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**АНГЛІЙСЬКА МОВА
ДЛЯ СТУДЕНТІВ МИСТЕЦЬКИХ
СПЕЦІАЛЬНОСТЕЙ**

**English
for Performing Art Students**

Навчальний посібник

Харків – 2006

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Посібник призначений для студентів старших курсів вищих навчальних закладів культури і мистецтв, де готують фахівців з музичного мистецтва, театрального мистецтва, хореографії та кіно- і телемистецтва. Він є логічним продовженням підручника Частника С. В. і Частника О.С. “Англійська мова для навчальних закладів культури та мистецтв” (Х.: ХДАК, 2004).

Мета посібника – сприяти формуванню у студентів умінь і навичок читання англомовних фахових текстів та здатності до їх критичного аналізу у вигляді вікторин, усних дискусій та письмових проектних робіт. Посібник складається з трьох розділів: “Музичне мистецтво”, “Мистецтво танцю”, “Мистецтво кіно, театру, телебачення”. Темі для читання та професійного спілкування: “Американський джаз”, “Українська співоча спадщина”, “Танець у суспільстві”, “Сучасний бальний танець”, “Телебачення в Сполучених Штатах”, “Уроки театру” та інші.

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ПЕРЕДМОВА

Цей посібник призначений для студентів старших курсів вищих навчальних закладів культури і мистецтв, де готують фахівців з музичного мистецтва, театрального мистецтва, хореографії та кіно- і телемистецтва. Посібник є логічним продовженням підручника Частника С. В. і Частника О. С. “Англійська мова для навчальних закладів культури та мистецтв” (Х.: ХДАК, 2004).

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Матеріали для підручника підбиралися відповідно до принципів доцільності, актуальності і професійної цікавості. Структурно він складається з 3 розділів (Unit) по 6 уроків (Lessons) у кожному:

Розділ 1. Музичне мистецтво (The Art of Music).

Розділ 2. Мистецтво танцю (The Art of Dance).

Розділ 3. Мистецтво кіно, театру, телебачення (Cinema/Theatre/TV Art).

Структура кожного розділу єдина. Кожний урок містить проблемні запитання (Quiz), текстовий матеріал, запитання для дискусії (Discussion) та теми творчої роботи – проєкту (Project Topics).

Послідовність вивчення лінгвістичного й навчального матеріалу закладено в самій структурі посібника. Робота з текстом передбачає певний підготовчий етап. Спочатку пропонуються

проблемні запитання. Їхня мета – у перебігу своєрідної вікторини з'ясувати ступень обізнаності студентів із запропонованою тематикою та відповідною термінологією.

Далі йде текстовий матеріал, підібраний із сучасних англомовних джерел (переважно електронних). Автентичність текстів максимально збережена; лише в деяких випадках автори вдавалися до незначних спрощень та адаптації. Матеріали порушують проблеми музичного мистецтва, історії танцю та сучасної практики хореографії, розповідають про досвід англомовних країн у галузі акторської майстерності, режисури театру, кіно, телебачення.

Водночас ці тексти є основним відправним матеріалом для самостійної проектної діяльності студентів. Передбачається, що студенти старших курсів уже засвоїли базову англомовну термінологію галузі та основні лексико-граматичні моделі. Тому тексти не супроводжуються списками активної лексики та граматичними вправами.

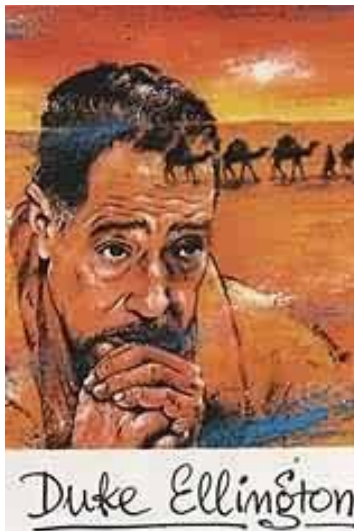
Запитання до дискусії є проблемними; вони сприяють активізації пізнавальної діяльності студентів. Дискусії доцільно проводити всією академічною групою або дрібними групами. Викладач лише виконує консультативні, організаційні, контрольні функції.

Наприкінці кожного уроку пропонуються теми для проектної діяльності. Написання творчої роботи передбачає усвідомлення визначеної проблеми та шляхів її розв'язання. Готовий проект виноситься на захист в аудиторії або на конференції молодих науковців.

Матеріали посібника пройшли апробацію в перебігу практичних занять на третьому курсі творчих факультетів Харківської державної академії культури. Проте зрозуміло, що посібник не позбавлений упущень, і тому автори будуть вдячні за кожне зауваження і доповнення.

Unit 1.

The Art of Music



Lesson 1. AMERICAN JAZZ

Quiz

1. What do you know about the origin of jazz?
2. Can you name some jazz styles? What are they characterized by?
3. What epochs and names do you associate with the following jazz hits: “Oh when the Saints...”, “The Caravan”, “Moonlight Serenade”?

From the History of Jazz

What is jazz? To some people, it is a Dixieland band playing on a Mississippi riverboat. To others, it is Louis Armstrong blowing a tune on his trumpet. Or maybe it's a group playing a "gig" in a smoke-filled nightclub. Jazz is all of these things. It is hard to define jazz music.

One thing is certain – jazz was born and bred in the United States. Its rhythm and energy came from black Americans. But jazz is not just the music of blacks. The instruments used to play jazz came from Europe. Jazz also got its structure and written form from European music.

What makes jazz different from other forms of music? One difference is its use of improvisation. Improvisation happens when a musician changes the melody of a song while he plays. He makes up a new melody as he goes along.

Also, in playing jazz, performers create rhythms characterized by constant syncopation (accents in unexpected places) and by swing – a sensation of drive and force.

Jazz began to emerge in the 1890s. It evolved from the music of black slaves in the early 1800s. Black religious music also played a part in the development of jazz. Blacks expressed their religious feelings through songs called spirituals. Spirituals had much of the emotion and power of later jazz music.

Over the years, jazz music has gone through many changes. These changes make jazz one of the most interesting forms of music. Below are some jazz styles that have been seen through the years. Almost all of these jazz styles are still played today.

Ragtime – Ragtime music was popular from about 1890 to 1910. It is played mostly on the piano. Ragtime is fast-paced and full of energy. The most famous composer of ragtime was Scott Joplin.

Dixieland – The first Dixieland bands were formed in New Orleans, Louisiana. Dixieland bands use the same instruments as marching bands. But Dixieland music has more emotion and rhythm than band music. Shouting and the clapping of hands are also a part of Dixieland.

Chicago – In the early 1900s, many blacks moved up north in search of jobs. Some settled in Chicago, Illinois. These blacks brought jazz music with them. Chicago jazz bands were made up of trumpets, clarinets, trombones, and saxophones. Some famous musicians of Chicago-style jazz were King Oliver, Louis Armstrong, and Bix Beiderbecke.

Swing – Swing was popular during the 1930s and early 1940s. It is big-band music with a snappy beat. People don't just listen to swing – they dance to it. Swing bands are made up of trumpets, trombones, clarinets, and drums. Often, a singer accompanies the music. Famous swing bandleaders were Benny Goodman, Glenn Miller, Tommy Dorsey, Duke Ellington, and Count Basie.

Bop – Bop started after World War II. Bop music is for listening, not dancing. It uses a lot of improvisation. The most famous bop musicians were Charlie Parker and Dizzy Gillespie.

Cool – Cool was a reaction against bop music. Cool jazz is more mellow and lowkey than other jazz styles. The leading cool musicians were Miles Davis and Stan Getz.

Jazz-Rock – This style combines elements of jazz and rock music. It makes use of jazz instruments, as well as electric guitars and synthesizers. Herbie Hancock and Chick Corea are well-known jazz-rock artists. (“*News for you*”)

Most early jazz was played in small marching bands or by solo pianists. Besides ragtime and marches, the repertoire included hymns, spirituals, and blues. The bands played this music, often modified by syncopations and acceleration, at picnics, weddings, parades, and funerals. Although blues and ragtime had arisen independently of jazz,

and continued to exist alongside it, these genres influenced the style and forms of jazz.

New Orleans Jazz. Around the turn of the 20th century the earliest fully documented jazz style emerged, centered in New Orleans, Louisiana. In this style the cornet or trumpet carried the melody, the clarinet played countermelodies, and the trombone played rhythmic slides and sounded the root notes of chords or simple harmony. Below this basic trio the tuba or string bass provided a bass line and drums the rhythmic accompaniment.

Chicago and New York City. For jazz the 1920s was a decade of great experimentation and discovery. Many New Orleans musicians, including Armstrong, migrated to Chicago, influencing local musicians and stimulating the evolution of the Chicago style—derived from the New Orleans style but emphasizing soloists, often adding saxophone to the instrumentation, and usually producing tenser rhythms and more complicated textures. Instrumentalists working in Chicago or influenced by the Chicago style included the trombonist Jack Teagarden, the banjoist Eddie Condon, the drummer Gene Krupa, and the clarinetist Benny Goodman.

The Big-Band Era. During the 1920s, large groups of jazz musicians began to play together, after the model of society dance bands, forming the so-called big bands that became so popular in the 1930s and early '40s that the period was known as the swing era. One major development in the emergence of the swing era was a rhythmic change that smoothed the two-beat rhythms of the New Orleans style into a more flowing four beats to the bar.

The development of the big band as a jazz medium was largely the achievement of Duke Ellington and Fletcher Henderson. Henderson and his arranger, Don Redman, helped introduce written scores into jazz music, but they also attempted to capture the quality of improvisation that characterized the music of smaller ensembles. In this they were aided by gifted soloists such as the tenor saxophonist Coleman Hawkins.

Interplay with Popular and Classical Music. The pioneering efforts of Armstrong, Ellington, Henderson, and others made jazz a dominant influence on American music during the 1920s and '30s. Such popular musicians as the bandleader Paul Whiteman used some of the more

obvious rhythmic and melodic devices of jazz, although with less improvisational freedom and skill than were displayed in the music of the major jazz players. Attempting to fuse jazz with light classical music, Whiteman's orchestra also premiered jazzy symphonic pieces by American composers such as George Gershwin. Closer to the authentic jazz tradition of improvisation and solo virtuosity was the music played by the bands of Benny Goodman, Gene Krupa, and Harry James.

Since the days of ragtime, jazz composers had admired classical music. A number of swing-era musicians "jazzed the classics" in recordings such as "Bach Goes to Town" (Benny Goodman) and "Ebony Rhapsody" (Ellington and others). Composers of concert music, in turn, paid tribute to jazz in works such as *Contrasts* (1938) by the Hungarian Béla Bartók, and *Ebony Concerto* (1945) by the Russian-born Igor Stravinsky.

The 1940s and the Postwar Decades. The most influential jazz musician of the 1940s was Charlie Parker, who became the leader of a new style known as bebop, rebop, or bop. Like Lester Young, Charlie Christian, and other outstanding soloists, Parker had played with big bands. During World War II, however, the wartime economy and changes in audience tastes had driven many big bands out of business. Their decline, combined with the radically new bebop style, led to a revolution in the jazz world.

At the center of this revolution stood Parker, who could do anything on the saxophone, in any tempo and in any key. He created beautiful melodies that were related in advanced ways to the underlying chords, and his music possessed endless rhythmic variety. Parker's collaborators were the trumpeter Dizzy Gillespie, known for his formidable speed and range and harmonic sense, and the pianist Earl "Bud" Powell and drummer Max Roach.

The most influential of the midcentury experiments with classically influenced jazz were the 1949–50 recordings made by a young trumpeter named Miles Davis. The written arrangements, by Davis and others, were soft in tone but highly complex. Many groups adopted this "cool" style, especially on the West Coast, and so it became known as

West Coast jazz. Most musicians, however, particularly on the East Coast, continued to expand on the hotter, more driving bebop tradition.

Modal Jazz. In 1955 Miles Davis organized a quintet that featured the tenor saxophonist John Coltrane, whose approach produced a striking contrast to Davis's rich-toned, unhurried, expressive melodic lines. Coltrane poured out streams of notes with speed and passion, exploring every melodic idea; but he also played slow ballad. In his solos he revealed an exceptional sense of form and pacing.

Third-Stream and Avant-Garde Movements. Another product of the experimentation of the late 1950s and '60s was the attempt by the composer Gunther Schuller, together with the pianist John Lewis and his Modern Jazz Quartet, to fuse jazz and classical music into a "third stream" by bringing together musicians from both worlds in a repertoire that used the techniques of both kinds of music.

Mainstream Developments. Meanwhile, the mainstream of jazz, although incorporating many of Coltrane's melodic ideas and even some modal jazz pieces, continued to build improvisations largely on the chord progressions of popular songs. Brazilian songs, especially those in the bossa nova style, were added to the repertoire in the early 1960s. Their Latin rhythms appealed to jazz musicians of several generations, notably Stan Getz and the flutist Herbie Mann. Even after the bossa nova style declined, the sambas remained in the jazz repertoire, and many groups added Caribbean percussion to their regular drum set.

Fusion Jazz. Jazz underwent an economic crisis in the late 1960s. Younger audiences favored soul music and rock, while older fans turned away from the abstractness of modern jazz. Jazz musicians realized that to keep an audience they must draw ideas from popular music. Some of these ideas came from rock, but most were drawn from the dance rhythms and chord progressions of soul musicians such as James Brown. Some groups also added elements of music from other cultures. The initial examples of this new fusion jazz met with varying success, but in 1969 Davis recorded *Bitches Brew*, a highly successful album that combined soul rhythms and electronically amplified instruments with uncompromising, highly dissonant jazz.

The 1980s. In the mid-1980s jazz artists were once again performing, in a variety of styles, and there was renewed interest in

serious (as opposed to pop-oriented) jazz. Associated with this interest was the trumpeter Wynton Marsalis, who was also acclaimed for his performances of classical music. Although jazz remained essentially the privilege of American musicians, its international audience flourished, and non-American musicians formed a significant subgroup within jazz in the 1970s and '80s. (*Encyclopedia Britannica*).

Some Great Jazz Musicians

Armstrong, Louis (1901–1971), American jazz cornet and trumpet player, singer, bandleader, and popular entertainer. Armstrong overcame poverty, a lack of formal education, and racism to become one of the most innovative and influential musicians of the 20th century, and one of the most beloved entertainers in the world.

Armstrong influenced not only trumpeters but, directly or indirectly, nearly all instrumental and vocal jazz music, as well as a wide range of popular music. He is perhaps best known for pioneering a style known as swing, which later formed the basis for most jazz and rhythm-and-blues (R&B) music. In addition to his technical virtuosity and creative melodic ideas, Armstrong was famous for playing and singing with passionate, joyful feeling. He established the expressive possibilities of the young art form of jazz and set fundamental standards for improvisation.

About 1917 Armstrong attracted the attention of cornetist King Oliver, who played a style of jazz known as New Orleans. After Oliver left for Chicago about 1919, Armstrong played in the New Orleans jazz band of American trombonist Kid Ory, which performed on the riverboats of the Mississippi River. Armstrong moved to New York City in 1924, where he joined the band of American pianist Fletcher Henderson and expanded his reputation as a leading soloist in the style of music known as hot jazz. He also set new standards for trumpeters, extending the range of the instrument with impressive high notes.

In the 1930s and 1940s Armstrong led a big band, toured Europe on several occasions, and started a career as a popular entertainer in motion pictures. The first black to appear regularly in American feature films, Armstrong acted in more than 50 movies. He became an unofficial musical ambassador from the United States, performing all over the world; in 1957, for example, he appeared before an audience

of 100,000 people in Ghana. In 1956 he wrote the autobiography *Satchmo*.

Armstrong was one of the first artists to record *scat singing* (the singing of improvised wordless sounds rather than formal lyrics), in the song “Heebie Jeebies”, and eventually his voice became one of the most recognizable of the 20th century. In part because of his vocals, a number of his records became hits, including “Blueberry Hill”, “Mack the Knife”, “Hello Dolly”, and “What a Wonderful World”. In 1964 his recording of “Hello Dolly” became the number-one song on the *Billboard* magazine popular-record charts, replacing “I Want to Hold Your Hand,” by the British rock-music group the Beatles. That same year Armstrong won a Grammy Award for “Hello Dolly.”

In 1976 a statue dedicated to Armstrong was erected in New Orleans and a park was named in his honor. He was selected for a Grammy Lifetime Achievement Award (1972) and two Hall of Fame Grammy Awards. There is a museum in his honor in New York City.

Miller, Glenn (1904–1944), American jazz bandleader, arranger, and trombone player, who led the most popular dance band of the late 1930s and early 1940s. Miller was a capable trombonist and an excellent arranger. His distinctive use of clarinet lead over four saxophones became his trademark and contributed to his success.

Miller was born in Clarinda, Iowa. He grew up in Colorado. Before starting his own band, Miller led a busy career as a dance band and studio trombonist, working in the bands of American bandleaders Ben Pollack and Red Nichols. In 1934 Miller worked with the Dorsey Brothers Band, and later joined English bandleader Ray Noble as a trombonist and arranger. Miller formed his own swing orchestra in 1937. A number of Miller's songs became hits, including “Little Brown Jug,” “Sunrise Serenade,” “Moonlight Serenade” (the band's theme song), and Miller's biggest hit, “In the Mood.”

In September 1942 Miller suddenly disbanded his orchestra and enlisted in the United States Army. He formed the 42-piece, all-star Army Air Force Band, which entertained World War II service personnel with regular radio broadcasts in the United States and in England. In December 1944, Miller died when his small plane, headed to Paris, France, disappeared over the English Channel during bad weather. American drummer Ray McKinley took direction of the band and led a reorganized version of the Glenn Miller Orchestra from 1955

to 1966. Other leaders of the band include American clarinetist Buddy DeFranco and American trombonists Jimmy Henderson and Buddy Morrow. American trombonist Larry O'Brien assumed leadership of the orchestra in 1981. Miller's life and career were portrayed in the 1953 movie *The Glenn Miller Story*, which starred American actor Jimmy Stewart.

Ellington, Duke (1899–1974), American jazz composer, orchestrator, bandleader, and pianist, considered the greatest composer in the history of jazz music and one of the greatest musicians of the 20th century. Unlike other great bandleaders, Ellington personally created most of the music played by his orchestra.

Ellington composed about 2000 works, including musical comedies, music for ballet and motion pictures, an opera, and numerous short songs and instrumentals. He composed exclusively for his jazz big band, choosing players with distinct musical styles. During his career, Ellington toured with his group, covering about 16 million km of travel and playing about 20,000 performances throughout the United States and in 65 other nations around the world.

