interests besides ballet: Writing

Family: My father lives in Detroit, and my mother and three sisters live here in Pittsburgh.

Any pets: Simple, Snoopy, Swift, Snowball, and Sugar Bear. They are my five labs. All together they are over 400 lbs. of love.

Finish this statement: "People may be surprised to know that..." My Nigerian grandfather was the Chief of Chiefs.

What three people from any time or place would you invite to dinner? My great, great, great, great grandchildren.

Advice to students: Fill your time with something you enjoy, work hard at it, and have fun with it, with fun coming first.

Getting to Know

Pittsburgh Ballet Theatre Dancer Megan Trambley

When I was in the third grade I wasn't really involved in any activities at school or outside of school, except for Girl Scouts. The Lake Erie Ballet School was offering a program to certain grade schools that year called the "Satellite Program," which meant that once a week they would come to my school and hold ballet class in the gym. Well, my Mom enrolled me, and I honestly can't remember if I was excited or not. She told me I wanted to quit by January of that year, but she wouldn't let me because she had already paid for the lessons. It's a good thing I continued with my training because I grew to love dancing.



Ballet has taught me many important things such as discipline, concentration, and working towards a goal. I still work on improving those on a daily basis. Dance has also led me to different places where I've met so many amazing people and made so many beautiful friendships. These relationships have touched my life in such a way that they've made me who I am. So I guess you could say that ballet has and continues to influence many aspects of my life.

Hometown: Erie, Pennsylvania

Training: Lake Erie Ballet, Central Pennsylvania Youth Ballet, and Pittsburgh Ballet Theatre School

Favorite thing about dance: When I am really nervous or anxious about performing a certain part, most of the time as I step out onto the stage, all of those feelings vanish and a sense of calm comes over me. I also like the amazing feeling I get when I know I've performed my best.

Favorite Role: Being a corps de ballet dancer, I haven't yet been given many opportunities to perform leading roles; but last year, doing Spring Fairy in *Cinderella* and Calliope in *Apollo* were both really exciting.

Favorite food: If I could eat pizza everyday, I would. I especially like Hawaiian and double cheese pizza.

Family: My mom, Mary, and my dad, Bill. I am an only child. I do have one black cat. Her name is Mama Kitty.

Favorite spot or hangout in Pittsburgh: Any place with good food, good friends, and good laughs

Other interests besides ballet: I really enjoy watching movies, either at home or at the movie theater. My family owns a sailboat, so during the summer I enjoy sailing and lots of swimming.

Future plans: I am interested in ecological and environmental studies, and I also think that working with pre-schoolers or kindergarten age children would be extremely enriching. So, I will most likely attend college for one of those fields.

What is Jazz?

**Dwayne Dolphin,
Director of Jazz Studies, Manchester Craftsmen's Guild**

Jazz started as the fundamental rhythms of the African-American experience but later evolved as the influences of American culture became infused with this unique sound.

Its early influences include the rich African traditions of tribal drums, gospel, blues, railroad chants, "call and response" that became a human expression of survival during a laborious time in African American history.

Throughout the development of Jazz it has always been understood that this sound has been difficult to define because those who played this musical art form thought jazz to be an expression of feeling.

Its place of discovery has been debated, but most agree that New Orleans is where its roots lie and later expanded to St. Louis and Chicago. During this time, which was around the turn of the 20th century, its form mainly consisted of the tribal drums and European musical influences.

In the early 1900s a number of people have been identified as the source of this unique expression of sound but due to the limitations of technology and documentation, these efforts made it difficult to pin point its originator. However, Buddy Bolden, a barber, has been identified as "picking up his cornet and blew the first stammering notes of Jazz, thereby, unconsciously breaking with several centuries of musical traditions," in 1891. *

Jazz later became increasingly popular in the 1920s as the birth of Dixieland and Ragtime flooded New Orleans. It is important to note that blues was considered the most basic form of jazz and was the style that most artists played before the sound became known as "jazz" and that was largely because of the expressions of blue notes and overtones of sadness. But that was not to say that blues was "sad" but merely an identifiable expression of a culture for that period.

Moving through the 1930s to 1950s, musically, this period of time became known as the "Jazz Age". It was a time of discovery and creation of styles such as Ragtime, Dixieland, Swing, Dance Bands, Boogie-Woogie, Bebop, Cool and many other contemporary styles. These styles, however, have been considered groundbreaking because with each style, the emphasis was placed on the musician pushing the capabilities of the instruments to communicate with each other and later their audience.

Arguably, the most important aspect of Jazz and its evolution is the intent of the musicians and their relationship with their audience.

Musicians spend countless hours perfecting a sound that includes: bending, a technique that is used to play notes in between notes (quarter and half tone flat) known as blues; and instruments that range from three keys to eighty-eight keys, to create a sound that evolved into a language. It is this unspoken "language" and its techniques that has forced its audience to take a position, in response to these expressions, either to embrace it or discard it.

Historians and jazz connoisseurs, alike, have debated for decades the relevance of these styles because of heavy improvisational techniques and "non-traditional musical structures". But it is also precisely because of these styles that jazz has endured the changing trends of our culture.

It is the musicians, who are dedicated to maintaining its essence; communication; and its audience, who are consistent and unwavering in their support despite the changing conditions and experiences of the American culture, that has left Jazz untouched or marred by the music industry, compared to other music formats.

Jazz is a sound that expressed a transcontinental experience, an oppressive experience, a laborious experience, a (multi) cultural experience, an American experience ultimately creating a language that most all could understand because collectively it became part of a human experience.

* www.jazzhall.org

Jazz History in Pittsburgh

Contributed by Gateway to the Arts

According to legend, jazz began in New Orleans. But jazz musician and professor of music Nathan Davis reminds us that jazz and blues, the roots of jazz, were both nurtured in African-American communities throughout the United States. New Orleans was, of course, one of the great centers for jazz, along with many other river cities of the heartland – Memphis, St. Louis, Chicago, Kansas City.

In the 1800s and early 1900s jazz musicians traveled from city to city via the riverboats. The network of cities along the rivers – particularly the Mississippi and its tributaries – nurtured this art form and brought it into the national limelight.

Louis Armstrong was one of the many jazz musicians who got his start on the riverboat circuit in the 1920s. He came up the Ohio River to Pittsburgh in 1920 aboard the S.S. Capital playing in Fate Marable's band. (See the Western Pennsylvania Historical Society's Exhibit, "Pittsburgh Rhythms" for photographs of Armstrong and other band members in Pittsburgh on the S.S. Capital that year.)

Pittsburgh holds a unique place in the history of jazz. Over the past 50-60 years Pittsburgh has produced a significant number of notable jazz musicians. These musicians have been not only outstanding performers, but also innovators and trendsetters in the musical world.

Nathan Davis, Director of Jazz and founder of the Ethnomusicology Program at the University of Pittsburgh, has a theory on how this came to be. Pittsburgh was a natural stopover on the vaudeville circuit between New York and Chicago, he says. In fact, from the 1920s through the 1950s, cafes in Pittsburgh's Hill District were a major part of the music scene. Affluent Pittsburghers frequented these cafes much as the so-called high society of New York visited Harlem nightclubs at the time. (This period of American history is known as the Harlem Renaissance.)

In Pittsburgh the most famous of these clubs was the Crawford Bar and Grille. Big name musicians would often play here, frequently remaining after the club closed for a "jam session" with some of the local musicians. This provided fertile ground for musical innovation and development in Pittsburgh, which is still a significant center for jazz.

For a more intensive and comprehensive study of Jazz History in Pittsburgh, read the next article: "The History of Jazz in Pittsburgh" prepared by the African American Jazz Preservation Society, a group of men and women (many of whom lived and played this history) devoted to telling the story of jazz as it impacted Pittsburgh.

The History of Jazz in Pittsburgh

Prepared by

The African American Jazz Preservation Society of Pittsburgh*

The City of Pittsburgh owns a rich cultural heritage in the arts. Historical research combined with oral history interviews conducted by the African American Jazz Preservation Society of Pittsburgh shows that the African American community in Pittsburgh includes a rich heritage of jazz. More significantly, the "jazz scene" in Pittsburgh's African American community was the catalyst for economic, social, cultural and educational cohesion.

The largest population of African Americans in Pittsburgh resided in an area close to downtown just off Wylie Avenue in the lower Hill District known as "Little Hayti" to some and as "Little Harlem" to others. Here, the Black church was the focal point for artistic expression. African American composers, performers, and teachers in the field of classical and religious music were prevented from being recorded and virtually ignored by the publishing industry. But for the Black church, especially the A.M.E., few individual composers' works would have been published in the early part of the century when African Americans migrated in large numbers to Pittsburgh.

To understand the Pittsburgh jazz scene, it is helpful to have a basic understanding of the climate in which it developed. This climate was reinforced by the "separate but equal doctrine" practiced nation-wide. This doctrine legalized racial separation and curtailed African Americans from full social and political participation. Nonetheless, the African American middle class in Pittsburgh embraced certain social standards admired by the mainstream Pittsburgh culture such as appreciation for classical music.

The Afro-American Musical Association of Pittsburgh was chartered in 1906 to continue the advancement of African American musicians and to infuse African American music into traditional European forms. During the era of the Afro-American Musical Association, string orchestras were popular in Pittsburgh. Dance halls, cabarets, restaurants, and prestigious African American middle class night clubs, such as the *Loendi*, and the social organization known as the *Frogs*, the *Arnett Literary Society*, the *Aurora Society* and the *Girl Friends*, preferred the "legitimate" classical musical entertainment.

Yet another artistic response that made up the overall climate in which jazz arose originated in the grassroots and migrant population recruited as cheap labor after the Civil War. Most of the new African American arrivals in Pittsburgh left the southern states of Virginia, North Carolina, South Carolina, Georgia, and Alabama to work in the Pittsburgh steel, iron and coal industry in the early 1900s. With them came a greater influx of blues musicians, who infused the feelings of spirituals with personal and group issues into spontaneous musical expressions. This set the climate for the evolution of the unique art form known as jazz.