Born in Washington, D.C. into a middle-class family, he got the nickname Duke as a child for his manners, clothing, and personality. His parents had musical backgrounds, and by the time Ellington was a teenager he was playing piano in a musical style known as ragtime. He began playing for friends and at parties and soon formed a small dance band named The Duke's Serenaders.

In 1923 Ellington moved to New York City, where he found musicians who could contribute special sounds to his band. In particular, American trumpeter James Miley, whose playing was characterized by unique sounds achieved through the use of *mutes* (sound-altering devices), helped transform Ellington's *combo* (small ensemble) from a polite society band into a respected jazz group.

With his piece “It Don't Mean a Thing If It Ain't Got That Swing”, Ellington began the era of swing music and dancing. After 1932 Ellington enlarged his orchestra to 14 members. By 1940 Ellington's band included some of the best American jazz instrumentalists. In the early 1940s, the Ellington orchestra made many brilliant recordings, such as “Concerto for Cootie”, an example of the small jazz concerto that Ellington pioneered.

In 1943 the Ellington orchestra performed for the first time at New York City's Carnegie Hall, a prestigious musical venue, with the piece *Black, Brown, and Beige*, one of Ellington's longest and most ambitious compositions. After that the band played Carnegie Hall more or less each year.

In 1953 Ellington recorded the album *Piano Reflections*. He earned success with recordings of suites, composed for concerts and records, including *A Drum Is a Woman*, *Such Sweet Thunder*, and *The Far East Suite*, as well as with the motion-picture soundtrack *Anatomy of a Murder*. A religious man, Ellington began composing liturgical works in the 1960s.

Over the course of his career, Ellington wrote a number of pieces that became standards in the jazz repertory. Although some of the instrumental pieces he composed were later set to lyrics and became hits as songs, including “Sophisticated Lady” and “Don't Get Around Much Any More”, Ellington's greatest legacy was his work as an instrumental composer.

Ellington's music is defined by common musical lines, such as the sounds of muted brass instruments and high clarinet; distinctive harmonies; his unique piano playing; and unusual combinations of instruments. Ellington's other innovations include the use of the human voice as an instrument, such as in “Creole Love Call”. He also employed musicians who could play their instruments in a manner that mimicked a voice.

During his lifetime, Ellington received hundreds of distinctions, including 11 Grammy Awards and 19 honorary doctorate degrees. He was awarded the Presidential Medal of Freedom by the United States and the Legion of Honor by France, the highest civilian honors. (*Encyclopedia Britannica*)

31st Annual Sacramento Jazz Jubilee, May 28–31, 2004

International Bands: Fat Sam’s Band – Edinburgh, Scotland; Hot Jazz Band – Budapest, Hungary; Jazzin’ Jacks – Helsingborg, Sweden.

Guest Artist Bands: Howard Alden’s East Coast All Stars; Tommy Saunders’ Midwest All Stars; B.E.D. (Becky, Eddie, & Dan); Terry Blaine & Mark Shane with Allan Vaché.

Guest Artist Musicians: Bob Draga – Largo, Fl; Brady McKay – Sacramento, CA; John Sheridan – San Antonio, TX.

Eastern USA: Buck Creek Jazz Band – Springfield, Va; *Buffalo*.

Ridge Jazz Band – Cincinnati, OH; Jazz Incredibles – St. Louis, MO; Juggernaut Jug Band – Louisville, Ky; Rent Party Revellers – Mendenhall, PA.

Western USA: 101st Army Dixieland Band – Golden, Co; Big Tiny Little & The Show Band – Reno, NV; Igor’s Jazz Cowboys – Tempe, Az; Kinda Dixie Jazz Band – Las Vegas, Nv; Queen City Jazz Band – Denver, Co.

Pacific Northwest: Grand Dominion Jazz Band – Seattle, Wa; Oregon Jazz Band – Coos Bay, Or; Pearl Django – Seattle, Wa; Uptown Lowdown Jazz Band – Seattle, Wa.

Southern California: Carl Sonny Leyland Trio – Orange; Chicago Six – San Diego; Sue Palmer and Her Motel Swing Orchestra – San Diego.

Northern California: 10th Avenue Jazz Band – San Jose; Bill and Eddie – Sacramento and Monterey; Blue Street Jazz Band – Fresno; Devil Mountain Jazz Band – Oakley; High Sierra Jazz Band – Three Rivers; Midnight Rose Jazz Band – Wallace; Natural Gas Jazz Band – San Rafael; Clint Baker’s New New Orleans Jazz Band – San Bruno; Steve Lucky & The Rhumba Bums – Emeryville; Royal Society Jazz Orchestra – San Francisco.

Sacramento: Shelley Burns and Avalon Swing; Catsnjammer Jazz Band; Cheri Murphy Quartet; Fulton Street Jazz Band; Gold Standard Music Company; Dr. Bach & the Jazz Practitioners; Jim Martinez Quartet; Dick Johnson’s Mardi Gras Jazz Band; Sacramento Banjo Band; Sacramento Traditional Jazz Society Street Band; Silver Dollar Jazz Band; Swing City; Loyd Jones’ Town and Country Swing Band; Vivian Lee Quintet.

Gospel Singing Groups: Precious Craft and the Voices Of Faith.

California State University, Sacramento Jazz Studies Program: CSUS Jazz Ensemble; CSUS Latin Jazz Ensemble.

Youth Bands: The 51st Eight – Chilliwack, Bc (Canada); Dry Creek Dixie Dawgs – Littleton, CO; Evolution – North Bend, Or; Howlin’ Coyote Jazz Band – Elk Grove, Ca; Street Jazz Cats – Davis, Ca; Mission Bay High School Dixie Jazz Band – San Diego, Ca; The Straw Hats – San Jose, Ca; The New Traditionalists – Sacramento, Ca. (www.sacjazz.com/performers.html)

The **Buffalo Ridge Jazz Band** is a group of well-trained musicians

whose specialty is Classic Traditional Jazz. The musical effect is at once entertaining, humorous and infectious. Founded in 1994 by veteran banjo artist and showman, Bob Adams, the band continues to gain an increasing number of fans on domestic and international stages.

The Tri-State region of the Greater Cincinnati Area is home base for this popular group. The band's performances for jazz clubs, on cruises, at park concerts and jazz festivals always draw large audiences, and its recordings have received favorable acclaim. The Buffalo Ridge Jazz Band is sure to provide listeners of all ages with an enjoyable experience.

Who's Who in the Buffalo Ridge Jazz Band

Bob Adams (leader, banjo, vocals). Bob has a lot of experience as a veteran showman and jazz band leader. He developed his life-long passion for music by listening to hot jazz recordings throughout his youth and early adulthood. Bob spent several years as an educator before deciding to actively play music on a full-time basis. He has been featured with such groups as the Early Times Show Band, the Ragtimers (on Bourbon Street in New Orleans), the Pearly Band and Banjo Kings. Bob also owned the famed Meier's Café in Cincinnati, home of his original Blue Chip Jazz Band. He created the Buffalo Ridge Jazz Band in 1994.

Sally Lukasik (trumpet). Sally's musical journey began at the age of five, when a door-to-door salesman sold her parents an accordion. At age ten, she made her trumpet debut performing her own solo rendition of Louis Armstrong's hit recording of the Broadway show tune. She is a graduate of her hometown Cincinnati College-Conservatory of Music and performed with the Cincinnati Symphony before earning her Master's degree in music theory at the University of Denver. Sally spent eighteen years as a music educator in several states. She has appeared at numerous jazz festivals and spent ten years with Denver's Hot Tomatoes Dance Orchestra.

Joe Lukasik (clarinet). Joe is well known to most of our audiences for his dazzling clarinet mastery and a sense of humour, both on and off the stage. This self-taught musician has performed with many prestigious jazz groups at festivals and concerts both nationally and internationally. Joe spent nine years performing with Horace

Henderson, and appeared at the Edinburgh Jazz Festival in 1991. A remarkable teacher, Joe continues to coach clarinetists and students of jazz at all levels of development, and he is the author of a handbook on the art of improvisation. In recent years, Joe has made regular appearances at Cincinnati's Blue Wisp Jazz Club and has recorded for several local labels. He and his wife Sally joined the Buffalo Ridge Jazz Band in 1996.

Gus Ross (drums). Twelve years of his youth were spent playing French horn, but his teachers at the College-Conservatory of Music showed him the way to his true rhythmic calling. Gus is a swinging two-beat percussionist. His influences go back to Baby Dodds, Joe Morello, Chauncy Morehouse and Gene Krupa. With extensive show experience, Gus performs with many local and regional bands, recently recording with Terry Waldo's Gutbucket Syncopators. Gus has been with the BRJB since it's foundation in 1994. (www.jazztrek.com)

Black Tuesday Jazz Band

Welcome to the official Web site of the **Black Tuesday Jazz Band**, a professional Dixieland jazz band based in Sacramento, California. This highly entertaining jazz group is a long-time participant at the famed Sacramento Jazz Jubilee, and was performing there again to standing-room-only crowds in May, 2004. The band also performs at jazz societies, private engagements, social events, and jazz festivals throughout Northern California, Sacramento, and the San Francisco Bay Area.

Learn all about the Black Tuesday Jazz Band. Meet the musicians and hear samples of the jazz music they play. Check the band's performance schedule, get booking information, and order their jazz CDs!

About the Black Tuesday Jazz Band

The Black Tuesday Jazz Band is made up of eight highly talented and entertaining musicians dedicated to playing New Orleans and traditional jazz music. For over 5 years, they have thrilled audiences at jazz societies, concerts, jazz festivals, and other special events from the San Francisco Bay area and Northern California to Redding, Stockton, Modesto, Sacramento, and Nevada. For the past few years, the band packed the popular venues at the *Sacramento Jazz Jubilee*, one of Sacramento's most popular and heavily attended city-wide festivals.

The band, consisting of trombone, trumpet, tuba, banjo, clarinet, piano, drums and vocals performs renditions of such good-time tunes

as "When the Saints Go Marching In," "Bill Bailey," "Milenberg Joys," "Coney Island Washboard," and many more. They also perform original jazz tunes written by Dan Bohline. You can hear the band performing Dan's tunes on the recent CD, "Black Tuesday Does Sunday, River City Jazz Mass."

The Black Tuesday Jazz Band plays at clubs, parties, concerts, festivals, and other events where good-time, high-energy jazz music is a must.

Black Tuesday Jazz Band performances:

South Bay Traditional Jazz Society, Sunnyvale, California: 2003

Modesto Jazz Society: 2000

Redding River City Jazz Society: 2000, 1998

Stockton San Joaquin Dixieland Jazz Society: 2002, 2000, 1998

Sacramento Jazz Society, Jazz in the Parks: 1997–2003

Other Special Events:

Lutheran Church of the Master: 2004

Eagles Hall, Sacramento: 2004

Jazz Mass Jubilee at the Church of the Masters in Sacramento: 2003

California International Marathon, Fair Oaks, CA: 2003

...Plus, numerous public and private gigs in and around Sacramento and Northern California between 1997 and 2003. (www.blacktuesdayjazzband.com/)

Discussion

1. Why is it hard to define what jazz is?
2. Is it correct to say that jazz is the music of the black ("the fat", the intellectuals)?
3. Is it easy to become a successful jazz musician? Justify your answer.

Project Topics

1. A comparative analysis of jazz styles.
2. The future of jazz: brilliant or uncertain?
3. Ukrainian jazz: musicians, styles and problems.

Lesson 2. TRADITIONAL AND CHORAL MUSIC IN AMERICA

Quiz

1. Do you think folk (traditional) music is still popular in big American cities like New York?
2. What ethnic groups have contributed to the making of American folk music?
3. Is America famous for choral singing? Are there good choruses in the U.S.?

American Traditional Music

In the 1800s, much of the southern United States was rural. The residents were poor. They didn't travel much. Many little towns were almost cut off from the outside world.

The residents of these towns entertained themselves with music. Many songs had been passed down to them from their European ancestors. But the words were changed.

Jimmie Rodgers was the most famous of the early country stars. He wasn't a cowboy. But he liked to wear cowboy clothes. He started to sing about the West. Soon, other singers were imitating him. "Hillbilly" music became known as country-western music.

Country music deals with everyday problems. When people hear that music, they get a feeling that they belong to the music and the music belongs to them.

Not all early Americans were of European descent. By the early 1800s, about a million black slaves from Africa had been brought to the United States. Like the Europeans, the Africans brought their music with them.

African music featured rhythms different from those used in European folk songs. Some songs used a call-and-answer style. Africans used various types of drums in their music. They also brought the banjo to America. In America, African music was changed. It started to include some European melodies. And the slaves began to sing about their troubles and their new religion, Christianity. They

sang songs such as "Nobody Knows the Trouble I've Seen" and "Swing Low, Sweet Chariot." These songs were called spirituals.

Black folk music has had a huge effect on other types of American music. Spirituals led into the gospel music of today. Jazz also developed out of the slaves' music.

Blues music talks about real-life problems, such as being out of work, being lonely, or going hungry. But not all blues music is about sadness and pain. Many blues songs have a happy feeling. The blues tell about all aspects of black American life.

Blues music developed from the work songs of black slaves.

Some of the best rural blues singers were Josh White, Blind Lemon Jefferson, and Lightnin' Hopkins.

Most of the great urban blues singers were women. They were often backed up by a jazz band. Urban blues singing had great power and emotion. Some great urban blues singers were Bessie Smith, Ma Rayney, and Billie Holliday. Many experts call Holliday the greatest jazz singer of all time. (*"News for You"*).

Folk Music Club

New York Pinewoods Folk Music Club (Folk Music Society of New York, Inc.): We make music the old-fashioned way. We play it. We sing it. Sometimes we even dance to it... Traditional Music is alive and well in New York.

The **New York Pinewoods Folk Music Club** runs concerts, weekends, classes, singing parties, and get-togethers, all with an emphasis on traditional folk music of all kinds.

Call FolkFone, (212) 563-4099 for a weekly listing of folk music concerts and events in and around New York City.

Blarney Star Productions with Glucksman Ireland House at New York University present a new monthly Irish traditional music concert series in New York.

Liz and Yvonne Kane

Friday, June 4 at 9:00 p.m.

Fiddling sisters Liz and Yvonne Kane grew up near Letterfrack (Ireland) in the Connemara gaeltacht (Irish-speaking district). Liz is senior All-Ireland fiddle champion and also won the prestigious "Fiddler of Dooney" and "Fiddler of Oriel" competitions. Yvonne is

five years younger. The Kane Sisters' distinctive repertoire includes many compositions of the east Galway fiddle legend Paddy Fahey. Their duet The Well Tempered Bow is one of the most highly praised Irish fiddle recordings of recent years. Donna Long, a veteran of the Cherish the Ladies ensemble, will back the Galway girls on the piano.

Joe "Banjo" Burke Music Festival

Sunday, June 6 – McLean Avenue, Yonkers, New York

Sessions and performances from 1:30 to 7:30

The much-loved County Kilkenny singer and tenor banjo player Joe "Banjo" Burke passed away at the age of 57 last December, leaving his wife Bridget and their three children – Siobhán, Rory and the severely disabled Finbar – in great need of assistance. An all-day music festival on McLean Avenue in Yonkers, New York on Sunday, June 6 will raise funds for Bridget and the kids. Afternoon sessions and performances will be followed by a concert at Rockin' Robin's featuring the John Whelan Band, Cherish the Ladies and The Whole Shabang. More than 100 musicians, including most of the New York area's best Irish singers and traditional instrumentalists, have volunteered their services for the day.

They will perform from 1:30 to 7:30 p.m. in seven venues along the heavily Irish commercial part of McLean Avenue that extends from just west of the New York State Thruway to Kimball Avenue. Participating bars and restaurants include The Bodhrán, J.P. Clarke's, Ned Devine's, Fagan's, the Heritage, the Hibernian Steakhouse and McGilligan's.

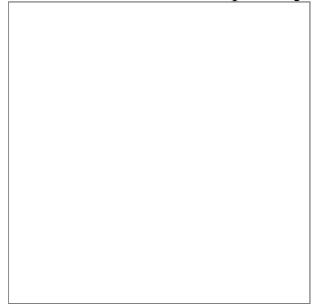
The afternoon music sessions and performances will feature singers Gabe Donohue, Dermot Henry, Peter McKiernan, Deirdre Connolly and Donie Carroll, fiddle champion Brian Conway, flute great Mike McHale, the Morning Star trio, Gerry Finlay and the Cara Band, The Andy Cooney Band, Paddy and Sheila Noonan, the McCabes and many, many others. A suggested \$20 donation buys an all-access pass to all venues.

The festival will climax with an 8:00 p.m. to 1:00 a.m. concert at Rockin' Robin's Bar and Nightclub at 942 McLean Avenue featuring the all-female traditional music and dance ensemble Cherish the Ladies, button accordion great John Whelan and his band, and, direct from Ireland, the rollicking traditional and popular music group The Whole Shabang. Admission to the concert is \$25.

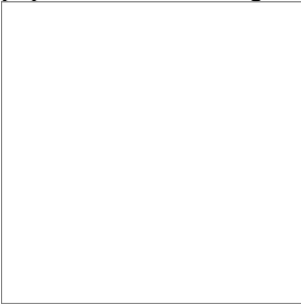
(www.folkmusicny.org/)

Mary Chapin Carpenter

Mary Chapin Carpenter was born Feb. 21, 1958, in Princeton, N.J. Her father was an executive for *Life* magazine, and she spent part of her early life living in Japan. She grew up with a love of contemporary



pop hits, although her mother's



Woody Guthrie and Judy Collins records gave her some interest in country/folk music. She spent her time at home with her guitar, and her father encouraged her to perform at talent nights.

Enrolling in Brown University, Carpenter earned a degree in American civilization. By 1986, she was a local star, winning five Washington Area Music Awards. She released her 1987 debut *Hometown Girl*, produced by guitarist/producer John Jennings, on Columbia Records in Nashville. She also recorded John Stewart 's "Runaway Train" for her first album.

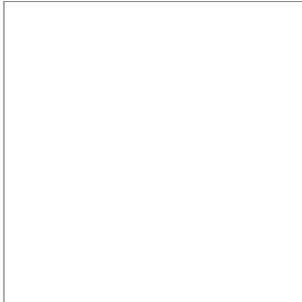
The 1989 album *State of the Heart* offered four Top 20 hits, including "Never Had It So Good" and "Quittin' Time." She followed it with the 1990 album *Shooting Straight in the Dark*, which featured the hit "Down at the Twist and Shout." Her career hit its commercial zenith in 1992 when *Come On Come On* sold 5 million copies and earned her the CMA female vocalist trophy in 1992 and 1993. The seven Top 20 hits from that album included "I Feel Lucky,"

"Passionate Kisses," "He Thinks He'll Keep Her" and "I Take My Chances." Finally, with the 1994 album *Stones in the Road*, Carpenter earned her only No. 1, "Shut Up and Kiss Me." She also earned a Grammy for best country album.