Jazz allowed the performers to translate emotions through an instrument in ways that instruments could sing the blues and express the totality of the human experience. Jazz was based more in the feeling of the music than on the reading of it. As such, jazz allowed greater participation of African American musicians who infused the emotion of the blues from life experiences into individualized instrumental improvisation. In this way, musicians could go beyond the structured, formalistic, conforming and rigid classical styles to a more cultural, spontaneous, experimental, and expressive style. It's interesting to note that neither blues nor jazz was warmly embraced, initially, in Pittsburgh because of their grassroots origins and were considered "illegitimate".

The African American Musicians Union, Local Number 471, was chartered by the American Federation of Musicians in 1908. It is believed that the 1908 Local No. 471, A.F.M. is a continuation of the 1906 Afro-American Musical Association because some of the same signatures appear on both charters and membership rosters. The 1908 charter of Local No. 471 was more inclusive than the 1906 Afro-American Musical Association charter, in that instrumental jazz artists were accepted in the Local No. 471 membership. In addition, the expressed objective of Local No. 471 was to unite instrumentalists in Pittsburgh and provide for the sharing of musical talents. It is believed that classical African American musicians also joined Local No. 471 to ensure their voice with the American Federation of Musicians, even though neither group was able to effectuate any meaningful policy changes to provide greater employment parity. African American musicians had to maintain a day job to make ends meet because the clubs they were restricted to had lower pay scales.

Because of Local No. 471, nationally known African American jazz musicians were attracted to Pittsburgh. Union Local No. 471 provided a strong institutional vehicle for social, economic, cultural and educational cohesion within the African American neighborhoods, the region, and the national scene. The center point of the Local 471 was *The Musicians Club* in the 1200 block of Wylie Avenue in Pittsburgh's Hill District. Surrounded by other commercial nightclubs and "after hours" hot spots, the *Club* flourished as an active link between the neighborhood and the larger entertainment world. In addition, due to segregation, nationally famous touring bands and entertainers who performed in Pittsburgh had to obtain cleaning, barber, room and board from the African American middle class in the Hill District. The photographic works of Charles "Teenie" Harris, forty-four year Pittsburgh Courier photographer, includes over 40,000 photos of local and national African American and European celebrities who frequented *The Musicians Club* on the Hill.

Local jazz favorites (such as Billy Eckstine, Mary Lou Williams, Stanley Turrentine, Maxine Sullivan, Earl "Fatha" Hines, Roy Eldridge, Kenny Clarke, Ray Brown, Arthur Blakey, Joe Westray, George "Duke" Spaulding, Erroll Garner, Tommy Turrentine, Dakota Staton, George Benson, Walt Harper, etc.) were regulars at *The Musicians Club*. Nationally known entertainers (such as Lena Horne, Lionel Hampton, Fats Waller, Andy Kirk, Chick Webb, Ella Fitzgerald, Tiny Bradshaw, Nat King Cole, Art Tatum, Illinois Jacquet, Dizzy Gillespie, Sarah Vaughn, Coleman Hawkins, Jack Teagarden, Fats Navarro, etc.) frequented *The Musicians Club* each time they performed in Pittsburgh. In addition, jazz musicians who performed at Pittsburgh's mainstream hot spots and clubs routinely unpacked their instruments at "*The Club*" around midnight, to engage in spontaneous high energy, friendly but competitive musical performances with local jazz musicians known as "jam sessions".

Pittsburgh had a lively jazz scene until the late 1950s but did not develop a unique Pittsburgh jazz style. Popular Caucasian jazz spots included the *Stanley Theater*, the *Gardens*, and the *Syria Mosque*. The largest site for Pittsburgh's African American audiences was the *Pythian Temple*. This venue could accommodate 2,200 patrons and was the major site for top name African American performers during the 1930s. Other jazz hot spots included the *Roosevelt*; the *Elmore Theatre*; the *Granada*; and the *Savoy Ballroom* (the former site of the Elmore Theatre had its own 14-piece orchestra with a capacity of 1,800 competed with the *Pythian Temple* to book top-name African American artists). Louis Armstrong and His Orchestra, Duquesne's Earl Hines and His Famous Victor Recording Orchestra, Duke Ellington and His Orchestra, and Cab Calloway and His Cotton Club Orchestra, were but a few who also enjoyed jamming at *The Club*. According to Chuck Austin, President of the AAJPS and a

survivor of Local 471, "It was an exciting time of great music, great food, and a great big extended jazz family."

Although Union Local No. 471 members were African American musicians, the unique character and "extended family nature" of the organization attracted several long-time Caucasian members who shared and participated equally in the institution's formal and informal benefits and struggles. The attraction for these Pittsburgh musicians was the caliber of the music, and the unique character of Local 471's musician club.

The impact of social discrimination prohibited Pittsburgh from retaining its talented African American jazz musicians. For example, Pittsburgh jazz legends such as Art Blakey, drums; Ray Brown, double bass; Erroll Garner, piano; Dakota Staton, singer; Billy Strayhorn, composer and pianist; Stanley Turrentine, tenor sax; and Mary Lou Williams, piano; all left Pittsburgh to obtain the level of social and financial status consistent with their talents.

The outstanding list of other Pittsburgh area jazz musicians include Ernest Hill (1900) double bass; Earl "Fatha" Hines (1903) piano, bandleader; Maxine Sullivan (1911) singer; Roy Eldridge (1911) trumpet; Babe Russin (1911), tenor sax; Billy Eckstine (1914), singer; Kenny Clarke (1914) drums, bandleader; Billy May (1916) composer, trumpet; Joe Eldridge (1918) alto sax; Edgar "Eddie" Jefferson (1918) singer; Arthur Blakey (1919), drums; Erroll Garner (1921) piano; Ray Crawford (1924), guitar; Bob Cooper (1925) tenor sax; Raymond Brown (1926) double bass; Joe Harris (1926) drums; Tommy Turrentine (1928), trumpet; Ahmad Jamal (1930) piano; Billy (William) James (1936) drums; J.C. Moses (1936) drums; and Janice Robinson (1951) trombone.

Additional Pittsburgh local African American musicians made significant contributions to the development of jazz in Pittsburgh, remained in the city, and were former members of Local 471. They include: Carl Arter, piano; Will Austin, trumpet, arranger; Harold Betters, trombone; Jerry Betters, vocal, drums; Alyce Brooks, piano; Cecil Brooks II, drums; Bobby Boswell, bass; Bill Cotton, piano; Chuck Cottrell, piano, Nathaniel Dunn, bass; Jerry Elliot, piano, trombone; Bill Gambrell, piano; Ruby Young Hardy, piano, organ; Walt Harper, piano, Joe Harris, drums, Pete Henderson, trumpet, Herman Hill, trombone, baritone horn; Harold Holt, saxophone; John Hughes, piano; Lawrence Humphries, saxophone; Bobby Jones, vocal, piano; Jesse Kemp, piano, drums; Dave Lee, drums; Harold Lee, drums; George D. Lee, drums; Bert Logan, drums; Frank McCown, saxophone; Tommy McDaniel, bass; Bass McMahan, bass; Willis Moody, drums; Joe Odum, drums; Wyatt Ruther, bass; Eldridge Smith, trombone; George "Duke" Spaulding, piano; Ollie Steath, drums; George Thompson, saxophone; Joe Westray, band leader, arranger; Curtis Young, drums. These "local" musicians lived the history and deserve Pittsburgh's respect.

* The African American Jazz Preservation Society of Pittsburgh is a private non-profit 501© 3 organization created by retired and still performing senior jazz musicians dedicated to preserve, disseminate and promote the history of the African American jazz experience and culturally related venues such as blues and gospel, as well as the historical and emerging accomplishments and talents of the African American musical community as valuable educational, cultural, economic and social assets within the Pittsburgh region.

What Is "Mixed Rep"?

When you go to the ballet to see an evening of dance that is not a full-length story ballet such as *The Sleeping Beauty* or *The Nutcracker*, you are probably attending a "**mixed rep**", a program consisting of several shorter ballets that are performed together. The works may be plotless or have a story line. There are many varieties of programming for "mixed rep". The ballets may be completely unrelated, a sampling of several different styles of choreography, moods, music and periods in history. There could be a theme for the evening where each ballet represents a different aspect of the same topic. The programming possibilities for a "mixed rep" program are only limited by the creativity of the artistic directors, choreographers, and designers who create them. In other words, the possibilities are endless.

"Mixed Rep" is short for mixed repertory or repertoire. A ballet company's repertory is the collection of all the works that they are prepared to perform. Usually the company will rotate the ballets in their collection, performing a different combination of works each season. The repertoire reflects the artistic style of the company, as well as the technical abilities of the dancers. Once the Artistic Director determines what will be performed during the season, the dancers must rehearse for many hours before they are ready to dance each of the ballets on stage. In Pittsburgh Ballet Theatre the touring repertoire is usually different from the mainstage performances in any given season.

Ballet companies have both full-length ballets and shorter one-act pieces in their repertories. A "mixed rep" program could contain excerpts from full-length ballets as well as complete performances of the shorter works. Works are added to the repertory by having brand new ballets choreographed for the company, or by staging an existing ballet that the company has never done before.

Indigo in Motion was premiered in May 2000 as a completely new ballet, choreographed for Pittsburgh Ballet Theatre; therefore, as yet, it is not in the repertory of any other company. It is a mixed rep with a jazz theme. It represents three different types of jazz with the participation of three famous and talented choreographers, jazz greats from the present and past, and one of the most talented ballet companies in the country. It was an innovative world première of truly monumental proportions and continues to be a challenging, cutting edge ballet in PBT's repertoire.

Program Notes (Synopsis)

For a story ballet the "Synopsis" tells the story including which part of the story takes place in each act. For a "mixed rep", the ballets are separate from each other and most often do not tell a story. The details of the performance on the stage could more accurately be described as "Program Notes."

Because the ballet is still being choreographed and because of the improvisational nature of some of the music, you may notice some variations between these program listings and the actual performance at the Student Matinee.

Act I

...on the spot

Choreographed by Kevin O'Day

Music by Ray Brown and Stanley Turrentine

Each composer contributed one established "hit" and created one new composition for this ballet. The improvisational quality of the music will be retained – a real challenge for both musicians and dancers.

Overture	A Little Sweetness
1 st Movement	Freight Dance
2 nd Movement	Ballad
3 rd Movement	Phineas Can Be (pronounced Fine As Can Be)
4 th Movement	2 RBs

Act II

More Than A Song

Choreographed by Lynne Taylor-Corbett

Music – Songs that have been performed by Lena Horne

Narration and Vocal Renditions by Vivian Reed

This ballet has a general story line in that its composition is made up of events and places in the life of Lena Horne. The music selections were chosen to represent these events and are all songs that Lena Horne sang.

Some songs that are included:

<i>Old Friends</i>	<i>A Fine Romance</i>
<i>Just One of Those Things</i>	<i>Come Runnin'</i>
<i>Stormy Weather</i>	<i>The Lady Is A Tramp</i>
<i>Everything That Happens To You Happens To Me</i>	

Act III

StrayLifeLushHorn Choreography by Dwight Rhoden Music by Billy Strayhorn

Billy Strayhorn collaborated with Duke Ellington for thirty years. The music of this ballet was chosen to represent the different periods of the "Big Band" sound during those thirty years. The pieces include:

Lush Life

Far Eastern Weekend

All Day Long

Chelsea Bridge

Tonk

Schwiphti

Something to Live For

Raincheck

Take the "A" Train

About the Music and Musicians

STANLEY TURRENTINE

Stanley Turrentine's long and successful career as a tenor saxophonist began right here in Pittsburgh. He was born in the Hill District in 1937 and grew up during the decades of the 30's and 40's that are often referred to as the Golden Era of Jazz. Simply being in Pittsburgh at that time introduced Turrentine to a lot of music. He remembers Pittsburgh as a lively center for jazz and live entertainment. "I could walk up two blocks, man, and there would be somebody playing live music, singing, or dancing. That was Pittsburgh," he says.

Mr. Turrentine's family was an extremely important influence in his musical career. His father was a construction worker who also played the saxophone and taught his young son to play the instrument. His father would tell him to practice a single note over and over, paying attention to all its nuances. Mr. Turrentine remembers, "I'd be on that note for a week. It would drive me crazy, but what he was doing was telling me how just one note can be controlled, how one note can do so much. He'd say, "Did you hear it? Did you hear the overtones?"

Stanley's brother Thomas, older by six years, was a trumpeter and went on to play with Count Basie and Billy Eckstine. Turrentine looked up to his brother immensely and says he would "wait for him to come off the road so he could tell me all of the stories. He would come home and write things out for me to play and practice on. He intimidated me because I respected him so much." Growing up in the same neighborhood as bassist Ray Brown, Turrentine remembers when his brother and Brown first went off together to join a band. Mr. Brown still calls Stanley Turrentine, "the kid", and they have collaborated frequently throughout their careers.

Mr. Turrentine formed his own band in high school, called *The Four Bees and a Bop*; then, at age fifteen, went out on the road with a band that featured pianist Ray Charles. He also was in his brother's first band and played with him frequently over the next several years. After spending three years in the army, Turrentine joined Max Roach's band in 1958. That experience had an important impact on his career, giving him the national and international exposure that would allow him to lead his own band. By 1960, he was doing just that and for eleven years was the co-leader of a trio with Shirley Scott. He also began making recordings at that time, and throughout the following decades would produce some of the jazz world's most popular hits with his widely recognized sound. His work has received four Grammy nominations.

Known as a musician who experiments with many different kinds of music, mixing jazz with pop and other genres, Stanley Turrentine resists having his music categorized. He

says, "Why do we have to categorize where I'm going, or where I've been? I just played the songs the way I felt at that moment. Simple as that." He also points out that jazz means different things to different people. "Take the word jazz. You could ask one hundred different people to define 'jazz' and you might get a hundred different answers. But it's really as basic as this: jazz is how you feel."

For much of his life, Mr. Turrentine has been on the road, touring and performing. In recent years, he has opted for a somewhat quieter life and says that it is having a good effect on his playing, making it stronger. He left New York and now lives in the suburbs of Washington, D.C. "New York was getting a bit rough for me. I thought I needed a place to relax. It was just time for me to smell the roses. It's so quiet here that it took me six months to learn how to go to sleep!"

Stanley Turrentine passed away on September 12, 2000 at the age of 66. He was about to close out an engagement at the Blue Note Club in New York City. Mr. Turrentine's appearances with Pittsburgh Ballet Theatre's "Indigo In Motion" performances in May of 2000 were his last major stage presentations. It was an honor and a privilege to have worked with this talented and gracious man.

RAY BROWN

Ray Brown is known as one of the greatest bass players in the history of Jazz. Born in Pittsburgh in 1926, Mr. Brown started his musical training on the piano. He took lessons starting when he was about eight, and then joined the junior high school orchestra. He noticed, however, that while there were plenty of piano players to go around, there were only two bassists for the school's three basses. He remembers that most of the pianists "were girls who could sight-read everything, so you only got to play once a week" and his attention turned to that extra unused string bass. He channeled his talents to the bass instead of the piano, a decision that started him on the road to becoming a jazz legend.

Brown quickly became proficient on his chosen instrument and while still in high school he started playing at a local club. At this point, he was still using the bass that belonged to the school. When his music teacher discovered, by seeing a picture in the newspaper, that young Mr. Brown was using the school bass to play at a club, that arrangement came to an end; and he suddenly did not have an instrument to play. Although a musical instrument was not an easy thing to afford, his father saw how serious his son was about music and bought a string bass for Ray.

Although not musicians themselves, Ray Brown's parents had a love for music that they instilled in their son. They would spend evenings sitting around the kitchen table listening to jazz pianists like Art Tatum and Fats Waller on the radio. They loved having parties with piano playing and singing as entertainment. As much as they understood Ray's love of music, they were also dedicated to his academic education and insisted that he stay in Pittsburgh to finish high school instead of accepting an offer to tour with a band when he was only seventeen. After graduation he did go on the road, playing with the Jimmy Hinsley sextet and the Snookum Russel band until at age nineteen, he decided to try making it on his own in New York.

It wasn't long before he got a job playing with the great Dizzy Gillespie, a man who became a very influential mentor in Ray's career. Gillespie said that Ray Brown's inquisitiveness is part of what makes him a great musician. "If you respect a guy's playing and he does something and you don't know why, you say, 'Why did you do it?' *What* he does is easy to find, you can listen to the record. *Why* is what is important." Jazz is an art form that has an oral and aural history being passed down from one artist to another. Mr. Brown says that this is the kind of instruction he got from Dizzy Gillespie. He stayed with the band for a couple years, travelling the world and playing with such jazz greats as Charlie Parker and Max Roach.

In 1948 he formed his own trio. During these years he also worked with and was married to another jazz icon, Ella Fitzgerald. In addition to playing with his own trio, for the next eighteen years he toured with "Jazz at the Philharmonic", playing in major clubs and

concert halls worldwide. During this time he met jazz piano legend Oscar Peterson and also played with that trio until 1966. After many years of travelling, he decided to move to Los Angeles where he has played for movie studios, television orchestras, and his own recordings.

During a career that spans more than fifty years, Ray Brown has been a favorite of critics and fans alike. He has a long list of Grammy Award-winning albums to his name and has played for every major night club and recording star in the world including Frank Sinatra, Billy Eckstine, Charlie Parker, Coleman Hawkins, Count Basie, Duke Ellington, Ella Fitzgerald, Sarah Vaughan, and others. In 1995 he was awarded an American Jazz Masters Fellowship by the National Endowment for the Arts in honor of his lifelong contributions to the world of jazz music. Ray Brown, known as one of the "hardest working men in show business" continued to tour extensively with his Ray Brown Trio until his death in July, 2002.

The experience of having Ray Brown and his Ray Brown Trio live on stage to accompany PBT dancers for Kevin O'Day's "...on the spot" was a ground breaking and exhilarating experience for both musicians and dancers that will be remembered as one of the high points in PBT history.

LENA HORNE

An interesting observation by a writer/ardent admirer of Lena Horne in *The New Yorker* recognized that for all the glamour, all the beauty, all the musical achievements and dedication to civic causes, "her center was her swinging, unclassifiable singing, its roots somewhere in Ethel Waters, and perhaps even in Armstrong. She had a lovely contralto, a fine tight vibrato, and a sense of dynamics that allowed her to whisper and wheedle and shout. She could sing behind the beat and in front of it. And her diction was enchanting: clear, even though it moved between sly Southernisms and Park Avenue lockjaw." This colorful description of that legendary voice captures the essence of why this woman has made such a mark on so many people over so many years. Another interviewer speaks of her personally, saying that, "in person, Lena is very different from her public persona. She is soft-spoken, completely untheatrical, highly intelligent... and gifted with a warm sense of humor and a potent grasp of human folly."

This woman who was able to convey and evoke so much emotion from her listeners has lived a personal life and professional career of emotional extremes personifying those about which she sings. Born in Brooklyn in 1917 to Teddy and Edna Scottron Horne, her father was out gambling at the time of her birth hoping to win enough money to pay the hospital bills. Her parents divorced when she was three. Her father moved across the country to Seattle and re-married. After a short time, her mother left to pursue the acting career she'd always wanted. She was parented by her paternal grandparents, Cora and Edwin Horne, and her uncle, Burke. Her grandmother Cora was very active in the NAACP and the Big Brother and Big Sister Federation. Her civic-mindedness and related meetings occupied most of her time. She often took Lena with her to meetings, and it was Cora who coolly insisted that she, "Don't sulk. Don't cry. Stand straight. Speak clearly. Sit still in public." She also kept after her to articulate clearly and always look at the person you're talking to. Her grandfather Edwin was softer and more affectionate. It was he who instilled in her a love of music, poetry, the arts, and other cultural things. When Lena was about seven her mother came back to get her. She was happy about that, but during those next years they moved often and Lena was sometimes left to stay with people she hardly even knew. Some were good to her and some were mean, even beating her. But she learned to deal with many kinds of people during those years and even learned to adapt her speech in order to fit in with the kind of society she happened to be with at the time. She also had the good fortune to spend some time with a friend of grandmother Cora's who paid for her to have singing and dancing lessons.