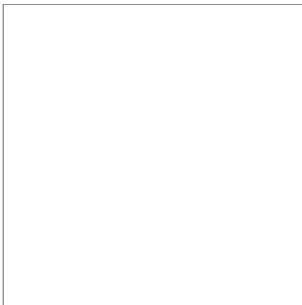
Future albums did not become a Top 10 hit, though she remains a consistent favorite on the road. She also toured with Lilith Fair and Concerts for a Landmine Free World and started a songwriter tour with Shawn Colvin, Patty Griffin and Dar Williams in 2003. The album *Between Here and Gone* arrived in 2004. (www.cmt.com/artists/az/carpenter_mary_chapin/bio.jhtml)

Judy Collins

Judy Collins is a living legend. Nearing forty illustrious years in the music industry, 30 albums, top ten hits, Grammy nominations and gold and platinum selling albums, Judy is yet again proving to be unstoppable. Ms. Collins will play our June Concert and look for more information in this column, very shortly, about this extraordinary



person.



Pete Seeger

Pete Seeger probably has had a greater influence on the development of modern folk music than any other single individual. The son of musicologist Charles Seeger, he began playing the banjo in

his teens, soon turning to the five-string version that would become his trademark. He joined Woody Guthrie in the late '30s, and the two formed the politically oriented Almanac Singers with several other folksingers to promote unions and condemn fascism. He was a cofounder of such organizations as People's Songs and People's Artists.

Josh White Jr.

Josh White Jr. is a folk/blues, gospel, pop/jazz vocalist, guitarist, songwriter, actor, adult and children's concert performer and recording artists, teacher and social activist. A career spanning fifty five years, Josh Jr. has released "House of the Rising Sun", a tribute to his legendary father the great Josh White – whom he began his career with at New York's Cafe Society in 1944. An outstanding professional performer for 5 decades, Josh White Jr. also earned a 1987 Grammy Nomination on his tribute album to his father, "Jazz, Ballads & Blues". He has released an instructional video and stars in the musical drama based on Josh Sr.'s life entitled "JOSH: The Man & his Music". (www.ctmd.org)

**The Washington Chorus Concert Season
in the Kennedy Center Concert Hall**

2004–2005

J.S. Bach Mass in B Minor

Sunday, November 21, 2004 at 3 p.m.

Music for Christmas

Saturday, December 18, 2004 at 1:30 p.m.

Tuesday, December 21, 2004 at 8 p.m.

Wednesday, December 22, 2004 at 8 p.m.

Sir Michael Tippett A Child of Our Time

part of the worldwide Tippett centenary celebration

Sunday, May 8, 2005 at 3 p.m.

Additional Concert with the National Symphony Orchestra

Giuseppe Verdi Requiem

Thursday, March 24, 2005 at 7 p.m.

Friday, March 25, 2005 at 8 p.m.

Saturday, March 26, 2005 at 8 p.m.

We, the singers, staff, and board of The Washington Chorus...

- believe that our music can improve the quality of people's lives.
- are committed to excellence in artistic performance and organizational practices.
- believe that music is an important aspect of education, and that we have a responsibility to encourage and actively participate in that education.
- have a responsibility to bring our music to those who are not able to come to traditional performance venues.
- value the "family" community of singers who volunteer time, talent, and resources, reaching out to the wider community to spread the joy of choral music.
- have a responsibility to preserve and advance the choral art for future generations.

A 2000 GRAMMY® Award Winner, The Washington Chorus is considered one of the foremost choruses in the nation and a cultural leader in the Washington metropolitan area. Each year, the 180 member chorus presents its art at the Kennedy Center and often appears at the invitation of the National Symphony Orchestra, having appeared with them in more than 280 performances. Founded in 1961, The Chorus has sung under the direction of many of the world's greatest conductors, including Mstislav Rostropovich, Raphael Frühbeck de Burgos, Seiji Ozawa, Charles Dutoit, Karl Richter, and Sir Neville Marriner. In addition to its regular Kennedy Center performances, The Chorus has sung throughout the metropolitan area and has been acclaimed for numerous world premieres, including the American premiere of Krzysztof Penderecki's *Te Deum* with the National Symphony Orchestra at Carnegie Hall. The Washington Chorus has recorded GRAMMY® nominated and winning CDs, been nationally broadcast and internationally televised, and has performed as part of a motion picture soundtrack. The Chorus has also performed for inaugurations and to honor world leaders, and has been touring internationally every other year since 1994.

Auditions. The Music Director has set high audition standards to ensure the quality of the chorus and singers have to re-audition every year. The audition process involves vocalizing, sight-singing, and tonal memory exercises. The Director does not hear any prepared pieces during the audition process.

Robert Shafer – Music Director. Recognized as one of America's

major choral conductors, Maestro Shafer was honored by the National Academy of Recording Arts & Sciences at the 2000 GRAMMY® Awards in Los Angeles, CA. From among such prestigious nominees as John Eliot Gardiner and Sir Simon Rattle, he received the GRAMMY® Award for Best Choral Performance of the Year for the Chorus' live performance recording of Benjamin Britten's *War Requiem*. In addition to this GRAMMY® Award-winning recording, Maestro Shafer prepared The Washington Chorus for the GRAMMY® Award-nominated compact disc and film soundtrack recording of Mussorgsky's *Boris Godunov* with Mstislav Rostropovich and the National Symphony Orchestra.

Music director of The Washington Chorus since 1971, Maestro Shafer also conducts the Chorus' concerts and has prepared the Chorus for many of the world's leading conductors including Sir Neville Marriner, Seiji Ozawa, Christopher Warren-Green, and Leonard Slatkin. He has guest conducted the NSO on several occasions, and has conducted choral performances for NBC national television. A student of the distinguished Nadia Boulanger, he has been noted for his beautiful compositions, having won first prize in composition at the Conservatoire Americain in 1969. His works have been performed throughout the United States and Europe, and when he served as music director at the National Cathedral, he composed and conducted a part of *Tu es Petrus* in honor of Pope John Paul's 1979 visit to Washington. Another part of *Tu es Petrus*, which he wrote for the Children's Chorus of Washington, was published by Boosey & Hawkes.

Active as a teacher, Maestro Shafer taught at James Madison High School from 1968–1975, producing one of the finest madrigal groups in the country, and has been artist-in-residence and Professor of Music at the Shenandoah Conservatory of the Shenandoah University in Winchester, Virginia since 1983. In 1989, he was honored by the Virginia Council on Higher Education with an Outstanding Faculty Award for his outstanding public service, research, and teaching. Maestro Shafer is the only teacher in the arts to have received this award since its foundation.

TWC: Services to the Community

Outreach Singers. This group of singers from the main chorus presents free concerts that bring choral and instrumental music to the general public, as well as to the elderly or sick people who, for mobility or health reasons, cannot attend concerts at the Kennedy Center. The Outreach singers present one-hour concerts in such places as children's hospitals, hospices, veterans' homes, senior centers, and

retirement homes, and strive to recreate the concert-going experience for their audiences. Along with the program, sing-alongs and rhythm instruments are offered to actively involve audience members.

The musical experience created by the Outreach Singers has a powerful and positive effect on their audiences. The performances in patient care and senior centers establish a strong link with the audience, creating a joyful experience as well as delivering a musical relaxation for patients and staff.

Music for the Deaf. The Washington Chorus is extremely pleased to be able to increase the accessibility of its Christmas concerts by providing sign language interpretation during these performances. Many people have compared this interpretation to "seeing the music dance" and these concerts are always enjoyed by the hearing and the deaf and hard-of-hearing alike.

Tickets for All. The Washington Chorus firmly believes that its music should be financially accessible to general public. Accordingly, the Chorus offers half-price tickets to students, senior citizens, persons with disabilities, and every TWC performance has tickets which are priced under \$20.

Pre-Concert Discussions. Prior to each performance (except Christmas), the Chorus offers a pre-concert discussion at the Kennedy Center. Hosted by local personalities, these discussions give people the opportunity to learn more about the work they are going to hear, thereby enriching their concert-going experience.

Special Services. By performing at the Kennedy Center, TWC concerts are always accessible to persons with disabilities. These include means of providing effective communication such as listening devices, large print and braille programs, and a generally solid foundation of physical accessibility such as disabled parking, accessible restrooms, elevators, etc.

We are deeply grateful for major gifts from the following without whom many of our programs would not be possible: The Official Hotel of The Washington Chorus, Sponsor of *Music for the Deaf*, Sponsors of *Tickets for Teens*. The Washington Chorus is a proud member of the United Arts Organization.

Benefits

Each year, The Washington Chorus typically holds two to three major benefits, all of which contribute greatly to bridging the gap between ticket sale and production expenses. They also help to support

The Chorus' programs of education and community outreach.

Embassy Reception. Each fall, the Chorus hosts a reception at one of the embassies or ambassadorial residences to honor a person or organization that has made a significant contribution to the arts community. In recent years, the Levine School of Music and Catharina and Livingston Biddle have been honored. Receptions have been held at such places as the Residences of the Ambassadors of England and Japan.

Annual Benefit Dinner & Auction. In the spring, the Chorus presents its largest fundraising event of the year – an auction accompanied by dinner and entertainment.

Great American Barbecue Dance. For many years, the Chorus has hosted this antidote to the typical Washingtonian black-tie event at Montevideo, the home of Austin and Gogo Kiplinger. With delicious food from Smoky Glen Farm and square dancing, this event is one of the highlights of Washington's social calendar.

(www.thewashingtonchorus.org/)

Discussion

1. Why do millions of people in America buy albums with traditional music?
2. Is it necessary to modernize traditional music?
3. Speak on the importance of outreach activities for a good chorus.

Project Topics

1. Great performers of American traditional music.
2. Cultural services to the community by music collectives.
3. America as the centre of attraction for outstanding musicians.

Lesson 3. MUSIC EDUCATION. POP & ROCK IN THE USA

Quiz

1. Do you think that a university school with an opera theatre and 1,000 public student performances each year is a great school? Justify your answer.
2. Do you need university education to become a good musician?
3. Have you ever heard of Jim Morrison or any other bard or "protest rock" musicians?

A Welcome from Gwyn Richards, Dean, Indiana University School of Music

Welcome to the official web site of the School of Music at Indiana University. Through the pages available to you we hope you will find the information you need and learn more about this remarkable institution. The activities and experience of our 150 full-time faculty are readily accessible to you, as is the performance calendar and repertoire. The IU Opera Theater produces 8 main stage productions throughout the year, 6 during the fall and spring semesters and 2 in the summer. There are numerous jazz, band, choral, and orchestral performances in a very busy school year.

As you navigate the sea of information that is before you, a number of questions may arise. We ask you to be directly in touch with us by phone (812) 855-2435 or by e-mail. If time allows, I would suggest a personal visit to Bloomington to experience first hand the unique blend of performance and scholarship that exists in this university.

The Indiana University School of Music is widely respected as one of the world's most comprehensive institutions for musical studies. By providing the academic programs of a great university with the atmosphere of a conservatory, the school offers a coordinated program of study and performance.

Central to this program is a faculty of 140 teachers and scholars and a select student body. The quality of the School of Music is very

high. Four times has IUSM been recognized number one in the nation among the country's music schools. More than 1,400 students from throughout the United States and from 35 foreign countries attend the School of Music during the school year.

Graduates are valued for their superior training and ability and are chosen for important positions in the nation's leading educational institutions, professional organizations and ensembles. Many achieve outstanding solo careers.

The facilities of the School of Music include four buildings housing more than 110 offices and studios, 180 practice rooms, choral and instrumental rehearsal rooms, 3 recital halls, and a music library with more than 380,000 books, scores, microfilms, and periodicals and nearly 160,000 recordings. There is also a performance practice building with 80 soundproofed rooms. The School of Music is proud of its *Musical Arts Center*, a complex featuring an acoustically refined auditorium and a stage with technical capabilities unequaled by any other U.S. university facility.

The recently completed Bess Meshulam Simon Music Library and Recital Center houses two excellent recital halls, a 300-seat classroom, and the *William and Gayle Cook Music Library*, which uses the newest digital technology. The 1,000 different public programs presented on the Bloomington campus each year indicate the school's level of activity. This figure includes numerous solo recitals given by students and faculty, concerts performed by various ensembles, and full-scale productions of opera and ballet.

The Opera Theater of the School of Music has given more than 1,000 performances of 250 different operas, including many premieres. Eight full-scale operas are presented in the Musical Arts Center each year. Indiana University School of Music offers degrees in Performance, Composition, Early Music, Jazz Studies, Audio Recording, Ballet, Music Education, Stagecraft or Costume Technology, String Instrument Technology, Musicology, Music Theory and Instrumental or Choral Conducting.

The mission of the Indiana University School of Music is to provide distinguished instruction and outstanding opportunities for performance, composition, research, and teacher training for music majors and non-music majors.

These opportunities are designed to meet the following purposes:

1. To prepare students for careers as performers, composers, scholars, teachers, church musicians, and music administrators in higher education, precollege education, the professional music world, and the private sector.

2. To provide music majors and non-music majors the opportunity to develop their knowledge, understanding, and ability in all aspects of music at a level appropriate to their needs and interests.

3. To broaden and deepen the knowledge and understanding of all aspects of music through research and publication.

4. To enrich the lives of students, faculty, community, the state, the nation, and the world with performances of a wide variety of music.

Reputation

Indiana University School of Music has always been ranked as one of the top music schools in the country. According to *U.S. News*' latest rankings of graduate schools, IU School of Music is in the top four for all of the disciplines of study.

Special Opportunities

- The School of Music presents over 1000 different programs annually.

- Our Opera Theater has given more than 1000 performances of 300 different operas, including 20 premieres.

- The ONLY School of Music invited to present a full opera at the Metropolitan Opera.

- Student performances at the Kennedy Center, Lincoln Center, and Carnegie Hall.

- Our students are performing and teaching all over the world.

- More than 100 former IU students appear on opera house bills throughout the US and Europe, including at least 17 students on the 2000–2001 bill of the Metropolitan Opera.

- At least 100 students in 32 major orchestras of the United States.

- 98% placement of our undergraduate music education students for the last ten years.

- Performance study in all instruments as well as degrees in ballet, composition, jazz, early music, theory, musicology, conducting, and music education.

- The facilities of the School of Music include six buildings housing more than 100 offices and studios, 200 practice rooms, rehearsal rooms, three recital halls, a practice building with 80, soundproofed rooms, and a library collection containing 170,700 Book and Scores, 18,000 microforms, 126,800 records, tapes and CDs, 1,500 videos, 218,000 orchestral and choral parts.

- The new grand concert hall and chamber recital hall accommodate musical performances of all types from solo student recitals to large ensemble events with orchestra and chorus. This year, the concert hall will feature a new organ for solo concerts as well as choral and orchestral events.

- The School has one of the ten most beautiful university campuses in the United States.

Recent Guest Faculty and Performers

Beaux Arts Trio

Robert Bernhardt, Music/Artistic Director and Conductor, Chattanooga Symphony and Opera

Franz Grundheber, Baritone

Gary Hoffman, Cello

Raymond Leppard, Music Director, Indianapolis Symphony Orchestra

Catherine Malfitano, Soprano

Kurt Masur, Conductor, London Philharmonic Orchestra

Kevin McKenzie, Artistic Director, American Ballet Theatre

Mstislav Rostropovich, Cellist and Conductor

Gunther Schuller, Artistic Director, Festival at Sandpoint, Idaho

Joseph Silverstein, Former Concertmaster of the Boston Symphony Orchestra and Music Director of the Utah Symphony

Augusta Read Thomas, Composer-in-residence with the Chicago Symphony Orchestra

Alumni

Sylvia McNair, Soprano

Since her graduation from IU in 1983, soprano Sylvia McNair has become a frequent guest performer with major opera houses and symphony orchestras throughout Europe and the United States. She is a regular guest soloist with the New York Philharmonic, the Cleveland

Orchestra, the Boston Symphony, the Philadelphia Orchestra, the Vienna Philharmonic, the London Symphony, the Salzburg Festival, and the Metropolitan Opera. She has made more than 70 recordings and won two Grammy Awards. While at the IU School of Music, Sylvia McNair performed in seven productions of the IU Opera Theater. McNair says, "IU prepared me extremely well for being a professional in the world of music".

Joshua Bell, Violinist

Joshua Bell began studying violin at the age of four. When he was 12 years old, he became a student of Josef Gingold, IU Distinguished Professor of Music. By age 14, Bell had gained national acclaim, winning a major violin competition and making his orchestral debut with the Philadelphia Orchestra. Today, he is an internationally renowned violinist, playing extensively with major orchestras and giving concerts throughout the world. He has an interest in exploring new and different music in addition to the mainstream classical repertoire, and he has recorded in numerous areas of music. Bell has made many television appearances and has been featured in a number of documentaries and new programs.

Kenny Aronoff, Percussionist

IU music graduate Kenny Aronoff is widely recognized as one of the world's top rock 'n' roll drummers. Before graduating from IU in 1976, he performed in music festivals under such conductors as Aaron Copland, Leonard Bernstein, and Seiji Ozawa. Aronoff played with the John Mellencamp band from 1980 to 1996, while developing a highly successful career as a studio musician. Since 1996, he has played in major tours with artists such as Bob Seger, Melissa Etheridge, the Smashing Pumpkins, and Joe Cocker. As a top session drummer, he has recorded with hundreds of artists, including Jon Bon Jovi, Elton John, Bob Dylan, B. B. King, the Rolling Stones, Ricky Martin, and Celine Dion. The Aronoff Percussion Scholarship established in 1996 is awarded annually to a percussion student in the IU School of Music.

Robert Dodson, Dean

Dean of the Oberlin College Conservatory of Music and Professor of Cello Robert Dodson holds two Indiana University degrees: the Bachelor of Music and the Master of Music. At IU, he studies with famed cellist Janos Starker, IU Distinguished Professor of Music, whom he calls his "beloved Teacher." "I owe my professional life and much more to many people at IU," Dean Dodson says.

Dodson was recently named dean at Oberlin after more than three

decades of music performance, teaching, and administration. He previously served as dean of the Lawrence University Conservatory of Music in Wisconsin; principal of the Royal Conservatory of Music at the University of Toronto; founding and managing director of the Chamber Music Institute, Friends of Chamber Music, Inc. (Toronto, Canada); associate professor at Queen's University in Ontario; and cellist with the Vaghy String Quartet for 12 years. Dean Dodson advises young musicians to "follow the wisdom of your heart" and to "serve music passionately." (www.music.indiana.edu/)

Frank Sinatra

Francis Albert Sinatra (*December 12, 1915 - May 14, 1998*) was an American singer and actor and is, with Elvis Presley, Bob Dylan, Louis Armstrong and Ray Charles, one of the top five American popular musicians of the 20th century. Indeed he is one of the top musicians of the 20th century.