One time when Lena was in her teens her mother returned from one of her trips with a new husband. Lena was sixteen and a stunning beauty. She was showing some talent for performing, and this new family unit needed the income. Edna contacted people she knew at Harlem's Cotton Club and Lena Horne's career was launched. It was grueling work. She worked three shows a night, seven days a week for only \$25.00. Her mother

then took her to Philadelphia to audition for Noble Sissle, a well-known black bandleader who needed a girl singer. She got the job and began touring with the band.

Lena had led a pretty lonely life in her pre-teen and teen years. Although she had a lot of school friends when her grandparents were raising her, those friends drifted away when she began moving around with her mother. At the Cotton Club she was treated as "special" because her family had connections with the owners, and her mother hung around constantly to "protect" her young daughter from the evils of the life into which she had pushed her. Because of this treatment most of the girls she worked with resented her. Sissle's band got her away from that. On a tour to Pittsburgh she visited her father. He now lived there and ran a hotel, the Belmont. He took her to shows and clubs, introducing her to his friends.

It was then, at age nineteen, that she met and married Louis Jones. Jones was the son of a minister, college educated, interested in politics and very ambitious. She was also attracted to his politeness and respectfulness that she was not used to seeing in the men she met while she toured with the band. This seemed to be her chance to settle down and have the kind of family life she missed as a child. She and Louis had a daughter, Gail and a son, Teddy. She called Pittsburgh home for about three or four years. The marriage was not working out and offers had started coming to her for movies and musical revues. Through the confidence that came from her work she was able to leave Jones. She spent some time performing at New York's Café Society Downtown, then moved on to Hollywood to work at the Trocadero Club. She took her daughter with her, but Louis Jones demanded and received custody of their son. She later wished she had fought harder in that custody battle.

From there her life expanded and her performing career took off. Her presence has graced the stages of clubs, theaters, movies and recording studios for seven decades. Lena Horne's life has been an odd collection of wonderful opportunities that most young women can only dream about; and difficult, unhappy situations that no young woman would choose to endure, being shifted from pillar to post as a child with no real feeling of home for many years. She experienced prejudice and discrimination both when performing and in her personal life. She fought against it every way she could. She made many breakthroughs as a black singer and actress. She was the first black actress to appear on the cover of a movie magazine. When MGM wanted her to sign a contract she demanded one that would guarantee her dignified roles that were not stereotypes. Her tall gorgeous figure, striking features and beautifully unusual copper colored skin turned heads and made impressions on everyone who saw her. Max Factor, the inventor of stage makeup as we know it, even created a special makeup for her called "Little Egyptian" because the movie studio wanted to darken her skin for a particular part. She again stared down the face of adversity when, in the early 1940's, she met and married Lennie Hayton, a white musical arranger whom she described as "one of those rare people who never had even one secret moment of prejudice, ever."

There was another man in her life whom she referred to as "the only man I really loved." That man was Billy Strayhorn, Duke Ellington's chief musical arranger. Ellington arranged for Lena Horne and Billy Strayhorn to meet in Hollywood. They connected immediately. In their initial conversation they talked a little of Pittsburgh because they had both come from here. She cannot say enough about their friendship and his impact on her life, both personal and professional. In Strayhorn's biography *Lush Life*, she is quoted as saying, "I wasn't a born signer. I had to learn a lot. Billy rehearsed me. He stretched me vocally. Very subtly, he made me stretch – he raised keys on me without telling me. He taught me the basics of music, because I didn't know anything. He played good music for me to hear, because I hadn't heard anything. He went around with me to auditions and played piano for me. I was terrified, but he kept me calm and made me good."

On her 80th birthday she was honored by The Society of Singers with the prestigious Ella Award, named after the legendary Ella Fitzgerald, for her outstanding musical achievements and unwavering dedication to civic causes.

BILLY STRAYHORN

On a fateful day in December of 1938 a twenty-three year old young man, who played piano, impeccably dressed in well worn Sunday clothes, met Duke Ellington, talented and famous bandleader, at the Stanley Theater. He played a piece of Ellington's from the show he had just heard. He said, "Mr. Ellington, this is the way you played this number in the show." He played it perfectly, just the way Ellington had. Then he said, "Now, this is the way I would play it." By the time he finished a couple numbers of Ellington's and of his own, the bandleader had assembled a few members of his band to "hear this kid play."

This meeting, arranged by a friend from the drug store where Strayhorn worked, began a thirty-year collaboration between Duke Ellington, the consummate big band/jazz composer and bandleader, and the young genius musician from Pittsburgh, a graduate of Westinghouse High School, with talent that left all of his friends and acquaintances in awe.

Billy Strayhorn was born in 1915 in Dayton, Ohio to James and Lillian Strayhorn, a well-bred young couple from North Carolina who had come north for James to find work in the booming electric supply industry that was centered in western Ohio. Lillian had graduated from a two-year program for women at a Baptist college, Shaw University, which stressed social skills and good manners for young ladies. James, although not educated beyond eighth grade, had been nurtured by parents who took time to expose their son to music and culture. This refined young couple had expected a more peaceful and successful life than what awaited them. After a couple of employment disappointments they moved to New Jersey and then Pittsburgh, eventually settling at 7212 Tioga Street Rear in the Homewood section of the city.

Because William Thomas Strayhorn was not a healthy baby his parents did not even register a legal name for him until he was in the fifth grade. They had lost several children and were afraid he would not survive. He did survive and grew to be a musically talented genius who amazed all those who knew him. Encouraged by his maternal grandmother in North Carolina he became interested in the piano and since the family was in no position to get him one, he determined to buy his own. He began delivering newspapers and also got a job as a soda fountain and delivery boy at the local drug store. He did earn enough to buy a piano and enough music that it was stacked all over the house. All that, and he was only eleven years old.

He started piano instruction at Volkwein's, a music store in Pittsburgh and worked his way to being first pianist in the senior orchestra at Westinghouse High School. His instrumental music teacher at Westinghouse, Carl McVicker, gave him a great deal of encouragement, recognizing the talent he was witnessing did not come along very often.

At his high school graduation he played Edvard Grieg's "Piano Concerto in a minor, Opus 16." Fifty years later McVicker said, "I never heard a student play that way before or after. The orchestra may have been a group of students, but Billy Strayhorn was a professional artist."

During his years after high school he continued his musical associations. He even returned to Westinghouse the next year to produce a full-scale show, *Fantastic Rhythm*. He wrote the book, all the songs, and did all the orchestrations. A friend commented that he sat down and wrote music just like anyone else would write a letter. Keeping active with his musician friends from Westinghouse and working steadily at the drugstore he managed to save enough money for classes at the Pittsburgh Musical Institute. He attended classes for a couple years but chose to leave when the teacher he most admired and respected passed away. He did not feel there was anyone else there who could give him the instruction he wanted. After this he continued to get more involved with the Pittsburgh jazz scene; writing music, playing with different musicians, and making a name for himself. He formed his own jazz combo "The Mad Hatters." That was 1938, not long before his fateful meeting with Duke Ellington.

Strayhorn was a thoughtful, sensitive, and intellectual man. He studied French, read Shakespeare, and loved Paris and French culture. He also loved New York. His sister said that "he always had a certain vision of himself but it never had a chance to come out until he went to New York and met the right people and went to the right places. Then he really came alive." He spent the next few years based in New York City working, playing, traveling, and growing with Duke Ellington's band. He also became acquainted with and worked closely with Mercer Ellington, Duke's son and also a composer/arranger.

In 1941 when Ellington was playing in Chicago a dispute arose between radio stations and ASCAP (American Society of Composers, Authors, and Publishers) over an increase in fees for the rights to play ASCAP music on the radio. Since most of Duke Ellington's music was associated with ASCAP but Strayhorn's was not, Duke sent for Strayhorn and Mercer Ellington to come and write music so the band could continue to play. Billy revived his *Take the "A" Train*, and it not only became Duke Ellington's theme song, but the signature tune of the "Swing Era." When the Ellington Band relocated to Hollywood Billy Strayhorn was an essential component to its success. The collaboration between the two was unique and mystifying to those around them. They seemed to know what each other was thinking. They took "Big Band" music and elevated it to the point where they were really writing classical music for the orchestra. He continued to write and arrange for Ellington and on his own, especially after 1953, until he died in 1966.

Another truly significant relationship in his life also began upon his arrival in Hollywood. Duke introduced Billy to Lena Horne, a young up and coming black singer. They connected immediately and referred to themselves as soulmates. They were best friends

until the end of his life. Billy accompanied Lena to Paris for her unpublicized wedding to Lennie Hayton. When he was dying of cancer, she was the only person he asked for during his last days. Lena went to be with him, and he died in her arms.

The most descriptive and explanatory information about Billy Strayhorn is found in quotes from his peers and colleagues. The following two quotes from Duke Ellington and Art Farmer, jazz trumpet player, serve well to sum up the music, the man, and the legend of Billy Strayhorn:

"He was not, as he was often referred to by many, my alter ego. Billy Strayhorn was my right arm, my left arm, all the eyes in the back of my head, my brainwaves in his head, and his in mine."

Duke Ellington

"The wonderful thing about all of Strayhorn's music is that it's timeless. It sounds like it always existed – and like it's brand new. The best music is that way. Certain classical music is certainly that way. It's very, very deep – you can come back to it time after time and always find something new there you never heard."

Art Farmer

The family of Billy Strayhorn established Billy Strayhorn Songs, Inc. in 1997 to perpetuate the Strayhorn legacy. The division of Manuscript Editions publishes “big band” charts based on original handwritten manuscripts of Billy Strayhorn. Dr. Gregory Morris, Associate Professor in the School of Education at the University of Pittsburgh (and nephew of Billy Strayhorn) is president of Billy Strayhorn Songs, Inc.

About the Choreography

The following articles "About the Choreography" along with the videotape included with this study guide, chronicles the creative process that took place as this groundbreaking jazz ballet was created. They used a variety of techniques for discovering the creative ideas of the dancers and melding them with their own original ideas to produce the most exciting choreography for this "mixed rep" of jazz and ballet.

KEVIN O'DAY

Music by the Ray Brown Trio and Stanley Turrentine with choreography by Kevin O'Day in the opening work of *Indigo in Motion* is the epitome of the challenge and excitement that this Jazz project was meant to create. Working as guest choreographer with a dance company for the first time is both exciting and difficult. It takes some time interacting with the dancers to determine the personal and professional dynamics of the members. For this reason Kevin O'Day usually chooses to set an existing ballet when working with a company for the first time. Not only has O'Day relinquished that sense of security by setting a new work with Pittsburgh Ballet Theatre, he has also doubled the challenge by working with the improvisational nature of Jazz music exemplified by the legendary talent of Ray Brown and Stanley Turrentine. For the work, entitled *...on the spot*, each musician has been asked to write a new piece and each will contribute an established "hit" that will be familiar to the audience. The form will be two sections and an overture. The Manchester Craftsmen's Guild, long a proponent of Jazz music in Pittsburgh, will be doing the liaison work with the musicians because Pittsburgh-born Brown and Turrentine have had a longstanding relationship with MCG.

O'Day's main focus for this work is "to create a living experience for the dancers to enjoy but designed for viewing by an audience." It will also have to be a fast process with the main structure of the piece being created in only three weeks time. The gratification is pretty immediate as you watch the piece take shape. He approached the project by thinking of it as a crossover of the emotions of the music with the instruments and the physicality of the movements. "The main challenge for me was to avoid creating a veneer of music on top of the movement; but rather to have the dancers internalize the jazz feeling in the music so that it would overflow into the physical movements thus being the impetus for and the content of the dance." Another facet of that challenge was staying within the realm of the classical ballet vocabulary while integrating the feeling of the music. How can I make the vocabulary of classical ballet swing with the feeling of jazz?

As a dancer, Kevin O'Day chose his career at age 18 after having taken occasional ballet classes while growing up. He entered the Joffrey Ballet School, progressing through the

curriculum at breakneck speed. He spent one year in the junior troupe and then became a full member of the company. He stayed with Joffrey until 1983, during which time he became acquainted with the work of Paul Taylor, Jiri Kylian and William Forsythe. He then spent four years with Twyla Tharp, a perfect fit for his characteristic athletic technique and musicality; and three years with American Ballet Theatre working on classical ballets and the work of Merce Cunningham, Agnes de Mille, Anthony Tudor and Twyla Tharp. His three years as a dancer at ABT occurred during the time when Terrence S. Orr, PBT's Artistic Director, was a Ballet Master there. He has also been a guest artist with New York City Ballet.

In 1974 he made his choreographic debut while on tour with Mikhail Baryshnikov's White Oak Dance Project. This jazz ballet for Pittsburgh Ballet Theatre will be his twenty-fourth choreographed work. After guesting for a number of years as a choreographer and a dancer with such companies as New York City Ballet, American Repertory Ballet, Hubbard Street Dance Chicago, Pacific Northwest Ballet, Pennsylvania Ballet and Les Grandes Ballets Canadiens, O'Day felt a need to have a company of dancers he could work with regularly. The creative process between a choreographer/director and his dancers is what sets it apart from another. Following his desire to establish this kind of relationship, in 1997 Kevin formed his own contemporary dance company, O'Day Dances.

In collaboration with composer and music director John King, O'Day premiered his new company in a series of critically-acclaimed performances at the Joyce Theater in New York City, utilizing existing repertory as well as collaboration between O'Day and King, and was most enthusiastically received by audiences and critics alike.

He continues to direct O'Day Dances, as well as create choreography for dance companies worldwide, including a return to Les Grandes Ballets Canadiens, and new commissions for Stuttgart Ballet, Ballet Argentino and Les Ballets de Monte-Carlo.

Descriptives that have been applied to his choreography are – breathtaking, cinematic rapidity, energetic, and speedy.

LYNNE TAYLOR-CORBETT

Lynne Taylor-Corbett's choreographic career of more than twenty years has covered the spectrum of dance from classical ballet to movies, Broadway, commercials, and videos. She has worked with both professional dancers and theater professionals who are not dancers. Her show, *Swing*, that opened on Broadway in 2000, was a dream come true for her. For the first time she was both the choreographer and the director. Movie buffs will remember her choreography in the films *Footloose* and *My Blue Heaven*. Although equally comfortable in all these neighborhoods of dance, Taylor-Corbett's main interest is ballet, which is demonstrated by the list of major ballet companies for which she has choreographed: New York City Ballet, American Ballet Theater, Pacific Northwest Ballet, Miami City Ballet, Pennsylvania Ballet, and of course, Pittsburgh Ballet Theatre, among others. Lynne believes "her work is a journey", and every three or four years she does something that has lasting significance. She feels this way about *The Quilt* which she created for Pacific Northwest Ballet. This piece was inspired by the patches in the AIDS Quilt. Another significant work to which she feels very close is *The Ballad of You and Me*, which was commissioned by former PBT Artistic Director Patricia Wilde as part of a group of works that explore American faith and Thanksgiving. The piece is a "thirty-minute tribute to singer-songwriter Pete Seeger [that] successfully encapsulates forty turbulent years of American history with insight, humor, and reverence." It is a multimedia work with large screens showing historical film segments that serve as narration for both the events depicted and the emotions so inherent to those turbulent times, while the live dance on stage artistically interprets that era of history for our present day audience.

This work for PBT, Act II of *Indigo in Motion – a decidedly unique fusion of jazz and ballet*, is a tribute to Lena Horne, both the woman and the artist. Horne's life even as a child was a struggle and a drama. Taylor-Corbett has approached this piece as a mini-show rather than just a dance piece. After determining the elements of Horne's life that will be the focus of the work, she must then choose the music to fit the events. As the creative process continues she memorizes the score and then proceeds to bring it to life on the stage. As in *The Ballad of You and Me*, she will again take a multi-media approach to give the audience a sense of Horne's life and her significance to her art. Simultaneously Taylor-Corbett must consider the musical arrangements, the choreography, the text of the musical numbers and the slide show that will represent this entertainment legend on screen. Text is a consideration most ballet choreographers do not have to consider, but a tribute to Lena Horne could not take place without a woman's velvety vocal strains singing those sometimes melancholy, sometimes defiant, sometimes jubilant words of the songs Lena Horne made legendary. In this production the voice belongs to Vivian Reed, a Broadway performer with accolades and awards, who grew up in Pittsburgh, attended Schenley High School, and spent her college musical career at New York's Julliard School of Music.

The final component in this creative process is the inspiration that the dancers provide once Taylor-Corbett begins working in the studio. In speaking of the development of her own talent, Lynne Taylor-Corbett refers to her 'visualization technique'. She relates that, "Even as a child, I saw pictures in my head when I listened to music. When I get a vision from the music, I write it down. I can always change it later. I've learned over the years to trust and rely on those visions." It's these pictures that she brings to life – changing, revising, creating, and developing as she goes. "It's a pleasure to be part of a positive force, which is possible through the arts."

Taylor-Corbett grew up in Denver, Colorado where her mother, whom she credits for her artistic talent, was a concert pianist and played at a dance school. She was a dancer as a young child and at age seventeen headed for New York City where she had many jobs including ushering at the New York State Theater. Watching ballet every night at that theater brought her goals into focus and at eighteen she began dancing professionally. She danced with Alvin Ailey's company when there were only ten dancers. After two years with Alvin Ailey she began her own company, Theater Dance Collection, with some friends. Theater Dance Collection toured with the National Endowment Touring Program for three years. When her company experience ended, she began free-lancing as a choreographer and performed in three Broadway shows including *Chorus Line*. It was at that time she realized her greatest talent lay on the other side of the footlights, and it was that path she followed. She feels very fortunate that she was able to follow her dream, and recommends that young people take an active part in creating their future by being brave enough to speak up and search out the adults who can help them follow the path to their dreams.

DWIGHT RHODEN

When Dwight Rhoden was commissioned by Pittsburgh Ballet Theatre to set a ballet to the music of Billy Strayhorn for the innovative Jazz Project, he knew he had some important ideas to convey to the audience. It is the music that would drive this entire performance, and through his talents as a choreographer and his view of himself as a collaborator, he could honor this music and confirm its timelessness.

Billy Strayhorn and Duke Ellington met in 1938 and their collaboration lasted for thirty years. The music Strayhorn wrote during this period is full of energy, heart and soul. It is timeless, as vibrant now as it was when it was first composed. Rhoden chose to use pieces from each era of the Strayhorn/Ellington relationship to show the range of music Strayhorn composed with all its variation and nuance of mood and sophistication. By using this broad range of music Dwight also has the chance to show his range as a choreographer. He describes his choreography in this ballet as having a "contemporary edge with a lot of stylistic things rhythmically and in the movement, merging the music and movements of today and yesterday."

This entire project is based on a collaboration of jazz and ballet that at one time seemed unlikely and at the outset, no one was really sure just exactly where it would lead. This is exactly the atmosphere where Dwight Rhoden is comfortable and can let his creativity expand. "Part of the art [of choreography] is sometimes not knowing where you're going." In his role as collaborator he likes to watch the dancers as they experiment with movement, thus nurturing his own creativity. He says that as the dancers and choreographer work together, a dancer may unexpectedly get into a position where the body begins to fall. Sometimes you just have to let it fall and the result may be a movement that is new, refreshing, and innovative. In September 1999, Dwight Rhoden premiered a new ballet, *Twist*, which he set on Dance Theater of Harlem in New York City. Anna Kisselgoff, Dance Critic for *The New York Times* said, "... in Mr. Rhoden, the troupe has found a master of invention who brings the dancers up to a highly sophisticated level of technique."