Born in Hoboken, New Jersey, Sinatra decided to become a singer after hearing Bing Crosby on the radio. He began singing in small clubs in New Jersey and soon attracted the attention of trumpeter and band-leader Harry James.

After some time, he joined the Tommy Dorsey Orchestra where he rose to fame as a singer. His vast appeal to teenagers found a whole new audience for popular music, which had generally appealed mainly to adults up to that time. He was the first teen idol.

He later recorded as a solo artist with great success. His career continued in the late 40s and early 50s when he made a spectacular comeback as a film actor in From Here to Eternity. He later appeared in many films, for example The Man with the Golden Arm, and The Manchurian Candidate.

Sinatra debuted with the Tommy Dorsey orchestra on February 2, 1940. By the 1960s he was a big enough star to start his own record label: Reprise Records.

In the 1950s and 60s, Sinatra was a popular attraction in Las Vegas. He was friends with many other entertainers, including Dean Martin and Sammy Davis, Jr. Some people say he was good friends with the Italian mafia in the USA.

His voice is instantly recognizable, and in its prime could evoke

not only great strength and charisma, but nostalgia and tenderness as well. Sinatra had good taste in songs, and excellent taste in arrangers. He is particularly noted for his careful choice of song lyrics.

Sinatra died in 1998 and is buried in the Desert Memorial Park in Cathedral City, Palm Springs, California.

Notable Songs

Theme from New York, New York

Night and Day

Come Rain or Come Shine

Love and Marriage

It Could Happen to You

Three Coins in a Fountain

Fly Away with Me

Chicago

You Make Me Feel So Young

Strangers in the Night

Let's Fall in Love

Albums

Frank Sinatra: A Man and His Music

Trilogy

Duets

Songs for Swingin Lovers

Films

From Here to Eternity

The Man with the Golden Arm

Ocean's Eleven

Around the World in Eighty Days

Von Ryan's Express

Suddenly

Higher and Higher

Christmas Waltz Lyrics

Frosted windowpanes

Candies gleaming inside

Painted candy canes on the tree

Santa's on his way

He's filled his sleigh with things
Things for you and me

It's that time of year
When the world falls in love
Ev'ry song you hear seems to say,
"Merry Christmas,
May your New Year dreams come true"

And this song of mine
In three-quarter time
Wishes you and yours
the same thing, too

www.brainyencyclopedia.com/encyclopedia/f/fr/frank_sinatra.html

Jim Morrison

Morrison, Jim (1943-71), American singer and songwriter, born in Melbourne, Florida, and educated at the University of California at Los Angeles. In 1966, he formed a group called the Doors with Ray Manzarek, John Densmore, and Robbie Krieger. The group became known for its extravagant performing style, combining sensual movements and a hard-hitting sound, amplified to huge proportions. Morrison and other group members also had a reputation for using drugs. In 1971 he went to France in order to rethink the course his life was taking. He died there of a drug overdose.

The group's first album, *The Doors* (1967) – which included the singles “Light My Fire” and “The End” – became a number-one hit. Other albums included *Waiting for the Sun* (1968) and *L.A. Woman* (1970). *The Lords and the New Creatures* (1971) was one of several published collections of Morrison's poetry. Oliver Stone's film *The Doors* (1991), with Val Kilmer in the part of Jim Morrison, tells the story of the group and its lead artist. (*Encarta Encyclopedia*)
The Doors Myth

The Doors were somewhat of an anomaly in the rock pantheon. They weren't folk or jazz, they weren't part of the peace-and-love sound of San Francisco. They had nothing in common with the English invasion, or even pop music in general though they had three Number

1 hit singles. They weren't even part of the folk-rock scene which dominated Los Angeles in those days, in the music of the Byrds, Buffalo Springfield, and the like. Even among the hierarchy that includes Elvis, Joplin, and Hendrix, they were a world unto themselves.

Jim Morrison was a man who could not compromise himself or his art. And herein lay his tragedy. To go all the way or die trying. All or nothing. The ecstatic risk. He would not just entertain; he was brilliant and desperate. And these qualities made him dangerous and conflicted. He sought consolation in the same elements that had initially inspired him and helped him to create: intoxicants.

Jim would scream "Wake Up!" a thousand times, in an effort to shake the audience. I can still remember the first Doors concert I went to, scared to the very depth of my thirteen-year-old soul, thinking: This guy is dangerous. Someone's gonna get hurt, probably him. Or me. Or all of us. No one here gets out alive, he sang in the song "Five To One". That concert changed my life. Today, more than twenty years later I still feel the same way. I still don't know exactly what happened to me that night back in 1967. But I know: Jim Morrison changed my life. He had power, he worked magic.

Early in the group's career, Jim tried to explain his ideas to a journalist: "A Doors concert is a public meeting called by us for a special dramatic discussion. When we perform, we're participating in the creation of a world and we celebrate that with the crowd." A few days before he flew to Paris, to his death, Jim told me: "For me, it was never really an act, those so-called performances. It was a life-and-death thing; an attempt to communicate in a world of thought."

It was the mid-to-late 1960s and bands were singing of love and peace, but with the Doors it was different. When the music was over, there was a stillness, a connection with life and a confirmation of existence. In showing us Hell, the Doors took us to Heaven. Talking about death, they made us feel alive. This all happened at night. With music and dance and performance. The concert as ritual, as initiation, as an ancient pagan mystery.

Morrison was the first rock star to speak of the mythic and archetypal powers of rock 'n' roll, about the ritualistic properties of the rock concert. Some people told him: "Don't take yourself so seriously, Morrison, it's just rock 'n' roll and you're just a rock singer." Jim knew

they were wrong, but he didn't argue. Jim knew that music is magic, and he knew rhythm can set you free.

From his favorite philosopher, Friedrich Nietzsche, Jim learned to "say yes to life." Jim chose intensity over long life, to be, as Nietzsche said, "one who does not say no".

To be a poet meant more than writing poems. To be a poet meant making a decision: to meet the tragedy that fate has chosen for you. In a poem titled "The Abyss," Baudelaire tries to describe the wordless horror, the indifferent void. Sartre called this "No Exit." Jim sang, "Some are born to sweet delight and some are born to the endless night".

Jim's dying wish was to be taken seriously as a poet. Today his life still fascinates and amazes us, and his work as a poet is finally gaining recognition. Jim did what all good artists aim for: to arouse us from the lethargy of our routine lives, provoke a reaction within us; and to make us think.

And in the end, after conquering America and the rest of the Western world, he escaped to Paris, to continue his life as a poet. But his body was too worn down, his heart too weak; he had already seen and done and drunk too much. His spirit was tired. Death was simply closer and easier than returning to America.

Jim Morrison is not dead. His spirit lives on, in his music and in these lyrics, shining with everlasting brilliance. No, Jim. This is not the end. (www.thedoors.com/band/jim/?fa=bio)

The crystal ship

Before you slip into unconsciousness
I'd like to have another kiss
Another flashing chance at bliss
Another kiss, another kiss
The days are bright and filled with pain
Enclose me in your gentle rain
The time you ran was too insane
We'll meet again, we'll meet again
Oh tell me where your freedom lies
The streets are fields that never die
Deliver me from reasons why
You'd rather cry, I'd rather fly

The crystal ship is being filled
A thousand girls, a thousand thrills
A million ways to spend your time
When we get back, I'll drop a line

The End

This is the end, Beautiful friend
This is the end, My only friend, the end
Of our elaborate plans, the end
Of everything that stands, the end
No safety or surprise, the end
I'll never look into your eyes again
Can you picture what will be, So limitless and free
Desperately in need of some stranger's hand
In a desperate land
This is the end

(www.2famouslyrics.com/j/jim-morrison.html)

Britney Spears

"Britney's Caribbean Dream"

Britney Spears is said to go to the Caribbean – trying to start a "stress-free" life.

The pop princess, who recently injured her knee after a fall on her latest video shoot, has already bought a rich apartment on the tropical island of St Barts, and friends now believe she is ready to give up her career – at the age of 22.

A friend of her told Britain's Daily Star newspaper: "People forget that she has been in the entertainment industry for 15 years already. Now she could give it all up for good. The fame is really taking its toll. She wants to re-start her life and forget about the pressure."

The sexy singer, who is dating dancer Kevin Federline, recently said of St Barts: "I like the Caribbean and its people. They are nice and friendly. There is no stress out there. No telephones. I hate talking on the phone. I like my privacy." (www.britney.com.br/news/)

<i>Name</i>	Britney Jean Spears
<i>Birthdate</i>	December 2, 1981
<i>Birthplace</i>	Kentwood, Louisiana (Population. 1200)
<i>Current Residence</i>	New York and Kentwood

<i>Nicknames</i>	Bit-Bit or just Brit
<i>Hair Color</i>	From Dark Brown to Light Brown
<i>Eye Color</i>	Brown
<i>Height</i>	5'5"
<i>Weight</i>	105 lbs.
<i>Zodiac Sign</i>	Sagittarius
<i>Favorite Players</i>	Mariah Carey, Aerosmith, Prince, Backstreet Boys
<i>Favorite Food</i>	Ice Cream, Pasta, Hot Dogs
<i>Hobbies</i>	Singing, dancing, romance novels, shopping, movies, swimming
<i>Last Book Read</i>	The Horse Whisperer
<i>Favorite Movies</i>	My Best Friend's Wedding, Steel Magnolias
<i>Sports Activities</i>	Basketball, swimming
<i>Favorite Teams</i>	Chicago Bulls, New York Yankees
<i>Favorite Actor</i>	Tom Cruise
<i>Favorite drink</i>	Sprite

Interesting Facts

She has a Jaguar convertible motor car.

Her favorite song is Purple Rain.

She has a dog and he's a rottweiler and his name's Cane.

Her favorite experience in life as of January '99 was shooting the video.

Britney is the first new artist ever to have an album and single of the same name go #1 simultaneously.

Britney is the first new female artist to have her 1st single and 1st album #1 the same week.

(www.britney.primenova.com/profile.html)

"A fan talks about her experience at Rock In Rio Lisboa"

"I'm from Portugal and last Saturday, I went to the Rock in Rio festival just to see Britney!

I have seen other shows with her... and I have to say that they were better than this one. But the emotion of being so near to a superstar like her is... well... I don't have words...

She was a bit distant from us... probably she was tired... 50 shows... it's not kidding... but I liked it very much..

Everybody knows that she does playback... Of course I would like if she sang more songs live, but for me it's not a problem... but here in

Portugal she had received lots of critics 'bout that. It has making me go crazy... and they are not very nice with their comments really. Don't they understand?? It's just like in a movie, she's acting! it's not real... but it seems that they don't really get it...

She's a bit fatter too... but I think she's beautiful this way too... And I was very close to the stage and I can say that she's very very pretty... as I thought she was of course.

There was a very cool part, when it was playing that video before the Everytime performing, we started singing the music. And she seemed to be touched 'bout that... and she told us: "You guys sound very cool singin my song... thank you Portugal!".

There was a time when a friend of mine threwed her a little bear, and she ran to get it, and kissed it and said thanks... I really think she's very nice to fans, and I got home liking her more that I liked before... If that is possible..."

www.britney.com.br/news/default.asp?page=2

I Love Rock and Roll Lyrics

I saw him dancing there by the record machine

I knew he must have been about seventeen

The beat was going strong, playing my favorite song

I could tell it wouldn't be long

'Til he was with me, yeah with me

I could tell it wouldn't be long

'Til he was with me, yeah with me, singin'

CHORUS

I love rock 'n' roll

So put another dime in the jukebox, baby

I love rock 'n' roll

So come and take the time and dance with me

He smiled, so I got up and asked for his name

But that don't matter, he said, 'cause it's all the same.

He said, Can I take you home where we can be alone?

And next we were movin' on

And he was with me, yeah with me

And we were movin' on and singin' the same ol' song

Yeah with me, singin'

CHORUS - repeat

(www.musicsonglyrics.com/B/Britney%20Spears/)

Discussion

1. What would you change in music education at your school if you could?
2. Compare the lives and musical careers of Frank Sinatra, Jim Morrison and Britney Spears. Why are the lyrics of their songs so different?
3. Do you think there is such a thing as "good music" or "bad music"? Justify your answer.

Project Topics

1. Music education in the USA.
2. Jazz, rock, pop and the conflict of generations.
3. Pop industry in the USA as a social phenomenon.

Lesson 4. Ukrainian singing heritage

Quiz

1. What are *koliadky* and *shchedrivky*? Who are *kobzari* and *lirnyky*?
2. Is Ukrainian music popular in the USA? Justify your answer.
3. Have you heard the famous Christmas song "Carol of the Bells" ("Jingle bells, jingle bells...")? What do you think is its origin?

The Ukrainian Heritage Festival in Yonkers, New York welcomes you!

Once again, it's time to join us in celebrating our Ukrainian heritage. The 17th Annual Ukrainian Heritage Festival is back with more food, fun, thrills, and performers. Last year's festival was rated our best ever among non-Ukrainians and we are hoping to out-do ourselves again this year. Large crowds of people from the Tri-state area and beyond come to join in on the festivities during the mega-3-day affair every June. People from miles away come to enjoy Ukrainian culture.

The original idea of having a 3-day festival that showed Ukraine and Ukrainians in a positive light was formed by several members of the Yonkers branch of the Ukrainian American Youth Association who felt that even though we have much to be proud of, we were relatively unknown as a community and as a nation. This festival gives us the opportunity to be seen and heard, and have some fun in the process as well. We have talented performers that will warm your hearts with their singing and dancing, and charm you with their smiles.

If you have been looking for a special Ukrainian musical CD, videotape, or cassette, then you are in the right place. Are you looking to brush up on your Ukrainian language skills, or maybe you want to learn how to speak it? Some of our people can certainly help you in that respect. Pick up a vase for a wedding gift, or maybe a painting, or an embroidered blouse – the selections are endless. Eat, drink, and be entertained by the dancers, singers, and musicians. Meet friends that you only see during occasions like this. Learn about Ukraine and Ukrainians. Ukrainians and Ukrainian-Americans have been an active

part of Yonkers for over 100 years and we are thrilled to share our heritage with all who join us every June.

The 17th Annual Ukrainian Heritage Festival offers you three days of warmth, food, fun, and excitement, and we are certain you will agree this is our best festival to date. There is plenty to do and see, so bring the whole family over. Let your children have some magical moments on the rides, or try to win a gift for someone at one of the games.

Are you hungry? Take a plate of delicious varenyky and have a cold drink with them. Or perhaps you have a really big appetite? Then, may we suggest a Kozak special, or our new Chicken Kyiv-meals that will surely satisfy the biggest Kozak in the family. Afterwards, take a ride with the children on the slide, or on one of the other rides that will get your heart racing. After your heart rate returns to normal, check out the Ukrainian art displays and demonstrations. Or browse the booths where you can buy a gift, meet new people, or take a chance at the lottery table. After all of that, sit down, relax, and watch the show. Enjoy the beauty of the church grounds under the shade of a tall tree.

Perhaps you are curious about Ukraine and her Ukrainian people, our language, history, and culture, but weren't sure whom to ask? Well, you've come to the right place. Visit some of our stores which offer a wide selection of English language books and videos to help you out.

After you have bought those books and vases, after you have eaten all that you can, and after your children have been on every ride, relax and enjoy yourselves in front of the stage and enjoy some traditional and contemporary Ukrainian music. Stay with us a while longer and enjoy the performers, featuring Ukrainian singers, dancers, and comedians. We are sure that you will come away from our festival with memories that you will cherish for many years!

Caroling

While many of the Ukrainian Christmas Eve customs are of a solemn nature, the custom of caroling is joyful and merry. Ukrainian Christmas songs or carols have their origins in antiquity, as do many other traditions practiced at Christmas time. There are two main groups of Christmas songs in Ukraine: the *koliadky*, whose name is probably

derived from the Latin "calendae" meaning the first day of the month and which are sung on Christmas Eve and Christmas Day; the second group of Christmas songs is called *shchedrivky*, which is a derivation from the word meaning generous.

Both *koliadky* and *shchedrivky* have pagan elements in them, but many have been Christianized. For example, one pagan carol tells of a landowner who is awakened by a swallow and told to make preparations, because three guests are coming to his house: the sun, the moon and the rain. In the Christianized version the three guests become Jesus Christ, St. Nicholas and St. George. The very popular Ukrainian carol in the United States, "Carol of the Bells", in its originality is a *shchedrivka*.

Carol of the Bells is an adaptation of an ancient Ukrainian folk song called a "shchedrivka". An arrangement by Mykola Leontovych (1877-1921) was popularized in the 1930's by Oleksander Koshyts (1875-1944), Ukrainian choir director who worked in the US and Canada. It has since become a western Christmas classic.

The themes of Ukrainian Christmas songs vary. Many, of course, deal with the birth of Christ and that occasion's joyful celebrations. Another group of carols contain pagan mythological elements. Still another group deals with Ukrainian history of the 9-12 centuries, mostly with the heroic episodes in the lives of some of the princes that were favorite among the people. One of the largest groups of carols are glorification songs - glorifying the landowner, the farmer, his wife, his sons, his daughters, every member of the family. These songs glorify their work as well as their personal traits.

Caroling required extensive preparation. Each group had a leader. One member dressed as a goat. Another as a bag carrier, the collector of all the gifts people would give them. Yet another carried a six-pointed star attached to a long stick with a light in its center, which symbolized the Star of Bethlehem. In some places the people even had musical instruments, such as the violin, *tsymbaly*, or the *trembita* (a wooden pipe about 8-10 feet long, used in the Carpathian mountains by the Hutsuls).

Caroling was not a simple singing of Christmas songs; it was more of a folk opera. The carolers first had to ask for permission to sing. If the answer was yes, they entered the house and sang carols for each member of the family, even for the smallest child. Sometimes they

even performed slow ritualistic dances. They also had to present a short humorous show with a goat. The custom of the goat accompanying the carolers has its origin in the pagan times when the goat represented the god of fertility. The sketch showed the goat dying and then being brought back to life. This also symbolized the death of Winter and the birth of Spring. The caroling always ended with short well-wishing poems selected for each home.

Koliadky and *shchedrivky* are the oldest groups of Ukrainian folk songs. They are sung by Ukrainians at Christmas time throughout the world.

Ukrainian Minstrels: kobzari, lirnyky

Kobzari are folk professional minstrels unique to Ukraine. One thing that makes them special is the musical instrument which they play. This instrument is called a bandura and it developed out of the kobza, from which kobzari take their name. The kobza was a plucked symmetrical instrument similar to other European and Eastern lutes. Additional strings were gradually added to one side of this instrument so that it became more and more asymmetrical. At the time of the famous kobzar Veresai, the bandura had twelve strings; as it exists now, the bandura has more than 60 strings and is held and played more like a harp than like the kobza, other lutes, or earlier versions of the bandura.

Kobzari are special also because they were blind. Traditional kobzari were highly trained professionals. They were organized into church-affiliated guilds.

The most important item in this repertory was the religious song. Some of the most popular religious songs are the ones about Lazar (Lazarus), about the martyr Varvara (St. Barbara), about Oleksii, Man of God. There were also songs about the Last Judgement, the Passion of Christ, and related materials, such as the very popular song about an orphan girl. While scholars were most interested in the epics songs (*dumy*) performed by kobzari, the village audience valued the *psalma* or religious song.

Kobzari performed in a variety of venues. They would travel from village to village led by a guide called a *povodyr*. The *povodyr* was usually an orphaned or a poor child who worked for food, clothing,

and a small wage. Upon arriving in a village, a kobzar would go from house to house singing the zhebranka. If he was invited inside, he would perform psalmy and whatever other songs his hosts asked for. Upon leaving and receiving his payment, he would sing the blahodarinnia.

Kobzari also sang outside churches and monasteries, especially during religious festivals when many people were present, and they would go to cities to perform at fairs or iarmorky. Kobzari, like other villagers, had small plots of land, were married and had families. Most minstrel children became farmers, just like their village neighbors.

Kobzari worked alongside lirnyky. Lirnyky are professional minstrels who were more numerous than kobzari. They often learned from kobzari and kobzari learned from lirnyky. Lirnyky were identical to kobzari except for one thing: they played a strikingly different musical instrument.

The lira, from which lirnyky take their name is a hurdy-gurdy. It has a crank-driven wheel which rubs three strings and produces a continuous drone. The melody is played by lifting keys which depress one of the strings. Because the lira is so different from the kobza and bandura, it is probable that kobzari and lirnyky were once separate categories of performers.

Lirnyky existed throughout Ukraine, into Russia and Western Europe. They are always pictured as blind. Kobzari mostly lived on the territory of the Hetmanate. There is also evidence that sighted kobzari existed in the distant past. This suggests that kobzari were once the minstrels of the military, specifically Cossack regiments.

Today there are many more kobzari than lirnyky. Many are sighted. Many play in bandura ensembles, continuing a tradition that allowed amateurs to learn how to play the musical instruments of professional minstrels, often under the guidance of kobzari, just as long as they did not use their knowledge to earn a living.

Most contemporary kobzari receive conservatory training rather than studying with kobzar masters. Pavlo Stepanovych Suprun is a contemporary blind performer who lives in Kyiv. He tries to continue and develop the traditions of old by singing epic and historical songs and by composing his own material in the traditional style. His best-known composition is *Duma pro Chornobyl'* which is based on a poem by Mykola Chychkan. (www.bandura.org)

Millenium Choir

A musical score communicates through its performance. The choir is the instrument on which the score is played, and the conductor is the master artist. His understanding of emotion, thought, melody, nuance, sound and rhythm in his score determines how well it communicates its beauty and greatness. The Millennium Choir is composed of voices selected for their tone, timbre, warmth, clarity and the Slavic character required to meet the specific demands of Bortniansky's musical score. (Dmytro Bortniansky is a world-renowned Ukrainian classical composer of operas, songs, symphonies and other instrumental works, is best known for his over 100 a cappella sacred and liturgical pieces).

Bortniansky's works provide a considerable challenge because the character of the contemporary choir and the vocal range of the modern singer have changed. His concertos were written for a male cappella whose membership included men and boys. The voice parts therefore demand singing in a range and style not usual for the modern singer. The quality of a four-part male choir sound must be replicated in modern voice registers within a mixed (male/female) choir format.

Bortniansky's music presupposes a Slavic style of singing not typical of the modern choir, and not characteristic of English, German or even Italian music. This Slavic style includes a particular vocal colour characterized by clarity and brightness of tone combined with a rich vibrato. It demands sopranos with a strong upper range and the lightness, purity and lyrical quality of the boy soprano. It calls for contraltos, basses and contrabasses with a strong middle register. There are no baritone lines, so that tenors with a strong middle register are required to sing these voice parts.

The search for the Millennium Choir singers spanned two countries and 17 cities including Toronto, Edmonton, Saskatoon, St. Catharines, Oshawa, Hamilton, Windsor, Winnipeg, Mon-treal, Ottawa, Sudbury, London, Philadelphia, New York, Newark, Chicago, Cleveland and Detroit. The call for auditions was advertised through the press, the choral community, music schools and the Canadian Opera Company, and drew over 300 singers competing for about 50 available voice parts.

Auditions were held by Maestro Kolesnyk himself in February and March 1984. By July of that year, choir members were chosen, and

contracts were signed. The Millennium Choir included 44 professionally trained singers, nearly half of whom were pursuing professional careers in Canadian and American musical theatres. About half of the choir members were of Ukrainian descent.

Once the Millennium Choir had been formed, work began in earnest towards preparing and mastering the first eighteen concertos for Phase I of the Ukraine Millennium Foundation's Bortniansky Project. The hard task of teaching the pronunciation and articulation of the Church Slavonic language to non-Ukrainian speakers was begun. The concerto texts were transliterated using a phonetic system, and practice tapes of each of the voice parts were prepared for each singer.

Weekly rehearsals were held in Toronto and area, Edmonton and area, Saskatoon, New York, Detroit and Cleveland until the spring of 1985. Eastern and western regional rehearsals were conducted several times. In the west, these were led by assistant chorusmaster Maria Dytyniak, and in the east, by Maestro Kolesnyk. Throughout this period, the maestro made the rounds of each choral centre – perfecting the music piece by piece.

By June of 1985, the preparatory work was completed. The choir assembled – for the first time as a complete group – in Ancaster, Ontario for three weeks of hard work to polish the ensemble sound and to record the first 18 concertos. The recording of these and the latter 17 works took place in the Gothic Church of Our Lady Immaculate, a site chosen for its acoustic splendor, long reverberation time and very even fall-off of sound. Phase I culminated with a grand concert at Roy Thomson Hall in Toronto on July 28, 1985.

Phase I of the Bortniansky Project met with tremendous critical and popular acclaim. Work continued throughout 1986 and 1987 to prepare concertos 19 through 35, Phase II of the Bortniansky Project. Regional auditions were held to find singers in addition to core members who took part in Phase I. A schedule of regional rehearsals culminated in July of 1987, when the 50-member choir assembled at Guelph, Ontario. The recording of concertos 19-35 was completed over the course of three weeks. A concert at Roy Thomson Hall on Sunday, July 26, 1987 marked the completion of Phase II of the Bortniansky Project. (www.bortniansky.com)

Ukrainian Bandurist Chorus

The history of the Ukrainian Bandurist Chorus can be traced directly to the 12th Archeological Congress in Kharkiv, Ukraine, in 1902.

The question of forming a professional orchestra of bandurists was first presented here by Hnat Khotkevych, a prominent writer, ethnographer, and composer. He provided stimulus for a renewed interest and remarkable growth in the bandura's popularity at the beginning of the 20th century, and amateur bandura ensembles rapidly formed throughout the country.

The first professional bandurist chorus was formed in Kyiv in 1918 during the height of the country's brief period of independence. Under the direction of bandura virtuoso Vasyl Yemetz, the first chorus initially had 15 members. Another such chorus, in Poltava, Ukraine, was formed in 1925 under the direction of Volodymyr Kabachok.

The mid-1920s were marked by a period of revival of Ukrainian arts and culture, and the Chorus developed into a professional touring troupe. As the Chorus membership, expertise, and repertoire were continually refined and enhanced, the bandura was transformed from a folk to a classical concert form.

The Chorus was soon in danger. The ideals of the bandurist – God, truth, freedom, and human dignity – were a threat to the newly formed Soviet Union. Under Joseph Stalin's rule, artists and intellectuals were arrested, exiled or executed in an attempt to eradicate every trace of Ukrainian culture.

Hnat Khotkevych was executed in 1938 in Kharkiv and his compositions were banned throughout the Soviet Union. Many conductors, chorus members, and blind bandurists-minstrels were also accused of nationalism and were executed. In 1935 the remaining members were reorganized into the State Bandurist Chorus of the Ukrainian SSR.

In the years that followed the Chorus was exploited and persecuted by both the Soviets and the Nazis. In 1949 many of the Chorus' members went from refugee camps to the United States where many established a home base in Detroit, Michigan.

Freedom was a great blessing but not without its difficulties. Most of the members, in order to support their families, had to learn new

skills that were often unrelated to their musical ability and experience. About 90 percent joined Detroit's automotive industry. This, however, did not prevent the bandurists from starting a series of concerts in their new homeland. The Ukrainian Bandurist Chorus was reborn.

Hryhory Kytasty, (1907-1984), long-standing conductor of the Chorus was a driving force in reviving Ukrainian choral and bandura art in North America. Considered a legend in his own time, this composer, conductor, performer, and teacher was a role model and inspiration to young bandurists. He continued the legacy of the bandurist (also known as a kobzar) and continued the art of the bandura in the free world.

Today, the majority of Chorus members are 2nd and 3rd generation Americans and Canadians. Supported by a whole new generation of young musicians, the Chorus has captivated audiences in major concert halls in the United States, Canada, Europe, and Australia for more than 50 years. The Chorus has performed for such noted personalities as former president Richard Nixon, former President Ronald Reagan, movie star Jack Palance, and former president of Ukraine Leonid Kravchuk.

In June 1991, under the directorship of Maestro Wolodymyr Kolesnyk, the Chorus completed a historically triumphant 14-city tour throughout major cities of Ukraine. The performances, which included traditional ballads and instrumentals were received with great enthusiasm.

As a tribute to its role in preserving the legacy of Ukrainian music, the Chorus was selected by Ukraine's Council of Ministers as the winner of the Taras Shevchenko Ukrainian State Prize, the highest award that can be given for excellence in the contribution to the arts. The award was presented to the Chorus by Leonid Kravchuk, president of Ukraine at that time, in Philadelphia, Pennsylvania, during his first visit to America in May 1992.

The Chorus returned to Ukraine again in 1994, touring the russified regions of southern Ukraine and Crimea. The Chorus' current artistic director, Oleh Mahlay, had his conducting debut as the assistant conductor during this tour.

During the 1999-2000 season, the Chorus celebrated its 50th Anniversary in North America. During its half-century in North

American the Chorus produced 26 albums, nine cassettes and five CDs. Most recently, the Chorus presented a series of Sacred Music Concerts to various communities in North America. In August of 2001, the Chorus had the honor of representing the United States in Kyiv during Ukraine's 10th Anniversary of Independence Celebration. (*www.ArtUkraine.com*)

Oleh Mahlay, Conductor

Oleh Mahlay became the artistic director and conductor of the world-renowned Ukrainian Bandurist Chorus in April of 1996 at the age of 26. He is the youngest artistic director in the Chorus' 78-year history. Mahlay's life-long association with the ensemble, a deep appreciation of the bandura and Ukrainian music, along with his diverse musical background and skills bring a new and exciting vision to this award-winning group.

Born in Cleveland, Ohio, in 1969 to Ukrainian immigrants, Mahlay began to study the piano at the age of five. Soon after he began studies on the violin. He studied violin, music theory and form at the Cleveland Music School Settlement where he received scholarships for his studies. Maestro Mahlay also studied piano with Dr. George Cherry of Baldwin Wallace College Conservatory of Music.

Beginning in his early teens, Mr. Mahlay earned outstanding marks at various competitions on both the violin and the piano. At the 1986 Baldwin Wallace Conservatory Summer Music Clinic in Berea, Ohio, he won the piano competition, performing Mozart's Piano Concerto in G Major, K. 453 with orchestra. He repeated this feat the next year in which he performed Beethoven's Piano Concert No. 1 in C Major. In 1987 was honored as the Outstanding Student of the Year. That same year he was also the piano soloist in Beethoven's Choral Fantasy with the Parma Symphony Orchestra.

Maestro Mahlay received a bachelor of arts in music history and literature from Case Western Reserve University. He studied voice and piano at the Cleveland Institute of Music. He served as the concertmaster of the University Circle Chamber Orchestra for four years. During his undergraduate studies, the university awarded him the Kennedy Prize for Creative Achievement in Music, and the Charles E. Clemens Prize for Talent and Accomplishment in Music.

In 1988, Mr. Mahlay attended the Bolzano Institute of Music in Bolzano, Italy. There, he concentrated on piano chamber works and accompanying. The previous two years he participated in a choral conducting seminar in Edmonton, Canada. This workshop was run by Maestro Wolodymyr Kolesnyk, formerly of the Kyiv Opera and artistic director of the Ukrainian Bandurist Chorus for over a decade.

At the age of 16, Mr. Mahlay became the choir director of St. Vladimir Ukrainian Orthodox Cathedral in Parma, Ohio. This position was held for many years by Hryhory Kytasty – Ukrainian composer, bandura player, Artistic Director of the Ukrainian Bandurist Chorus, and musical mentor to Oleh Mahlay. This post gave the current artistic director and conductor of the Chorus the opportunity at a very young age to explore the art of choral conducting and the mystical sounds of Slavic sacred music. Mr. Mahlay also has orchestral conducting experience, once serving as the assistant conductor for the Parma Symphony Orchestra.

Maestro Mahlay began his bandura studies at the age of 15. In 1988, he began his long association with the Emlenton Summer Bandura Camp, where he has served as conductor, lecturer, and music director over the years. He became a member of the Ukrainian Bandurist Chorus in 1987.

Mahlay served as the ensemble's concertmaster from 1991-1992, became a member of the artistic commission in 1992, and that same year was given the responsibilities of assistant conductor. He participated in the Chorus' two triumphant tours of Ukraine in 1991 and 1994, and served as a conductor of the group in 1994. In the last few years he has also given lecture demonstrations at public schools as well as universities.

Now, Maestro Mahlay continues to teach voice and bandura, and often lectures and conducts workshops throughout the United States and Canada. The Ukrainian Bandurist Chorus has released two recordings with maestro Mahlay as the conductor. *The Ukrainian Steppe* and *A Bandura Christmas* also feature some of the artistic director's compositions and arrangements.

(www.bandura.org/index.html)

About "Collage"

The music ensemble "COLLAGE" was founded in September 1996 by five students of the Lysenko Academy of Music (Lviv, Ukraine). By the summer of 1997, the ensemble had won critical acclaim at the International Youth Festival (joint event with the Wagner Festival) in Bayreuth, Germany. "Collage" has grown into a virtuoso class ensemble on performance tours throughout Europe and North America.

Group leader, Halyna Zhuk (*violincello*) and Sophia Soloviy (*soprano*) are prizewinners of international competitions for solo performances. Flutist Serhiy Lutsenko plays a unique instrument with an old style mastered by only a few musicians today.

The repertoire is a "collage" (hence the ensemble name) of diverse compositions numbering more than 60 pieces of various styles and genres, ranging from well-known classics to a number of beautiful selections of Ukrainian music. The program demonstrates the high standards of the group's musical training and the versatility of these young musicians.

Favorite Ukrainian composers include M.Lysenko, a contemporary of R.Schumann, who introduced the era of *romanticism* in Ukrainian music. S.Ludkevych composed mainly choir music around the beginning of the 20th century. V.Barvinskiy, Ukrainian composer and patriot, was exiled to Siberia during the Stalin-period repressions in the Soviet Union. His "Lord's Prayer" reflects the deep spiritualism of the Ukrainian people.

The ensemble's second album, "Collage 2000," includes music of different styles and areas. The selections range from a sonata composed by Giovanni Legrenzi (15th century) to a light-hearted version of "Ouverture Collage," which was written for the ensemble by the young composer Oleh Zhuk. The instrumentals of J.Strauss, K.Saint-Saens, A.Petrov, and Scott Joplin's Ragtime promise an exciting musical kaleidoscope. The selections of Ukrainian music on this CD include: an aria from the D.Bortnianskyi (1725-1825) opera "Alkid"; a Ukrainian folksong, "Von Dorf zu Dorf" (Vid sela do sela/From village to village), edited by Yuriy Meitus; the song "Schlaf

Jesus, schlaf" (Spy Isuse, spy/Sleep Jesus, sleep) composed by Iosyp Kystakevych, edited by Serhiy Hurin. Soprano Sofia Soloviy sings in Ukrainian, Italian, German and Polish. (www.collage.brama.com)

Discussion

1. Why is Ukraine called "the most singing nation"?
2. Speak on the role of choral singing in preserving Ukrainian cultural heritage.
3. Comment on the importance of cultural heritage festivals.

Project Topics

1. Traditions of Christmas singing in Ukraine.
2. Ukrainian choral music.
3. Heritage festivals in Ukraine.

Lesson 5. UKRAINIAN POPULAR MUSIC

Quiz

1. Name some popular Ukrainian groups and singers. What can you say about them?
2. What do you know about Eurovision contest?
3. Who is Oleh Skrypka? Say a few words about him.

Eurovision 2004 – Ruslana

15 May 2004, Istanbul, Turkey: Ruslana from Ukraine has won Eurovision song contest!!!

This year's Ukrainian Eurovision entrant, Ruslana, is a highly successful singer, producer, dancer and composer. With an extensive musical education, a strong vocal talent and unique style, Ruslana's best-selling album, "The Wild Dances," was the first ever to go Platinum in the Ukraine.

Ruslana's music is unique and heavily influenced by Ukrainian ethnic styles. Her Eurovision song and performance of "Wild Dances" is inspired by the Carpathian Mountains and is sung partly in Ukrainian and partly in English. Together with an innovative dance show and stunning costumes, it promises to be a show the like of which Europe has never seen before. Ruslana is always experimenting and rejects standard approaches. She is a person with 'wild' energy.

Ruslana writes, produces and directs all her work, including her music videos. She has won several awards including the All Ukrainian Festival of Modern Songs, Best Performer, Best Song, Best Video, and Best Personality for two years' running in 1999 and 2000. Her most recent album, "The Wild Dances," has sold 170,000 copies.

She has performed at numerous festivals and has toured widely in Ukraine. From 24 November 2003 to 4 January 2004, Ruslana toured in Ukraine visiting 25 of the country's largest cities.

Wild Dances – the Album

In December 2002 Ruslana started work on a new album which she

was invited to record at Peter Gabriel's London 'Real World' studio.

The album – "Dyki tanti" ("Wild Dances") – was released in Ukraine on 11 June 2003. By October that year, it went Platinum. It was the first-ever album to do so in Ukraine and Ruslana received the award for this achievement at the 2003 Ukrainian Music Awards.

"Wild Dances" is a modern take on traditional Ukrainian ethnic music based on ancient Hutsul rhythms and dances.

Ruslana at Eurovision

It was her success and popularity in Ukraine that led the country's national broadcaster to ask Ruslana to sing at Eurovision in Istanbul.

Her style is best described as "drive-ethno-dance" and is a unique and distinctive sound. The musical stylistics of the Wild Dances include the 'drive' of rock music, the energy of modern dance music and a variety of 'mountain' rhythms and motives.

Elements of the Carpathian Mountains' flavour are catchy Hutsul music and a mystical character and energy. Based on this flavour, Ruslana has created her own unique rhythm and melodic style as well as dances using modern moves based on ancient Carpathian dances.

Ruslana's image is unique, original and exotic. It consists of a unique vocal manner including ethnica authentic sounds and exclamations and a driving and energetic model of stage behaviour reflecting the 'mountain' temper of the singer.

Ruslana's Eurovision performance is accompanied by a dance show, 'Zhyttia Ballet' ('Life' Ballet). The dancing is a synthesis of modern dancing and national Ukrainian rhythmoplastics. The dance concept attempts to eliminate the border between the Ancient and the Modern and develop a unique dance style, which can potentially become a hit at discothèques. The dancing performance will be directed by Iryna Mazur.

The costumes – designed by Roksolana Bohutska – include leather, jewels and metal parts. They will be partly made by craftsmen in the Carpathian Mountains.

Ruslana is planning more expeditions to the Carpathians, but the rest of her time before Eurovision will be dedicated to studio work,

rehearsals and promotional activities.

Wild Dances

Just maybe I'm crazy,
The world spins round and round and round
shi-di-ri-di-duy, shi-di-ri-di-da-na
I want you to want me as I dance
Round and round and round
shi-di-ri-di-duy, shi-di-ri-di-da-na

Forever and ever go, go, go wild dancers!!
Day-na-day-na Wanna be loved
Day-na Gonna take my wild chances
Day-na-day-na Freedom above
Day-na-da-na-da I'm wild 'n' dancing

Desire
Inside you
My head spins round and round and round
shi-di-ri-di-duy, shi-di-ri-di-da-na

I want you
To want me
So I dance round and round and round
Hey, shi-di-duy, shi-di-ri-di-da-na

Forever and ever
Go, go, go wild dancers!!
Day-na-day-na Wanna be loved
Day-na Gonna take my wild chances
Day-na-day-na Freedom above
Day-na-da-na-da I'm wild 'n' dancing
He-e-e-ey!

Dance forever, come and be mine,

Dance together, till the end of time
Dance together go, go, go wild dancers!!
Day-na-day-na Wanna be loved

Day-na Gonna take my wild chances
Day-na-day-na Freedom above
Day-na-da-na-da I'm wild 'n' dancing

The Winner

Dressed in white leather and wearing stylish sunglasses Ruslana appeared 30 minutes late at the Abdi Ipekci Arena to tell the Press all about her Eurovision victory on Saturday night.

After loud “Hurraaa” Ruslana and her team thanked Turkey for the terrific show. “I love Turkey so much,” Ruslana declared. “This country made me popular and happy. I have a second home country now.” She also thanked her native Ukraine, her security team, the Press, her Delegation and her General Manager.

But Ruslana had more people to thank, including her parents who also appeared at the Press conference. Ruslana dedicated her winning trophy to her parents, who tearfully accepted the glass, Swedish-designed award.

The 26-year-old black-haired singer also handed a trophy to her Ukrainian Head of Delegation, her team and dancers. Ruslana decided to save the last (and biggest) trophy for herself, before immediately changing her mind.

“This one is for another person,” Ruslana told journalists. “A person who tolerates my wild character. I want to tell him I love him – my husband.” Alexander – to whom Ruslana has been married to for five years and who helped to develop the choreography for the “Wild Dances” – promptly arrived and kissed his wife.

But if Alexander thought he was going to keep the trophy, he was mistaken. Taking back the trophy from her husband almost immediately, Ruslana corrected herself: “This trophy belongs to Ukraine.”

By this stage Ruslana was also fighting back the tears and started another series of thank yous, this time to all the countries she visited

during her promotional tour: Malta, Belarus, Latvia, Bosnia & Herzegovina, Slovenia, Monaco, Iceland, Estonia, Lithuania, Portugal, Spain and Turkey.

She also thanked the UK – where she recorded “Wild Dances” – and sent her best wishes to UK Eurovision entrant, James Fox as well as to all the people at home who voted for her.

Ruslana announced she will release a new CD and has plans to tour all over Europe shortly. She also has plans to tour Japan and the US. In the future, Ruslana also hopes to compose a musical or Rock Opera.

Ruslana said she was sad to leave her “beloved Turkey” so soon, but said the night of the Eurovision Final had been “absolute happiness that will stay with me all my life”.

Asked what makes a good and successful song, Ruslana said it’s a combination of perfect vocals, original style, powerful sound, luxurious costumes and special efforts in choreography and performance. Ruslana also thanked her costume designer, Roksolana.

Ruslana, who has always said her work is innovative and original, admitted she could see the parallels between her “Wild Dances” costumes and those worn by US TV character, Xena Warrior Princess. However, she maintained that unlike Xena, the ‘Wild Dancers’ are not hostile, merely “wild in style”.

Ruslana admitted she was in doubt about the quality of her Eurovision entry after she heard this year’s Belgian, Spanish and Turkish Song Contest entries and said there was a point where she almost gave up the chance to come to Istanbul. “It was a fighting for each tune,” she said.

Asked to describe her relationship with her parents Ruslana said: “My parents are fantastic people who love me and I will do my best to devote my life to my children as well. I love them very much.”

Ruslana’s father said he was the happiest father in the world at his daughter’s victory. His own 80-year-old mother stayed up all night watching her granddaughter at the Eurovision Song Contest.

And how had Ukraine reacted to her victory? Ruslana read out an SMS message she’d just received: “Hell, all the TV channels in Europe are talking about you. All bars in the streets are playing your song. Ukraine is crazy about you!”

Ruslana assured journalists that Ukraine will put on next year’s Eurovision Song Contest with the same professionalism that Turkish

broadcaster, TRT did in 2004.

After Serbia & Montenegro awarded Ukraine 12 points, one journalist wanted to know whether the Serbia & Montenegro song, “Lane Moje” could be successful in Ukraine.

Ruslana explained her own music is very similar to that of the Balkan countries and therefore her people will also like it. She said she’d love to work with the Serbian group in the future.

Concluding the Press conference, Ruslana finally thanked the press conference host who assured her: “You will become a world-wide star”.

Ethno-Pop

Promotional action of the album “Wild Dances” says that this is a revolution for the Ukrainian pop-music. I must admit that this is really so. This is a new and even somewhat revolutionary quality. Ruslana has always differed from the rest of the Ukrainian pop-singers by her special attitude to native musical traditions and traditions themselves. If her first steps in this direction were well-known Christmas concerts and actions aimed at renewal of castles and fortresses of the Western Ukraine, now in her creative work musical roots of the Carpathian mountains quite naturally are brought to the forefront. Combined with modern quality of a sound and a voice, as well as the manner of performance, which, I hope, touch everybody, this music just turns into merry and light energy.

(www.eurovision.tv/english/593.htm)

Vopli Vodopliasova (V.V.)

VV is a well-known leader of Ukrainian Rock music. Every next album of this group opens new levels of their creativity. These guys never stop, the only thing remains unchanged: drive!!!

It is hard to say for sure why is it so popular: either by their energetic music or by their nice lyrics or just because of charismatic Oleh Skrypka. But they are super popular – this is for sure. Oleh Skrypka is the front man for Vopli Vodopliasova, Ukraine's oldest rock group, and he is very popular because he can mix the unusual with the comic and the traditional. "One journalist simply called us a musical

psychiatric ward," explained Mr. Skrypka.

Vopli Vodopliasova, with its unique sound and vivid, comic-like stage personality, is the Ukrainian rock act that has the talent and originality to make a successful go of it in the West. They reached some fame in Paris in the mid-1990s before retreating to Kyiv when lack of management and marketing stopped their movement upwards.

In person, Mr. Skrypka, who plays the trumpet and the accordion in addition to his singing responsibilities, is soft-spoken, and thoughtful. He is the group's main composer and lyricist, and its central character.

The band's name, Vopli Vodopliasova, was taken from a pseudonym used by a hero of a Dostoyevsky novel, explained Mr. Skrypka. The members of the group were looking for something that would express their artistic and creative inclinations, and decided on this name and what it represented. It was, however, not only a term that was difficult to pronounce, but difficult to remember as well, which long ago led fans to simply dub the boys "V.V."

V.V.'s music is equally difficult to describe and categorize. Much of the band's early stuff had a lot of elements of punk and post-modernism. Their music has become fuller, more mainstream and more accessible. It retains much of the band's earlier rhythms, but with more melody.

The lyrics remain fresh and humor-filled, although somewhat more commercial. Mr. Skrypka still writes songs of sweet love with some irony, and still takes traditional Ukrainian themes of family and village life and gives them a comic edge, but he has also been more willing lately to be more commercial. One song, titled "Vesna" and released in 1997, has become their anthem and their largest hit to date across the former Soviet Union.

They sing mostly in Ukrainian and their repertoire also includes traditional Ukrainian kolomyiky and other folk songs. Some, especially in Moscow, have pushed V.V. to use the Russian language, but the group has resisted.

Last year Mr. Skrypka was asked before a concert carried live by Russian television why the group sang songs in Ukrainian. "Why not?" he answered angrily, which most clearly gave television viewers his position on the matter.

Mr. Skrypka explained that the response was more than simply an expression of anger. He said that the first songs he wrote were in

Ukrainian because it was popular to do so at the time, and now he does so out of principle.

"It has become a political point with me," said Mr. Skrypka. "The Ukrainian song remains one of the last stands of Ukrainian culture in the east and south of the country. When you sing in Ukrainian, you awaken the national pride. It is the minimum I can do for Ukraine."

The group, which also consists of bass player Oleksander Pipa, whose sad eyes and clown-like smile give the band a still more humorous shading, lead guitarist Yevhen Rohachevsky, and Serhii Sakhno, its drummer, was formed in 1986 in a student dormitory of the Kyiv Polytechnical University.

The group did not play publicly for a year after they began working together, concentrating their efforts instead on putting together a strong repertoire. They were praised almost immediately after playing the "Rok Parad" music festival in Kyiv, one of their first public appearances.

After becoming popular on the Ukrainian pop music scene, which from 1987 to 1992 experienced a period of great energy and cultural revival, V.V. moved to Paris. After achieving a good deal of popularity on the local club scene, during which they worked much more often than they ever had in Kyiv, or Moscow, the band ran into another professional brick wall.

Mr. Skrypka and Mr. Pipa returned to Kyiv in 1996 and took up once again with Mr. Sakhno, the band's first drummer, who along with the original lead guitarist had left Paris after a year. They brought in Mr. Rohachevsky and became more popular than ever in Ukraine.

Sixteen years after they first came together, Mr. Skrypka said the **group were** successful because they did not limit themselves stylistically. He also said that their move West not only saved them from financial crash during the difficult years between 1992 and 1996, but also gave them a taste of what the future held for their music.

"Unfortunately Kyiv remains in the third place musically. The musicians here watch MTV to get their creative energy. What is happening in Kyiv today we saw on the Paris club scene when we lived there," explained Mr. Skrypka. "We were playing then what Kyiv is listening to now."

(www.ukrweekly.com/Archive/2002/040218.shtml)

V.V. is a phenomenon, a legend

When I heard their music for the first time it made me mad – what kind of music is that? It was back in the eighties, friends in a students' dormitory in Kyiv played me some tapes with V.V.'s music. I don't think our readers have even a remote idea what kind of life we were living then. There was little to be found in stores but intellectual life was in full and exciting swing. V.V.'s music reflected those times: strange, almost absurd lyrics in Russian and Ukrainian, likable, original melodies, very expressive way of performing the songs. The quality of the tapes was very bad and the quality of the players was not much better, but we listened to their music because we were sick and tired of much too smooth, bland Soviet pop that lacked any vitality.

V.V.'s music gradually became known outside Ukraine. Moscow punks just loved V.V. whose song *Let's Touch Base* in which the V.V. leader Oleh Skrypka screamed, wailed and howled rather than sang, put the punks into a trance. Such songs either throw you into an ecstasy or make you put your hands over your ears and run away. Talking about screaming, wailing and howling — the name of the group, V.V., is the first letters of two words, Volannya Vidoplyasova, which literally mean “Vidoplyasov's Screams” (or “Howling” or “Wailing”). The name for the group was invented by Oleksandr Pipa, who plays the bass. Pipa is a paradoxical character. One's first impression can be that he is not quite right in the head but, as a matter of fact, he is well-read and very talented, musically at least. Well, in fact, all the band members are walking paradoxes. Let's take Oleh Scrypka, the group's leader: he was born in the town of Sovetabad, Tadjic Soviet Socialist Republic. His father was a native of Ukraine. Skrypka spoke Tadjic until he was seven.

Then, as he moved from place to place in the former Soviet Union he began speaking Russian. And now he sings in Ukrainian. Though he has been Russianized, he understands Ukrainian mentality very well. In addition to singing on the stage, he plays accordion (Russian version of it, called bayan, is with buttons instead of keys). Why bayan? Because when he was a child, his father asked him, what music instrument he would like to be taught to play, bayan or piano, and the boy chose bayan because the word sounded better to his ear. V.V.'s music and lyrics used to sound and still sound very unusual. It took me

quite some time to get my ear “tuned” to them. I tried at first to find some special meaning in their music, tried to make out the words, but then I realized you had to give yourself to the flow of V.V. sound and just enjoy it. You can weep, listening to them, or laugh, to one and the same song, depending upon what your own mood is. V.V. have changed a lot since they started to perform but the very essence of their energetic music that turns you on remains the same. Oleh Skrypka remains life and soul of the group, its moving spirit; he is very sincere in his emotions on the stage. V.V. have become a real hit with the audiences in Ukraine. Their rise “from underground” began in 1989 at a rock festival in Moscow. They soon became known abroad, and were invited to perform in France where they spent five years.

For some time they toured France, playing as many as fifty gigs a year, many more than in Ukraine. They played at Montmartre, in prestigious Paris concert halls, in provinces. French bohemians liked them. During their tours of France, the V.V. band was followed by their French fans. Oleh Skrypka and Oleksandr Pipa were even given permission to live in France as long as they wished. But they did not emigrate to France for good, and in 1997 they returned to Ukraine. Skrypka told the journalists at a press-conference that “to live in France, well, it’s not to everyone’s liking.” His first solo performance in Kyiv showed that he had been very nostalgic for his native land. Now V.V. describe their music as “alternative”, and not post-punk. Though their style has changed somewhat but they have not lost their admirers. One of their new songs, Vesna (“Spring”), soon after it was performed for the first time, became a top national hit.

V.V. have travelled a lot, they have seen a lot, they have learnt a lot. They have been exposed to different cultures. But they have retained their unique image, they have not become “as everybody else.” They appear on the stage in all kinds of strange clothes, sometimes with not too much on, sometimes their appearance may shock someone, but these transformations look natural and quite in tune with their music, which has become more romantic. Most of their time they stay now in Kyiv. Once in a while they go on tours to foreign countries.

Among their recent trips are the ones to the USA and Great Britain. They make videos and release CD’s. V.V. are happy they have come back to Ukraine to stay. They are glad that Ukrainian show business is developing in the right direction. But they also have problems which

are not always of the artistic kind. Recently, for example, there was a dispute that had to be settled in court concerning the copyrights for V.V.'s songs. Skrypka: Ukrainian musicians are helpless in the sphere of copyrights. The corresponding law was passed in 1993 but I don't know a single musician who has been able to use it. In our case, at least there was a lot of noise in the press, but for less known groups the situation is even worse. Take any sphere of show business and you'll find a lot of unfair dealing, in recording, in organizing shows. Show biz dealers make musicians accept their conditions. And as a result the musicians don't get what they are entitled to as far as money is concerned, and no money – no development. But I hope things will change and show business will progress. We also hope it will.
(www.wumag.kiev.ua/wumag_old/archiv/1_2000/vv.htm)

Discussion

1. What is the secret of Ruslana's success?
2. What is the aim of rock and pop festivals?
3. Why are V.V. so popular (not only in Ukraine)?

Project Topics

1. Ethno-pop as a modern music style.
2. Development of Ukrainian rock as from 1985.
3. Problems of rock and pop industry in Ukraine.

Lesson 6. BRITISH MUSIC

Quiz

1. Name some famous British pop groups and singers. What can you say about them?
2. What do you know about Welsh and Scottish musical culture?
3. Who is Andrew Lloyd Webber? Say a few words about him.

Guide to British Music

Of course, we in Britain get some of our music from America. We find that American songs, like "Throw Out Your Gold Teeth And See How They Roll" by Mr Steely Dan, "Hotel California" by the Eagles Orchestra, and "Smack Yo' Nigga Bitch" by DJ Ice T, help us to understand the culture of the United States.

Such songs are often played in folk clubs, and the gentlemen who play their guitars in these places are only too happy to sing them on request. It will help you to feel "at home" if you ask for them. We have a small music industry of our own, too. This little guide will help you to learn more about British Music.

Scottish Music

Scottish music is normally played on the bagpipes, or sung. The "pipes", as they are commonly known, are another import, from Ireland. A Scottish man will traditionally climb to the top of one of the many hills in Western Scotland, and stand playing the bagpipes, to the delight of all within earshot. As the bagpipes are very loud, it is possible to travel from Glasgow to Aberdeen within their pleasant sound. Bagpipers will also play American Negro Jazz for you.

Brass Bands

The factory workers of Yorkshire and Lancashire enjoy the sweet and melodious sounds of the local brass bands. Nowadays, these gentlemen and ladies of the area known as North England are sponsored by telecommunications software companies, and are so

pleased to play their music that they willingly give up their evenings and Saturday afternoons to entertain the local children.

Although these fellows usually perform hymns on their trumpets and tubas, they are very interested in Country & Western music.

Sacred Music

The many churches and cathedrals of England with their pipe organs and choirs are very popular. Fans of such music are easily spotted. They wear long hair, and denim jeans and jackets with emblems upon the back, by which they indicate their church.

In their songs, choir members give thanks to God for blessing them with a wonderful life, beautiful children, and a place to practice on a Thursday evening.

(www.brookview.karoo.net/BFA/music.htm)

The Land of Song

As you may know, Wales is famous as a country that loves music! Most people have heard of Tom Jones, Shirley Bassey, Charlotte Church, Bryn Terfel and of pop and rock bands that have become famous all over the world. Wales is, of course, also famous for its choral tradition.

However, what makes Wales really famous as the Land of Song, is that if you gather two or three Welsh people together, in a few minutes there will be talk of singing, even if the singing hasn't started already! The Japanese are the ones who invented the Karaoke Machine, but it is the Welsh that invented Karaoke itself, hundreds and hundreds of years ago! Singing heartily in public is a new thing in Japan, but a very old tradition in Wales! Furthermore, the Welsh feel no need for alcoholic stimulants to induce the courage to start singing! (Although on occasions, it may very well help to improve the quality of the singing!).

Wales is often known by the phrase "the Land of Song" (Welsh: Gwlad y Gân) and its people love poetry and music.

Perhaps the most well-known musical image of Wales is that of the choir, in particular the male voice choir (Welsh: cor meibion). Their songs are mainly about how welcome the English are in Welsh valleys.

While this is certainly a part of the current musical life of the nation, it is by no means the only or the oldest part. Much older is the tradition of instrumental folk music. The harp has been closely associated with Wales for a very long time. The principal instruments are the harp and the fiddle, but many other instruments are used.

Welsh Folk Songs

Welsh music is a fascinating mix of variety. Naturally, like any other culture, Wales has its own set of Folk Songs that in some cases are centuries old, yet still can be heard in schools, taverns and even football and rugby matches! One very interesting aspect of Welsh Folk Songs is that they are quite often written in the minor key, despite being merry songs!

Hymns

Whether you are Christian or not, hymn tunes are an important part of Welsh Musical Culture that cannot go ignored. Due to the Methodist movement of the 17th and 18th centuries, Welsh composers turned their talents to composing amazing hymn songs which are very well known and still sung in places of worship all over the world now. Indeed, some hymns such as 'Calon Lân' (Pure Heart) are popular with Welsh people and can be heard sung in pubs and taverns.

Modern Welsh Music - Welsh Music in the 21st Century

In recent years, Welsh Music has taken on a new vitality through the success of pop and rock bands that have originated in Wales. Although famous Welsh singers such as Shirley Bassey and Tom Jones are well known names, they chose to sing in English. Recent bands have not only been proudly displaying the Welsh National Flag on stage at their concerts, they have been naming some of their albums entirely in Welsh and have included songs written completely in the Welsh language. They have really brought Wales and their Welshness to the forefront of their performances and music and this has helped in stimulating a great amount of interest in Wales. Perhaps, these bands have done more for exporting Wales and stimulating interest in Wales than any other person or event in history!

The Welsh Choral Tradition

Despite the great interest shown in our national rugby and football teams in Wales, when compared to other nations, there is no real sporting tradition as there is elsewhere. Instead, you will find that every area, community, almost even all cities, towns and most villages have at least one choir if not more!

You are almost certain to find a Male Voice Choir, a Female Choir, a Mixed Choir, a Children's Choir. All of which are pure voluntary and made of people of all walks of life! Perhaps what is notable about Welsh Choirs is not how many of them there are, but the quality of their singing! There are many professional singers who are willing to sing with Welsh Choirs! In fact, you might have heard them on several Hollywood produced films!

So many Welsh choirs travel to the four corners of the World on tours that it is not 'news' anymore and is very seldom mentioned in national news programmes!

As we Welsh sing in our National Anthem:

Gwlad beirdd a chantorion, enwocion o fri!
(Land of the honoured bards and musicians!)

Even at the beginning of the 21st Century, we sing these words and sing them with pride!

(<http://cde.ibc-japan.com/cerddeng.html>)

The Edinburgh Royal Choral Union

The Edinburgh Royal Choral Union is one of Scotland's foremost choral societies and Edinburgh's oldest choir. Established in 1858, the Choral continues to perform a wide variety of major works from the choral repertoire. Although it is an independent chorus, it has worked closely in recent years with the BBC Scottish Symphony Orchestra, most recently in a performance of Elgar's *Dream of Gerontius* under the baton of Martyn Brabbins.

The Choral has played a significant part in the musical life of Scotland, having given the first Scottish performances of many works, including Bach's *B Minor Mass*. The choir also performed at the opening of the Usher Hall in 1914 and retains a strong association with this venue to the present day.

The annual New Year Usher Hall lunchtime performance of *Messiah* is a long established Edinburgh tradition, with audience members bringing picnic lunches to enjoy during the interval. Most recently the chorus master, Robert Marshall, conducted the Caledonian Chamber Orchestra in the *Messiah* performance on 2nd January 2003.

The Choral comprises around 120 members who rehearse every week.

There is a great history of performance with orchestras such as the Royal Philharmonic, The London Symphony, the Vienna Philharmonic, the BBC Scottish Symphony and the Royal Scottish National under such legendary figures as Sir Henry Wood, Sir Thomas Beecham, Sir Malcolm Sargent, Otto Klemperer, Sir Charles Groves and Vernon Handley. But the ERCU is a modern choral society and aims to provide both Edinburgh and the wider Scottish musical scene with performances of the highest standard.

Chorus Master Robert Marshall

Robert Marshall is one of Scotland's most experienced choir trainers. He is an accomplished conductor and singer and is becoming widely recognised as a versatile and gifted 'chorus master' within the UK Choral Society tradition.

Originally from Nottingham he graduated from Edinburgh University with an Honours degree in Music in 1986 having won scholarships to study conducting in both London and Dublin. Having co-founded and directed the Edinburgh University Chamber Orchestra in 1984, he went on to found the Glasgow Chamber Choir in 1994, which has quickly become one of Scotland's best chamber choirs.

As a singer, he has performed in solo oratorio for a number of Choral Societies in England and Scotland, and has also performed with Cappella Nova, with whom he has toured abroad and also made recordings. He was appointed Chorus Master to the Edinburgh Royal Choral Union in 1998, marking the beginning of a new era for the Choral. Passionate about the role of chorus master, that is, the professional trainer who prepares the choir to sing with a professional orchestra and for a professional conductor, Robert has helped the choir as one of the UK's leading Choral Societies. Under his artistic direction, it now performs regularly with the BBC Scottish Symphony

Orchestra, and has worked in the recent past with such figures as Roderick Brydon, Simon Halsey, Brian Kay and John Pryce-Jones. The choir performs in the Usher Hall. Last October Robert Marshall co-conducted Britten's *War Requiem* and in January he conducted the annual New Year Messiah both in the Usher Hall.
(www.ercu.org.uk/)

British Pop Music

We've come a long way since The Beatles!

Music is an essential part of Western culture. The need and appreciation for music is evident in the everyday lives of people for it is heard in movies, on television and throughout all forms of audio media. The majority of people also choose to listen to music for pleasure so it is not surprising that music can be an instrument of social influence and change. Music is a powerful form of communication. It can be personal, political, opportunistic, and can be self-expressive with therapeutic effects due to the release of emotion.

Pop music is an important part of British culture, not just as an expression of Englishness, but as a indicator of the multi-cultural nature of Britain today. The Beatles first arrived on the Liverpool music scene in the early 60's creating a craze among their fans known as Beatle Mania.

But there are many different kinds of music (musical genres) that have helped shape British youth and here are just a few.

BritPop

Britpop is a typical British form of Alternative Rock. Melody and choruses are essential to the Britpop sound. The music these artists make is quite diverse: groups such as Blur and Radiohead are more experimental, sometimes bordering on art-rock, while others, such as Oasis and Black Grape, produce a hard-rocking sound. In any form, Britpop has performed a unique type of rock and roll from the late '80s forward.

Garage

Garage music originated in the USA in the 1970s. The name 'garage' came about because it was all about young bands playing their own kind of music in their garages.

Glam Rock

Glam rock was a typically British phenomenon, a style of rock music popularised in the 1970s, which was characterised by the wild costumes and unusual stage acts of the performers rather than any particular aspect of their music. This was an antithesis to the music of Genesis and Pink Floyd whose music was often named 'art rock' by critics.

Grunge

Grunge is also popularly referred to as the Seattle Sound and the most famous Grunge group is probably Nirvana, the tragic American band of the 1980s. Although it became very popular in the UK with its fusion of punk, metal and alternative rock, its popularity was short-lived. When Kurt Cobain committed suicide in April of 1994, grunge music began its decline.

Hip Hop

Hip Hop originated in New York in the late 1970s. The youth culture of hip hop includes not just the music, but fashion, break-dancing and graffiti art.

Indie

Indie isn't so much a sound as a concept. Taken from the word independent it began as a revolt against pop, manufactured bands and the major record labels. The idea is to set up your own recording and distribution label free of long term contracts. For example, one of my favourite bands Coldplay, started as an Indie band.

Mods

I can't write a page on British Pop Culture without mentioning 'The Mods and The Rockers'. In the Sixties the music scene was said to be split along a North / South divide, the Northerners preferring rock music and wearing leather. In London it was rhythm and blues, blue

beat and ska. While the Beatles were enjoying immense popularity and success among Britain's mainstream society in the early 1960's, the first-wave of Mods tried a different sound. They adopted modern jazz, which was a style of music originated in Black America, however as jazz grew in popularity, Mods began listening to Blues, Soul, Rhythm & Blues, and then moved on to Jamaican Bluebeat and Ska.

A Mod was a product of working class British youth of the mid-sixties. The Mod boys were dressed in suits, neat narrow trousers, and pointed shoes. The girls displayed a boyish image. They darkened their eyes and wore their hair short to fit a unisex type of culture. The most popular and revolutionary band who could be labeled as Mods themselves were the High Numbers, later renamed The Who. Their biggest enemy? The Rockers.

Punk

The word punk these days usually refers to followers of 'punk' culture and music. Punk Rock was started as a reaction against the mass commercialism of music. It began in New York in the early 1970's, then unknown artists like Patti Smith, the Velvet Underground, and the Dolls of New York with aggressive lyrics, confrontational performances and anger against consumerism. Malcolm McLaren came to the UK from America and teamed up with his friend Bernie Rhodes. In London they met and managed The Sex Pistols. Their anarchistic view of the world made them famous. They disapproved of the British class system and the exploitation of the working class. They used concert violence, fighting with fans. John Lydon became the figurehead for a disillusioned generation, The Sex Pistols proved that you did not need to be able to play an instrument to be in a band like The Clash, The Buzzcocks, Joy Division and The Stranglers.

Rockers

Rockers generally came from "up north" and opposed Mods as effeminate snobs because they had good jobs and dressed smartly. Mods saw Rockers as dirty and thick idiots as the stereotype of manual workers from rural areas. To the outsider Mods looked like nice but arrogant young chaps, whereas Rockers looked as if they were going to make trouble. Rockers enjoyed Rock and Roll, and their style consisted of jeans, boots and leather jackets. The Rockers were a

British version of the Hell's Angels motorcycle gang. They lived for the present, with a tough, masculine, 'bad boy' image.

Rockers were mainly from the working class and despised any fashion. They each had the same hairstyle. Riding motorcycles was of the upmost importance, so they kept away from drugs and alcohol. The motorcycles were also modified in order to be in top racing form. Every Rocker had a 'Triumph' or a 'Norton', a brand of motorcycle. Their favoured music? Elvis Presley, the Rolling Stones, The Kinks, The Yardbirds, The Animals and The Troggs. Their biggest enemy? The Mods.

Ska

Ska comes from Jamaica. It became very popular there and then travelled across to the United Kingdom when people migrated for economic reasons from the West Indies during the 1950s and 60s. Ska music fuses elements of traditional Jamaican and calypso music with a rhythm and blues sound. It was welcomed by the British public, and quickly became a chart topper. Today Ska is still going but seems to be returning to its roots as more and more bands play traditional ska.

Soca

Soca originated in Trinidad. It is a sort of fusion between Calypso and soul music. It is a lively, energetic mixture of rhythm, movement and the sort of lyrics that get the listeners into a carnival mood.

Techno

Derived from the word technology, the industrial, hard sound of techno, heavy, repetitive beats, yet again the DJ is king.

Learning English through Pop Music

Listening to pop music can be a good way to improve your English and study new vocabulary, not always good grammar though. You could buy some albums of British pop music and study the words of the songs (but note that most CDs bought in the UK do not include the words to the songs).

Some Interesting British Bands

The Animals	Formed way back in 1963, the Animals come from Newcastle in North-East England.
Ash	Irish, Belfast band Ash first got together in 1989 as the band Vietnam. They changed their name in 1992, and the rest as they say is history.
The Beatles	No comment.
Belle and Sebastian	No, they are not French. They are Scottish!
Blur	Originally called Seymour, the group was formed in London in 1989. By the mid-'90s they had been the most popular band in the U.K., continuing the English guitar pop tradition.
Coldplay	Coldplay have been compared to many different bands, however once you've listened to their work you'll realise they have a sound all their own.
The Cranberries	Out of Limerick, Ireland, in 1989, a group called the Cranberries appeared on the scene and went on to sell over 33 million albums across the planet.
The Darkness	Another London formed band. They are actually quite a hit in the US now and as long as they stay away from religion and politics they should stay that way.
Dave Dee, Dozy, Beaky, Mick and Tich	Formed in 1958 they come from the West country, and probably have the silliest name in British pop history.
Dido	Lovely singer/songwriter Dido Armstrong. She was born in London on Christmas day in 1971, and what a lovely present for British Pop Music she is!
Echo and the Bunnymen	One of my own favourite bands of all time, Echo and the Bunnymen made its live debut at the Liverpool club Eric's at the end of 1978. They had a handful of British hits in the early '80s, while attracting a cult following in the United States.
The Fall	The Fall are, or at least have been, the best band in the world. With over 60 LPs, they must be one of the most

	prolific brits of all time.
Franz Ferdinand	It all started in Glasgow in 2001 and in April 2004 they became my favourite 'listen to in the car' band. Really good music! Makes you proud to be British.
Elton John	Singer, songwriter, pianist - is there no end to his talent?
Manic Street Preachers	Known as "The Manics" they are probably the only band to come from their hometown of Blackwood in Wales.
New Order	Mancunian group New Order virtually invented Techno. Born from the ashes of the pioneering postpunk, they brought musical beauty to dance clubs and alternative radio for more than two decades.
Oasis	Oasis go hand in hand (well not literally) with Blur and Suede as the top of the Britpop classics.
Queen	The famous glam rock group.
The Rolling Stones	What can I say? Best of the best.
The Sex Pistols	They rocked the British music scene and started the era of punk.
The Smiths	The Smiths was the most important and critically acclaimed UK band of the post punk era in the 1980s. By the late summer of 1987, they had disbanded, leaving lead singer Morrissey to start a solo career.
Sting	He is British, but he lives in Ireland now.
Suede	Britpop band Suede have sold more than three million CDs. Started in 1989, they have always delivered great music.
The Wedding Present	Known as the Weddoes, this band is one of our all time greats.

(www.learnenglish.de/culture/britishmusic.php)

Andrew Lloyd Webber

ALW's Biography

Andrew Lloyd Webber was born in 1948 in London, England. He was the son of William Lloyd Webber (a composer, musician and musical scholar at the Royal College of Music) and his wife Jean Hermione Lloyd-Webber, a piano teacher. Lloyd Webber was first given a violin at the age of three, followed by piano lessons and then lessons on the French horn. As a child, he preferred playing his own compositions rather than some one else's during his music lessons. At school he continued to compose music and produce local musicals within the school. After school, Lloyd Webber moved onto Oxford University's Magdalin College, where he stayed only a term. It was during this point that he also met lyricist Tim Rice. He composed Joseph and the Amazing Technicolour Dreamcoat, Jesus Christ Superstar and Evita all with lyricist Tim Rice, as well as Variations, Tell Me on a Sunday (combined as Song and Dance), Cats (the longest running musical on Broadway and the West End), Starlight Express, Requiem, The Phantom of the Opera, Aspects of Love, Sunset Boulevard, and By Jeeves. He also composed the film scores for Gumshoe and the Odessa File.

His awards include six Tonys, four Drama Desk awards, three Grammys, five Laurence Olivier awards and a 1997 Golden Globe Award and Academy Award for Best Original song ("You Must Love Me") in the film version of Evita. He is the first person to have three musicals running simultaneously on Broadway and on the West End. He was knighted in 1997, he was made peer as Lord Lloyd-Webber of Sydmonton. Lloyd Webber has been married three times. He has 5 children altogether. Lloyd Webber has homes at Sydmonton, as well as in London. He also keeps an apartment in New York City, as well as a villa in the South of France. He also bought a castle outside of Dublin, Ireland, where he and his wife Madeleine raise and breed horses.
(www.geocities.com/Broadway/8448/alw.html)

Jesus Christ Superstar

Andrew Lloyd Webber's (music) and Tim Rice's (lyrics) great opera "Jesus Christ Superstar" changed the face of musical theater when it debuted on Broadway in 1971. Telling the story of the last seven days in the life of Jesus, "Superstar" dramatizes Jesus' entry into Jerusalem, the unrest caused by his preaching and popularity, his betrayal by Judas, the trial before Pontius Pilate, and his ultimate crucifixion. Now, there is an exciting new film adaptation of the recent Broadway revival.

(www.geocities.com/Broadway/8448/alw.html)

Lyricist Tim Rice

Tim Rice and Andrew Lloyd Webber's collaboration on "Jesus Christ Superstar" was a milestone in musical theater history. The show was first released as a double record album in October, 1970 and opened one year later on Broadway, and then on the West End stage in London in August, 1972. It was an instant hit, and soon became the longest-running musical in London theater history, though its record has since been surpassed by both "Cats" and "Starlight Express," also with music by Andrew Lloyd Webber.

Tim and Andrew had met in 1965, when Tim had written to his future partner suggesting they try and write pop songs together. He was almost four years older than the composer, and trying to make his way in the music business while studying law.

They immediately responded to each other's talent and, in the Lloyd Webber family home in South Kensington, surrounded by cats and non-stop music, they composed songs and wrote a musical (never performed) about the philanthropist Dr. Barnardo, who founded a home for orphans in the East End of London. They followed up with "Joseph and the Amazing Technicolor Dreamcoat," a pop oratorio for schoolchildren, though it did not become a commercial hit like "Superstar." (www.pbs.org/wnet/gperf/superstar/meet.html)

Discussion

1. Speak about the styles of music that have influenced British pop industry.
2. Comment on the lyrics of Welsh National Anthem (Land of the honoured bards and musicians).
3. Why are Webber's rock operas and musicals so popular?

Project Topics

1. A comparative analysis of musical genres in Britain.
2. Great performers of British pop and rock music.
3. Ukraine and Wales as great singing nations.

Unit 2.

The Art of Dance



Lesson 1. DANCE IN SOCIETY

Quiz

1. What do you think is dance?
2. Do you know anything about the history of dance?
3. What do you know about belly dance?

Dance

Dance is [human movement](#) used as a form of [expression](#) or presented in a [social](#), [spiritual](#) or [performance](#) setting.

The term Dance is also used to describe methods of [non-verbal communication](#) between humans or animals (mating dance), motion in inanimate objects (the *leaves* danced in the *wind*) and [musical forms](#) or [genre](#). People who dance are called [dancers](#) and the act of dance is known as dancing. An event where dancing takes place may be called a dance. [Choreography](#) is the art of making dances.

Definition

Definitions of dance depend on social, [cultural](#), [aesthetic](#) [artistic](#) and [moral](#) conditions and range from functional movement ([folk dance](#)) to codified, [virtuoso](#) techniques such as [ballet](#). In sports, gymnastics, figure skating and synchronized swimming contain *dance* disciplines while [martial arts](#) '[Kata](#)' are often compared to dances.

Dance quotes

Everything in the universe has rhythm. Everything dances. – [Maya Angelou](#)

I have no desire to prove anything by dancing. I have never used it as an outlet or a means of expressing myself. I just dance. I just put my feet in the air and move them around. — [Fred Astaire](#)

Dance first. Think later. It's the natural order. — [Samuel Beckett](#)

Dance is your pulse, your heartbeat, your breathing. It's the rhythm of your life. Its the expression in time and movement, in happiness, joy, sadness and envy. — [Jacques D'Amboise](#)

To dance is to be out of yourself, larger, more powerful, more beautiful. This is power, it is glory on earth and it is yours for the taking. — [Agnes de Mille](#)

There is a bit of insanity in dancing that does everybody a great deal of good. — [Edwin Denby](#)

Dancing: The Highest Intelligence in the Freest Body. — [Isadora Duncan](#)

Dance is the hidden language of the soul. — [Martha Graham](#)

So you can't dance? Not at all? Not even one step? . . . How can you say that you've taken any trouble to live when you won't even dance? — [Hermann Hesse](#)

Dance for yourself, if someone understands good. If not then no matter, go right on doing what you love. — [Louis Horst](#)

We should consider every day lost on which we have not danced at least once. — [Friedrich Nietzsche](#)
(<http://en.wikipedia.org/wiki/Dance>)

Dance and Human Culture

Dance can be art, ritual, or recreation. It goes beyond the functional purposes of the movements used in work or athletics. Dance expresses emotions, moods, or ideas; tells a story; serves religious, political, economic, or social needs; or simply is an experience that is pleasurable, exciting, or aesthetically valuable.

Dance and Society

The physical and psychological aspects of dance serve many functions. It may be a form of worship, a way of honoring ancestors and the gods, or a method to do magic. Dancing is mentioned in the Bible, and until the Middle Ages it was often a part of worship services and religious celebrations. Although the Christian church later denounced dancing as immoral, it continued to be important in various Christian and non-Christian sects, among them the American Shakers and the Islamic dervishes.

Dance often takes place at ceremonies performed when an individual passes from one role to another. Birth, initiation, graduation, marriage, and death may be marked by dancing. Dance may also be a part of courtship. In some societies dances may be the only events at

which young people of different sexes can meet. In contemporary society, dances also provide important occasions for young people to socialize. Work too may be in the form of dance. Rhythmic movements may make the work go more quickly and efficiently, as in Japanese rice-planting dances. Dance is an art form in some cultures, and in the 20th century some dances that originated as religious rituals or court entertainments have been adapted to the theater. (*Encyclopedia Britannica*)

Dance and music

Although dance is often accompanied by [music](#), it can also be presented alone ([postmodern dance](#)) or provide its own accompaniment ([tap dance](#)). Dance presented with music may or may not be performed *in time* to the music depending on the style of dance. Dance performed without music is said to be *danced to its own rhythm*. (<http://en.wikipedia.org/wiki/Dance>)

History of dance

It is not known when people began to dance. Throughout history, dance has been a part of [ceremony](#), [rituals](#), [celebrations](#) and [entertainment](#). It is traceable through [archeological](#) evidence from [prehistory](#) to the first examples of written and pictorial documentation from [200 BC](#). Many contemporary dance forms can be traced back to [historical](#), [traditional](#), [ceremonial](#) and [ethnic](#) dances.

Prehistoric cave paintings from more than 20,000 years ago depict figures in animal costumes who seem to be dancing, possibly in hunting rituals, or perhaps for education or entertainment. A few cultures that exist today, however, have had little or no direct contact with industrialized societies. Their dances may look simple, but often they are not. Usually they form part of complicated rituals that contain religious or philosophical ideas. Because most of the dances are for participation, they must be easy to learn. Such societies may also possess presentational dances. Among Australian aboriginals and African Khoi-san peoples, for example, skilled individuals perform mime and acrobatic dances to entertain and instruct.

Ancient Civilizations

Written as well as visual evidence of dance has survived from the ancient civilizations of the Mediterranean region and the Middle East. Egyptian tombs depict people who seem to be dancers, often in acrobatic positions; these figures probably represent professional.

Dancing was an important part of agricultural and religious festivals such as the dance-rituals enacting the cyclic death and rebirth of the god Osiris (symbolizing the seasonal cycle of the Nile).

The Greeks admired dancing. Greek warrior dances were part of military training. Religious dances, especially those honoring Dionysus, the god of wine, are believed to be the origin of the dance in Greek drama. In tragedy, the chorus used symbolic gestures and dance steps to accompany the spoken or sung verse. (*Encyclopedia Britannica*)

Classical Greek mythology

In a classical Greek song, [Apollo](#), the son of [Zeus](#), and the god of medicine, music, and poetry, was called The Dancer. In a Greek line Zeus himself is represented as dancing. In [Sparta](#), a province of ancient Greece, the law compelled parents to exercise their children in dancing from the age of five years. They were led by grown men, and sang hymns and songs as they danced. In very early times a Greek [chorus](#), consisting of the whole population of the city, would meet in the market-place to offer up thanksgivings to the god of the country. Their [jubilees](#) were always attended with hymn-singing and dancing.

Dance in Bible

The [Jewish](#) records often mentions dancing, as a [religious](#) ceremony, or as an expression of gratitude and praise. As a means of entertainment in private society, dancing was practiced in ancient times, but by professional dancers, and not by the company themselves. The [Bible](#) sanctions dancing as a religious rite, to be practiced on joyful occasions, at national feasts, and after great victories, and "performed by maidens in the daytime, in open air, in highways, fields, or woods;" however, there are no examples of dancing in the Bible, in which both sexes dance, either as an act of worship or as an amusement.

(http://en.wikipedia.org/wiki/Dance_in_mythology)

The ancient Romans are known especially for their development of pantomime. Although professional Roman dancers, pantomimists, and acrobats worked as traveling entertainers, dance degenerated under the Romans, some of whom saw it as immoral.

Medieval Europe

The Christian church, which dominated the European Middle Ages, disapproved of dancing. Dancing continued among the people, however, both in communal festivals and as entertainment. Variations of medieval peasant dances continue today as folk dances. Some peasant dances, taken over and adapted by the aristocracy, became social dances that in turn developed into ballet.

Ballet and Modern Dance

Ballet originated in the courts of Italy and France during the Renaissance, becoming primarily a professional discipline by the late 17th century. Since that time it has remained a major art form of Western culture. In the late 19th and early 20th centuries the American dancers Isadora Duncan and Ruth St. Denis rebelled against ballet. In Europe the Swiss educator Emile Jaques-Dalcroze, the Hungarian dancer Rudolf von Laban, and the German dancer Mary Wigman also experimented with new ways of expression. The work of these modern dance pioneers led to the development of important new dance forms.

Folk Dance

A participatory dance form, folk dance is usually traditional and performed by members of a community. Although not easy to define, the term seems best to fit those dances originated by agricultural peoples for secular and sometimes ritual purposes, in countries that also have an art form of dance. The Balkan kolo, English morris dance, and North American square dance are examples, as are Maypole dances and the different kinds of sword dance. Folk dances are usually group forms that are passed from one generation to another. Some folk dances, however, are not traditional; many Israeli folk dances, for example, were choreographed in the 20th century in the style of European folk dances, to serve similar purposes. Today, folk dances are often performed onstage, for which they are usually adapted for presentation to an audience.

Popular or Social Dance

Some recreational dance forms, especially in industrialized societies, are termed popular dances or social dances. They resemble folk dances because they are for participation, are relatively easy to learn, and generally originate from the people rather than from a choreographer. Unlike most folk dances, these social dances tend to be couple dances and are popular only for a short time.

The social dances of the nobility in the Middle Ages, Renaissance, and baroque eras were derived from folk dances. In the late 18th and 19th centuries, with the growth of the middle class, social dancing expanded beyond the aristocracy and, as ballroom dance, became popular in Europe and North America. The waltz and polka of the peasants, like dances of earlier eras, became transformed into social dances.

Asian Classical Dance

Drama, music, and dance are closely interrelated in Asia. Often relying on symbolic gestures, masks or makeup, and magnificent costumes, Asian dances often tell stories based on mythology, historical events, and legends. Performances may last for many hours.

In India, classical dance forms that almost disappeared have been revived on the basis of old manuscript descriptions and of temple carvings depicting dance positions. Dance-dramas and solo dance forms based on the Hindu epics draw on symbolic hand gestures called *mudras*. Many of India's folk dances share specific characteristics with the more refined classical dances.

Japan is rich in folk dances, many of them of a religious nature. In addition, Japan possesses two major forms of dance-drama, *no* and *kabuki*. *No*, about 500 years old, is an extremely slow-paced dance and opera form full of symbolic meanings. *Kabuki*, developed in the 17th century, is a more popular form in which many theatrical devices are used.

Peking opera is the best-known genre of Chinese dance-drama. Developed in the mid-19th century from earlier varieties of Chinese opera, it includes spectacular acrobatics as an important part of the action. In the 1950s the Chinese government began promoting productions based on European ballet and emphasizing themes relevant to China's contemporary political and social environment.

Theatrical Dance

The 20th-century social dances, as well as the innovations in ballet and modern dance, influenced the growth of dance in motion pictures and musicals. In Hollywood the American choreographer Busby Berkeley created elaborate group production numbers, and the American dancers Fred Astaire and Ginger Rogers combined ballroom and tap dancing. In *West Side Story* (1957), choreographed by the American ballet master Jerome Robbins, dance was for the first time the way through which much of the musical's plot was expressed. In the 1970s dance became even more important on Broadway in shows such as *A Chorus Line* (1975) and *Dancin'* (1978). (*Encyclopedia Britannica*)

Belly dance

Belly dance is a Western name for a style of female [dance](#) developed in the [Middle East](#) and other [Arabic](#)-influenced areas. In [Arabic language](#) it is known as *raqs sharqi*, translated as "Dance of the East". In Europe, it is also known as "Oriental dance", "Exotic oriental dance", "Oriental belly dance" and the likes. The term "raqs sharqi" is claimed to be originated in [Egypt](#), although the dance itself could have been originated elsewhere. The dance has been known through the oral tradition in Egypt since the pre-[Islamic](#) times.

Raqs sharqi

Raqs sharqi is performed by women, usually solo, for entertainment of spectators in public or private settings. Despite its other name, "belly dance", raqs sharqi dancing involves motion of the whole body, from head to feet. Basically, it is an improvisational dance, although based on a certain vocabulary, rhythmic and fluid at the same time.

Belly dancing in the Western world

The term "belly dancing" was invented by Sol Bloom, entertainment director of the [1893 World's Fair](#), the [World Colombian Exposition](#) in [Chicago](#). In the Egyptian Theater, Bloom presented "The Algerian dancers of Morocco". The dancer who got most of the attention, and who continued to popularize this form of dancing was

"Fatima". Her real name was Farida Spyropoulos.

Belly dance today still retains much of the Hollywood reputation and many dancers and instructors are working hard to overcome this image. Because belly dance started out as a dance by women for women, as teaching aid to learn about bodies and prepare for child birth, the stories of women dancing for a sultan are not true. While Raqs Sharqi is still popular in the west, dancers here have also included other forms such as tribal or tribal fusion which borrows from gypsy and Spanish traditions as well as Egyptian styles.

Health and belly dancing

The benefits of belly dance are both mental and physical. Dancing is a good cardio-vascular work out and helps increase flexibility. It is suitable for all ages and body types and can be as physical as the dancer chooses to make it. Less fit individuals would be wise to consult a doctor before starting belly dance as well as talking with the instructor to see what level his or her classes operate at. Mental health benefits, for many belly dancers, include an improved sense of wellbeing, better body image and self-respect as well as a generally positive outlook that comes with regular, enjoyable exercise.

<http://en.wikipedia.org/wiki/Dance>

Oriental Belly Dance

This beautiful dance is done with the whole body, not just the 'Belly.' The dance is usually done as a solo dance, with undulating hips and a body that shakes and rolls. Jumping and stamping of the feet can be a part of the dance as well. Many belly dancers can and do use the finger cymbals (not Castanets) while dancing. A good belly dancer can be judged by how well she moves her shoulders, not her pelvis.

The only correct term for real Belly dancing is "Raks Sharki" Egyptian, which means [Oriental Dance](#). Other not so respected dance forms can be connected with the belly dance, such as [Burlesque](#) and Striptease. Promoters and dancers used the dance in the movies, and many people have only seen a belly dance there. Real belly dancers do not want the dance to be connected with Strippers and Burlesque, as the dance in reality is a very old, beautiful and respected art form.

Awélim: In Egypt the "dancing women" were called Awélim (wise or learned). These dancing women who danced at a later period, like

those of the East, were not looked upon as ideals of virtue. They performed in long, transparent gowns, beating drums or castanets in quick time.

The Egyptian belly dancers were generally hired to perform dances on certain occasions, such as a wedding. They would go through the dance with unveiled face, and the men were sitting down in the court and watching them, while the women enjoyed the performance from the windows of the harem. A more modern Egyptian dance, called the "**Bee**," is performed by a single dancer, who, in look or action, expresses the pain she feels on being stung.

Almèh: In old India, the "dancing girls" were called Almèh; they were better educated than the other women and formed part of a high society. The entertainment which they gave was well respected. The almèh of the higher class knew all the new songs and dances; they sang the most beautiful hymns honoring heroes, or love. No festival was complete without their attendance; nor was there an entertainment in which the almèh was not the chief excitement. The most distinguished class of the almèh were introduced into the saloons of the great, not alone for their merits as dancers.

The Almèh were favored by the public, and were asked to attend marriages and every kind of entertainment. In some hieroglyphics and paintings, they were depicted waving small branches or beating tambourines while they danced, singing the refrain, "Make a good day, make a good day, Life only lasts for a moment, Make a good day." Which is the same idea as that of the feasters in the Bible, who said, "Eat, drink, and be merry, for tomorrow we die."

There was a lower class who could not claim to be Almèh, whose imitations were very humble and cheap; without the knowledge, the elegance or the grace of the higher order (Almèh) they had no choice but to dance in the public places. These people gave the dance an unmoral view. They were usually of poor training and weak of mind.

Karol Henderson-Harding states: "The spectators pay the belly dancer directly in the form of cash thrown on the floor or placed on the dancer's body. There is no other dance form in which this occurs. In classical Greece, a woman from a poor family went to dance in the marketplace. Spectators threw small gold coins at her, money which she then used as decoration, since she had no where else quite as safe to keep them. Today, dancers still wear costumes decorated with coins. It is still the custom to give a belly dancer money while she dances, and there is no other kind of professional dancer who receives money directly from her audience."

(<http://www.streetswing.com/histmain/z3belly.htm>)

Dances of Universal Peace

The **Dances of Universal Peace** are a form of spiritual meditative dance conducted in the company of a number of other dancers in a circle. The dances draw on all the world's spiritual traditions and are led by a teacher who plays [guitar](#) or [drum](#) accompaniment. Each dance usually has a chant which is sung as the dance is performed.

The emphasis is on participation; the dances are almost never performed before an audience. Dancers of all levels of ability dance together and each dance is usually taught afresh at each performance.

The practise of the dance is claimed to develop the participants' spiritual awareness, awareness of their own body and awareness of the presence of others.

They were originally performed at camps and meetings. After that they appeared in schools, colleges, prisons, hospices, residential homes for those with special needs, and health centres . The Dances of Universal Peace were first formulated in the late 1960's by [Samuel L. Lewis](#), they were first performed in [California](#) but have developed into a global movement.

The original dances were strongly influenced by the [Sufi](#) and [Zen](#) traditions but dances drawing on teachings of all main religious and spiritual traditions have been added since then. Dances drawing on the traditions of native peoples have also been included. (<http://en.wikipedia.org/wiki/Dance>)

Discussion

1. What functions does dance serve in society?
2. How can you explain the popularity of belly dancing?
3. Comment on "Dance Quotes". Agree or disagree with the authors.

Project Topics

1. Social functions of dance.
2. Belly dancing and Western culture.
3. History of dance.

Lesson 2. CATEGORIES OF DANCE

Quiz

1. Name some categories of dance that you know.
2. What do you know about breakdancing?
3. What is the difference between concert and performance dance?

Categories

Dance can be divided into two main categories; each has several subcategories into which most dance styles can be placed. They are:

Concert dance / [Performance dance](#)

20th century concert dance

Competitive dance

Erotic dance

Social dance / [Participation dance](#)

Ballroom dance

Ceremonial dance

Traditional dance

These categories are often interconnected and context-dependent; a particular dance style may belong to several categories.

Concert dance

Concert dance (also known as [performance dance](#)), is a category of dances in which an [audience](#) is watching but does not participate. By contrast, in [Social dance](#) (also known as [Participation dance](#)) there is no audience (as such) as all participants perform and watch at the same time.

Some [Ceremonial dances](#), [Baroque dances](#) and [Erotic dances](#) are examples of dance forms that are a blend of Social and Concert dance. In this third category participants take on the roles of performer or audience at different times.

Performance dance

Performance dance is a major category or classification of [dance](#) forms or dance styles, where [performance](#) is the primary focus of the dancing.

Almost any type of dance may be danced for the purpose of

performance. However the following dance forms or styles are traditionally considered specific for this category:

- [Ballet](#)
- [Ballroom Dance](#)
- [Belly Dance](#)
- [Cabaret](#)
- [Character dance](#)
- [20th century concert dance](#)
- [Historical dance](#)
- [Jazz](#)
- [Modern dance](#)
- [Musical theatre](#)
- [Pole dance](#)
- [Striptease](#)

Free dance

Free dance is a 20th century dance form that preceded [Modern dance](#).

Rebelling against the rigid constraints of [Classical ballet](#), [Loie Fuller](#), [Isadora Duncan](#) and [Ruth St. Denis](#) developed their own styles of free dance and laid the foundations of American modern dance with their choreography and teaching. In [Europe](#) [Rudolf Laban](#), [Emile