A native of Dayton, Ohio, Rhoden began dancing at age seventeen while he was studying acting. He had been involved as a Street Dancer when a friend suggested that he was very good and, "why don't you take a class?" The rest is history. He had enjoyed watching dancers on TV and as soon as he got started, he knew what he wanted to do in his life. He has performed with the Dayton Contemporary Dance Company, Les Ballet Jazz De Montreal, and was a principal dancer with the Alvin Ailey American Dance Theater. He has also served as a company teacher, choreographer-in-residence and rehearsal coach. He began choreographing about a year after he started dancing so it has always been part of his artistic development.

For the last four and a half years he has been dedicated to the development of his own company, Complexions, Inc., co-directed by Desmond Richardson. Together they have used dance and multi-media to express their message of unity and diversity among all art forms and people. Rhoden's work has been presented by Lincoln Center's Alice Tully Hall, The Joyce Theater, The Brooklyn Academy of Music's Majestic Theater, and in theaters all across the United States, Europe and South America. He has created works for the Dayton Contemporary Dance Company, Alvin Ailey American Dance Theater, Pennsylvania Ballet, Joffrey Ballet, Phoenix Dance Company, and Aspen Ballet, among others. He has also been choreographer and Artistic Director for *Celebration of Dance*, an ensemble of principal dancers from Joffrey, Ailey, and Dance Theater of Harlem. Rhoden has also served as guest artist at universities around the country, and is a 1998 New York Foundation for the Arts Award recipient. In addition to his work with Pittsburgh Ballet Theatre, Dwight created a full-length ballet entitled *Saturation* to be presented in 2000. He has also completed a collaborative project with 'The Artist Formerly Known As Prince'.

Dwight Rhoden finds inspiration for his work when he is participating in the creative process himself. Writing poetry, and creating and performing in the theater, film and dance are the sources of ideas for many of his choreographic innovations.

The "Showdrop" Drawing

This is a picture of the charcoal drawing by Douglas Cooper, which will be the model for the "Showdrop" at the Benedum Center for the Arts during *Indigo In Motion*.

About the Production

The "SHOW DROP"

When planning this world première production focusing on the rich heritage of jazz in Pittsburgh, one of the artistic considerations, of course, was the set and the look of the stage. Artistic Director Terrence S. Orr wanted to tie all three ballets together through scenic design. In speaking with the choreographers he discovered that Kevin O'Day and Dwight Rhoden chose to have little or no visual scenery because their focus is more mood, feeling, and dance rather than story. They wanted a nightclub look. He also knew that Lynne Taylor-Corbett would have her own design based on real events and places in the life of Lena Horne. After considering all the possibilities he knew that the most exciting solution was to create a "show drop" that would replace, for this production, the normal house curtain that you see when you enter the Benedum Theater. He decided on certain elements he felt were essential to capturing the tone, flavor, and impact of our jazz heritage in Pittsburgh, but that was not enough. He also wanted a Twenty-First Century image, something that would look to the excitement and development of the future of our city.

When Mr. Orr first came to Pittsburgh he went to the local clubs to hear jazz. He knew there was a heritage here that needed to be recognized. The jazz clubs of the 20s, 30s, and 40s in Pittsburgh's Hill District and other parts of the city were instrumental in the development of jazz and gave more talented musicians their start than most people are aware. The clubs were the *Crawford Grill* and *Hurricane* in the Hill District, *Midway Lounge* and *Copa* in the downtown area, the *Encore* in Shadyside, and later, *Walt Harper's Attic* in Market Square. After giving an overall view of the past, a telescopic vision of the future had to include other cultural institutions and the new sports stadiums because the popular culture of Pittsburgh covers so many areas with such passion.

The next step was to choose the artist. He started by looking at designers in New York, but that seemed to be a contradiction to the visual focus on Pittsburgh. After remembering some Pittsburgh drawings in local galleries, he began interviewing people and artists on the Pittsburgh scene. At the Senator John Heinz Pittsburgh Regional History Center he saw the Pittsburgh mural, *The Invisible City*, done by artist/designer/architect Douglas Cooper from Carnegie Mellon University. It impressed Orr that Cooper's mural really conveyed the scope of Pittsburgh and what the city is about. The range of the piece is an overall view but also zooms in on the people and neighborhoods that make Pittsburgh such a unique city. Mr. Orr then contacted Mr. Cooper and found that it was a perfect fit. Now the time was right to continue with plans for the artistic content of the "show drop".

As the drawing was being planned Doug Cooper had several considerations to make:

- ◆ The desire was to have a "bird's-eye view" of the city and a "doll's house cutaway" view of the locales associated with Pittsburgh's Jazz heritage.
- ◆ Cooper was very wary of creating a mural that would look like a map because that was not the intended look of the artwork.
- ◆ The lighting on the "show drop" will be a moving spotlight that will fade in and out, highlighting different parts of the mural at different times.
- ◆ This production will be a touring production and the "show drop" will need to fit theaters that may vary from the size of the Benedum.

In considering these challenges Doug Cooper chose a style very much influenced by his love and respect for the work of a Proto-Renaissance Italian painter, Simono Martini, who lived and painted around the year 1300 AD. Martini, in his painting of cities, would enlarge certain parts of the city in order to highlight their importance or significance. This style fit perfectly into the bird's-eye/doll's house view that was desired. It also would help eliminate the danger of a map-like appearance. Another advantage of this style is that it gives a natural pattern of points for the movement and fade-in, fade-out of the spotlighting. All the parts were fitting together.

At first it seemed logical to recreate Wiley Avenue in the Hill District of Pittsburgh where so much of the Jazz life was focused. However, the seven clubs that were so significant were in different parts of town and in different decades in time. Another diversion from the map became logical. Create a fictitious street on which to locate the clubs so that a jazz focal point could be established. Then, Cooper chose to create cutaway views into the interiors of the clubs where you will see the musicians depicted in disproportionately large sizes. There was no intention to replicate exact appearances but rather to create the feeling of an extremely lively jazz scene. The cutaway of the *Crawford Grill* graphic shows a two-story residence. Here the horn player is the exaggerated figure. In the *Balcony* in Shadyside the cutaway shows a jazz band of several players, larger than life.

There are also references to old stories from jazz history such as the two involving Billy Strayhorn and Duke Ellington. There is a cutaway of the Stanley Theater that has a dual significance. It was there in 1938, when Duke Ellington first invited Billy Strayhorn to New York with the prospect of working together. The Stanley Theater, renovated and renamed the Benedum Center for the Performing Arts is also the performance space for the Pittsburgh Ballet Theatre mainstage performances. You may also wonder why the streetcar is called the "A Train". It relates to the wonderful story of how Ellington gave Strayhorn directions to find him in New York: "Get off at Penn Station and take the 'A' Train." Later that direction became a signature piece for Strayhorn and a theme song for Ellington.

Now that the style and content seemed to be determined, the technique would draw it all together. The original drawing was done in charcoal. Cooper chose charcoal because it lent itself to showing the lighting accents he remembered from his childhood as he peered into clubs and establishments from the outside or watched the sunsets over the hills and buildings of the city. He also incorporated another feature he remembered from other experiences with Pittsburgh images and that is the hilliness and extreme steepness of the views where the perspectives of the city seemed to be turning and rotating. By exaggerating the steepness the images appear to turn and twist much like they would if you were turning to look in a different direction giving the effect of a constantly turning view. It's the topography of Pittsburgh that dictates this perspective. It would be very different if the city in the drawing was Kansas City or Chicago where flatness of the land changes the vista.

The original drawing is sixty inches high by ninety-six inches wide, the same proportions as the show curtain at the Benedum. It is drawn in charcoal on paper that has been stretched and glued over two panels of particleboard, each being forty-eight inches wide. The "show drop" you see at the Benedum Center is painted on canvas and sewn together by the Michael Hagen Studios in Glens Falls, New York. It measures thirty feet by forty-eight feet, the same size as the stage curtain at the Benedum. Doug Cooper traveled to the studios in New York to oversee the painting. True to the collaborative form of this entire jazz project, Cooper was assisted by a colleague, John Trivelli, as he worked to bring this artwork to fruition.

Across the top of the drawing are visionaries of icons from the Jazz heritage of Pittsburgh. Ever so faint images, almost as if their very spirits are watching over what is happening in the city. The images were taken from photographs but are not necessarily meant to be recognizable. They capture the energy of Lena Horne, Billy Strayhorn, Ahmad Jamal, Henry Mancini, Earl Hines, Mary Lou Williams, and Stanley Turrentine.

The "show drop" was created so that it can travel with *Indigo in Motion* as it goes on the road. It is a "portal within a gateway" and can be cropped or actually folded back by six feet on each side without taking anything away from the full impact and significance of the artistic and literary content.

For this major undertaking of balletic and musical history in our city, the "show drop" pulls in another aspect of the artistic culture so readily available in Pittsburgh.

About the Artist

DOUGLAS COOPER

Since an exhibition at the Galerie Der Spiegel, Koeln, Germany (1990), Douglas Cooper has focused on large panoramic murals of cities in the USA and abroad. In three of these projects he has worked together with elderly residents of each city and incorporated their stories and drawings (often in their own hands) into the works. These murals present a highly personal record of the life of each city.

Between 1991 and 1993 he completed a one hundred and twenty foot-long cooperative mural with Vintage, a senior center in Pittsburgh. This mural was exhibited as a work in progress at the Carnegie Museum, Pittsburgh, in 1992 and again in 1993. This work is now permanently installed at the Senator John Heinz Regional History Center in Pittsburgh and is the subject of a one half-hour television documentary, *A Map of Memories*, produced by WQED TV, Pittsburgh. He has also created murals in Frankfurt, Germany (a project conducted entirely in the German language) and in Philadelphia.

The combination of story, history and image is found also in Cooper's more geographic murals. The two sets of murals he has produced for John's Pizzerias in New York, John's 65th St. (1993), and John's 44th St. (1997), have combined vast panoramic overviews for patrons in mezzanines with historical vignettes at eye-level for patrons seated in booths. The 200 foot-long mural completed in 1996 for the University Center at Carnegie Mellon University shows the City of Pittsburgh and the Carnegie Mellon Campus in three different time frames and from three different directions of view.

He is the author of three books; a textbook, *Drawing and Perceiving*; a book on the Frankfurt Panorama; and *Steel Shadows*, published in the fall of 2000 about his murals and drawings in Pittsburgh. His awards include: a 1996 Special Citation Award from the Pittsburgh Chapter of the American Institute of Architects for his contributions through his murals to the architecture of Pittsburgh, a Golden Quill award for the TV documentary "*A Map of Memories*", the Harry Schwalb Award given by Pittsburgh Magazine for excellence in the visual arts, and a national award from AIA for the collaborative contribution of his murals to the profession-at-large that was given in the Spring 2000.

Douglas Cooper is Professor of Architecture in the School of Architecture, Carnegie Mellon University in Pittsburgh.

Plot, Theme and Character

The exercises in this section focus on the elements of plot, theme, and character. Though dramatic structure in its strictest definition does not exist in ballet, a story ballet does share the elements of plot, theme and character. A program of mixed repertory offers a different set of guidelines.

These activities make references to the themes of Pittsburgh Ballet Theatre's *Indigo in Motion* as well as the Program Notes of the three ballets on pages 22 and 23. These activities are an excellent introduction to the ballet, and the ideas discussed in this section will support activities in other sections of this handbook.

Plot, Theme and Character: Activity 1

A 'Mixed Rep' program is usually considered to be plotless, but it can have a theme. *Indigo in Motion* has the theme of Jazz with Pittsburgh Roots. The music is all considered jazz; the musicians who have composed and/or performed the music have all called Pittsburgh home at sometime in their lives. Even though they have these musical and geographical similarities, the music itself gives the ballet variety even before you take the production elements into consideration.

Plan a three-act 'mixed rep' ballet with a musical theme.

1. Select a style of music. For example:
 - Country music
 - Hard Rock
 - Classical
 - Rock 'n' Roll
 - Nursery Rhymes
2. Choose one focal point for each act. Some suggestions are a singer, a band, a composer, a musical instrument that is characteristic of the style, a mood, or a period in history.
3. Select three songs or musical pieces for each act. Every style of music has variations within it. When you select the pieces for each act, make sure you have chosen enough variety to keep your audience interested. Try to vary the acts so that the character or mood is different. Now you have a framework to begin your ballet.

Plot, Theme, and Character: Activity 2

An important theme in *Indigo in Motion* is Pittsburgh roots. Not only does the ballet celebrate the art form of Jazz, which has a long and vibrant history in Pittsburgh, but it also features world-renowned musicians that are from Pittsburgh.

Can you think of other famous people that got their start in Pittsburgh?

Research other Pittsburgh natives that became famous because of their contributions in such fields as the arts, business, sports, science, or politics. Have each student write a biography of one of these famous Pittsburgh people to present to the class.

An interesting variation is to dress as your famous person to give your presentation. You may want to include some props to show the "tools of his/her trade".

Music, Movement and Mime

Music and Movement are the essence of dance, and in classical ballet there is the added dimension of pantomime, gestures which can be literal or symbolic. In this section, you will find activities designed to acquaint your students with the ballet's music and to introduce them to the choreographic process.

Since *Indigo In Motion* has the added dimension of collaboration with so many jazz musicians and such roots in hometown Pittsburgh, there is also some exploration of famous Pittsburghers other than those directly involved in the production.

Music, Movement and Mime: Activity 1

Improvisation: The art of singing, playing music, dancing, or acting without preparation; an extemporaneous performance.

In other words – "making it up as you go".

When a performer improvises they really do not just pull things out of the air. They are familiar with the "tools of the trade", and many times, improvisation means putting the things you know together in different ways. It is also true that improvising is the method that produces new and innovative ways of performing that then become part of the standard repertory.

Divide the class into groups. Each group should choose several different movements.

1. Use your arms, legs, head, hands, eyes, etc.
2. Choose four or five movements. Some should be done standing in place and some should require movement across the floor.
3. Improvise a short dance performance using the movements you have chosen. You can repeat each movement as often as you wish, and you may combine them in various ways.
4. Perform your choreography for each other. Each member of a group will have a different dance even though they are using the same basic movements. This kind of movement improvisation can be done with or without music.

Music, Movement and Mime: Activity 2

Lynn Taylor-Corbett, one of the choreographers for *Indigo in Motion*, says that when she listens to music she sees pictures in her head and uses those visions to develop her choreography.

1. Listen to a piece of music. You can use a piece of jazz music that is part of *Indigo in Motion* (see CD suggestions listed in the Discography) or any style of music you enjoy. What does the music make you think of? What pictures come to mind?
2. What kind of movements would best express these thoughts, feelings or stories that the music evoked? Do different sections of the music make you think of different things. How would you adapt your movements to show those changes?
3. Perhaps you prefer to use another art form to reflect your images and emotions you feel in the music.

Create a drawing or painting, or write a poem or story to illustrate your visions.

Music, Movement and Mime: Activity 3

When you are in the theater watching the dancers on stage, you are probably too far away to see their facial expressions. However, the emotions the dancers are portraying are still clear because of the way they use their bodies. The way their heads are tilted, the speed and quality of their movements, and the position of their arms are all elements that contribute to the viewer's understanding.

- ◆ Pick a few different emotions or moods and have students show how they would express them with their faces.
- ◆ Next, have them try to keep their faces very still and show that same emotion using only the other parts of their bodies.
- ◆ Play a game of charades.

On small pieces of paper or cardstock write the names of different emotions: anger, sadness, joy, confusion, etc. Each student takes a turn choosing one of the cards. Have the other students try to guess what emotion is being expressed through movement.

Music, Movement and Mime: Activity 4

Jazz Greats from Pittsburgh

Each one of these jazz musicians from Pittsburgh contributed to the development of the art in his or her own way. Many of them developed innovative techniques that changed the course of jazz music and made it what it is today. Match the musicians to their chosen instruments. Some of the instruments will be used more than once.

(Find the answers in "The History of Jazz in Pittsburgh" beginning on page 18.)

Mary Lou Williams _____

Kenny Clarke _____

Art Blakey _____

Stanley Turrentine _____

Roy Eldridge _____

Ahmad Jamal _____

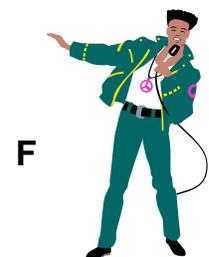
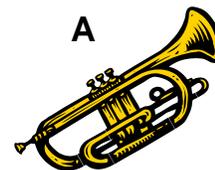
Ray Brown _____

Billy Strayhorn _____

Erroll Garner _____

Dakota Staton _____

Earl Hines _____



Music, Mime and Movement: Activity 5

The videotape, *Indigo In Motion – Arts Education Interviews*, included with this packet of educational materials is a short "slice of life" of the creative process. It shows and tells you about the choreographers' approach to a new ballet.

You might be surprised at some of the statements that Kevin O'Day, and Lynne Taylor-Corbett, and Dwight Rhoden make about creating a dance with a company such as Pittsburgh Ballet Theatre. As you watch the video think about the following points:

- ◆ What is the role of collaboration in a choreographer's work?
- ◆ What does Kevin O'Day say about the [creative] process?
- ◆ When improvising, on what basis do the dancers build their structure?
- ◆ Lynne Taylor-Corbett says, "I work without thinking." What does she mean by that?
- ◆ Explain this statement: "In classical ballet the dancers defy the floor; in modern or jazz dance, they embrace gravity."

Costumes, Scenery and Lighting

In his book *Perceiving the Arts*, Dennis Spore suggests that dance is essentially a visual and theatrical experience, and part of our response is to those theatrical elements of dance that are manifested in the performance.

In dance, as in theater, technical elements come together to create the spectacle of production, and we should look at costumes, scenery and lighting as an important part of dance. The activities in this section should encourage students to consider the technical elements of dance.

Costumes, Scenery and Lighting: Activity 1

Sometimes when a piece of art is reproduced in another medium, some aspects of it cannot be reproduced. The showdrop that you will see on the stage at the Benedum Center is a painting on canvas with an image taken from a charcoal drawing on paper. When artist Doug Cooper traveled to New York to oversee this process there was a big question that no one had yet been able to answer:

Would it be possible to reproduce the faint images or visionaries from the drawing on to the painting?

(You can learn about the visionaries in [About the Production](#) on page 41.)

Make a drawing of your own using crayons or colored pencils on paper. Now try to paint the same picture with water colors or tempera paints. What aspects of your drawing could not be re-created with the paint? Why do you think it would not work? What other medium could you try?

When you are seated in the theater, look carefully at the showdrop. Are the visionaries there? If not, what do you think prevented the artists from reproducing them on this large canvas?

The Tutu

Sketches by Designer Peter Farmer
for Pittsburgh Ballet Theatre

Sketch "A"

Classical Tutu
from *The Nutcracker*

Sketch "B"

Romantic Tutu
from *Swan Lake*

Costumes, Scenery and Lighting: Activity 2

A *tutu* is the term used for a skirt worn by a ballerina. There are different kinds of tutus.

Sketch A is a classical tutu. It is very short and appears to be stiff, although you will find that to be an illusion. A tutu must be soft and flexible enough for a ballerina to partner with a danseur without her tutu getting in the way. A tutu must then have the ability to spring back into shape after the partners have finished their dance.

Sketch B is a romantic tutu. It is longer and appears soft and flowing.

Would either of these tutus be an appropriate choice for a ballet set to jazz music?

Listen to some jazz music (several CD suggestions are listed in the Discography) and design a tutu or ballet skirt that seems appropriate to the style of the music. What kind of costumes would be appropriate for the men?

If you have some sewing skills, you might try to construct a costume. Ask your art teacher or home economics teacher to help.

- 1) Choose colors and types of fabric for your costumes.
- 2) Draw a pattern on brown paper of the pieces for the tutu or skirt.
- 3) Pin your pattern to the fabric and cut out the pieces.
- 4) With help from your teacher sew the pieces together to create your tutu.

Follow-up Activities: Activity 1

Now that your students have seen the ballet, what did they think of it?

How would you describe it to other people?

How was it different than other ballets they have seen?

If you were in charge of marketing for Pittsburgh Ballet Theatre, what would you do to convince people that *Indigo in Motion* is a performance that they should see?

Create a brochure, advertisement, or poster for *Indigo in Motion* or another ballet. Consider the following questions:

- ◆ What kinds of images would you use?
- ◆ What words would you use to describe the ballet?
- ◆ What were your favorite aspects of the ballet?
- ◆ How would you describe the experience to someone who has never seen a ballet?

Follow-Up Activities: Activity 2

Previews and Reviews

A newspaper reporter for the arts may write an article in anticipation of a performance. It is called a **preview** and usually tells about the process of creating the work, and the artistic personnel involved such as the Artistic Director, the dancers, choreographer, musicians and designers. This article could be written and published months in advance or just a week before the performance.

The **review** usually appears in the paper the morning after Opening Night. This article serves a different purpose and in this instance the reporter takes on the role of critic. According to Alice Carter, Critic and Arts Reporter for the *Pittsburgh Tribune Review*, a critic should not just point out faults and defects but rather "examine the elements of a production so that we can better understand, evaluate, and appreciate it."

Write a **review** for *Indigo In Motion...a decidedly unique fusion of jazz and ballet*.

- 1) Read a current review of the ballet from a newspaper or use the review on the next page so you can get a feeling for how a review is written and what a critic observes.
- 2) Write your own review of the performance, applying what you have learned about music, choreography, and the technical elements of a performance. Some points to consider when reviewing a performance:
 - a. How did the ballet compare with the students' expectations, or to another ballet you may have seen?
 - b. How would you evaluate the costumes, scenery and lighting?
 - c. Did all the elements come together to create an exciting production?
 - d. How was the orchestra?
 - e. Did any dancer stand out because of his/her characterization or technique?
 - f. How did the audience respond?

Follow-Up Activities: Activity 2 (cont')

Ballet Glossary

ballerina (bah-luh-ree'nah) A leading female dancer of a ballet company. A dancer earns the title ballerina through years of hard work and great dancing.

balancé (ba-lahn-say') A rocking step much like a pas de valse and is an alteration of balance, shifting weight from one foot to another.

ballet (bah-lay') From the Italian *ballare*, to dance.

chainé, or déboulé (sheh-nay') A series of turns on pointe or demi-pointe executed in a line or in a circle, in which the feet remain close to the floor and the weight is transferred rapidly and almost imperceptibly from one foot to the other as the body revolves.

choreographer (cor-ee-og'ra-fer) Someone who makes dances. Originally the word meant someone who records dances, but has come to mean the person responsible for the design of movement in ballet.

classic (klas'ik) When applied to ballet, the word classic is not the contrary of Romantic. Classic applies to a rigorous basic vocabulary of steps and movements capable of infinite variations and a system of instruction that makes such variation possible for individual dancers.

corps de ballet (core, di, bah-lay') Dancers who appear only in large groups. The corps de ballet is the backbone of every ballet company.

divertissement (di-ver-tis-mah') A section of a ballet consisting of dances that have no connection with the plot.

entrechat (an-tray-sha') Probably from the Italian *intrecciare*, to weave to braid. A beating step of elevation in which the dancer jumps straight in the air from a plié and crosses his feet a number of times, making a weaving motion in the air.

jeté (zhe-tay') From the French *jeter*, to throw. This is a jump in which the weight of the body is thrown from one foot to the other.

pas de deux (pah, duh, duh') A dance for two people.

piqué (pee-kay') Executed by stepping directly on the point or demi-pointe of the working foot in any desired direction or position with the other foot raised in the air.

pirouette (peer-oo-wet') A complete turn of the body on one foot.

plié (plee-ay') From the French *plier*, to bend. In the classic dance, this is a bending of the knees, with the knees wide open and the feet turned outward. The function of the plié in the dancer's body is like the function of the springs in an automobile, and is necessary for the development of flexibility.

port de bras (port, duh, brah') In ballet, the movement or carriage of the arms.

sauté (soh-tay') Jumped or jumping.

tutu (too'too) Slang term for the very short petticoat worn by a dancer in the interest of modesty.

Jazz Glossary

blue notes – the bending or lowering of certain notes (third, fifth, and seventh degrees) creating pitches uncommon to the Western musical scale.

blues – ¹⁾ vocal song usually relating moods of depression, natural disaster, or loss of a loved one; ²⁾ form of folk music created by Negro slaves in the United States in the 1800s that was notated, harmonized, and published beginning in the 1920s; ³⁾ most basic form in jazz, a twelve bar structure with I-IV-I-V-I chord progression.

bombs – strong, off the beat accents used by drummers, especially the bass drum.

book – the library or repertoire of a band or musical combo or group.

Bop (Be-bop) – period of jazz circa 1943-1953 and the music characteristic of that period.

break – an improvised passage of music (cadenza) by a singer or instrumentalist that fills the space or "break" between musical phrases played by the group.

bridge – the B section of an AABA song form; in the usual 32 bar form of four 8 bar sections, it is the third section.

call & response – musical form common in jazz and African music characterized by a "call" or solo by a singer or instrumentalist that is followed by a "response" or music played or sung by an ensemble or group.

changes – chord changes; a chord progression.

chorus – ¹⁾ chord structure or progression used as the basis for an improvisation; ²⁾ an improvised solo; ³⁾ main part of a popular song that follows each verse.

coda – closing section from the Italian word for "tail".

comping – accompanying, usually meaning the harmonic background played by piano or guitar.

descant line – improvised line played in a higher register than the other instruments are playing.

double-time – playing a phrase or pattern of notes twice as fast as the original.

fours – alternating or trading four bar improvisations among different instruments or sections of the band.

gig – a playing job or profession engagement for musicians.

glissando – a sliding effect between two notes giving the impression that all the notes in between have been covered.

growl – a raspy, rough effect played on wind instruments, especially brass; often made with the use of a plunger mute.

head arrangement – a musical arrangement or improvisation worked out collectively by a band or group and memorized "in the head" instead of being written down.

Hi Hat cymbal – two small cymbals that can be struck together by using a foot pedal; an essential part of the drum set for a jazz musician.

horn – in jazz, any wind or brass instrument that is blown.

improvisation – composing music as it is being played; "making it up as you go."

jam session – an informal gathering of musicians to play music and improvise.

lick – a commonly used short musical phrase or passage; musical cliché.

out-chorus – final chorus; in a band, usually a climactic full ensemble chorus.

plunger – common rubber toilet plunger used as a mute by trumpet and trombone players.

riff – repetitive rhythmic and melodic phrases played as a background or foundation, over which a soloist can improvise.

rip – a rapid upward figure on brass instruments playing on the high harmonic overtones.

scat-singing – vocal improvisation using nonsense syllables.

standards – familiar, well established popular songs used as a basis for improvisation.

stock arrangement – published commercial arrangements of songs or instrumentals usually simplified and standardized. (Compare to "head arrangements").

stop-time – a type of rhythm played to accompany dancers (originally tap), instrumental and vocal soloists; an example is playing a chord only on the first beat of every other measure of music.

swing – a period of jazz music from 1935-1945; a manner of playing music in which rhythm is as important as pitch and weak beats in the music are often emphasized more than the strong beats. *"If you don't feel it, you'll never know what it is."* – Louis Armstrong

syncopation – altering the regular metrical pattern of music by shifting the accent onto the weak or unaccented beats.

walking bass – a pizzicato or plucked bass line (usually played by a string bass) and moving in a steady quarter note rhythm.

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Discography and Videography

Recordings

On the following CDs you can find many of the musical numbers being used in *Indigo In Motion...a decidedly unique fusion of jazz and ballet*.

<i>Some of My Best Friends Are...Singers</i>	Ray Brown Trio 1998 Telarc
<i>A Musical Anthology</i> A&E Biography	Lena Horne 1994 Capitol Records, Inc.
<i>Lush Life</i> <i>The Billy Strayhorn Songbook</i>	Billy Strayhorn 1996 Polygram Records, Inc.
<i>Do You Have Any Sugar?</i>	Stanley Turrentine 1999 Concord Records, Inc.

Videography:

The video included with this Teacher's Handbook, *Indigo In Motion – Arts Education Interviews*, was filmed and edited by Pittsburgh Filmmakers with the cooperation of Development Dimensions International (DDI).

We wish to thank Jeff Garton at Pittsburgh Filmmakers for creating *Indigo In Motion – Arts Education Interviews* especially to be distributed with these educational materials.

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The première production of the *Indigo in Motion* jazz project was supported by the Wallace-Reader's Digest Funds Leadership and Excellence in Audience Development Program. Additional financial support was provided by the Wherrett Memorial Fund of The Pittsburgh Foundation. AT&T was the Lead Corporate Sponsor of the program. Program partners included the Manchester Craftsmen's Guild, Pittsburgh Filmmakers and Development Dimensions International.

The artwork on the cover of this Teacher's Handbook was created by Joann Hamer. Her inspiration for this rendering came from an *Indigo In Motion* publicity photo by Ric Evans and the *Indigo In Motion* showdrop created by Douglas Cooper. Joann is a freelance artist and also lends her talents to creating and building costumes for Pittsburgh Ballet Theatre and Pittsburgh Ballet Theatre School. Her daughter, Katrina, is a pre-professional ballet student in the PBTS/Schenley Program.

Edited by: Carol Meeder – Director of Arts Education

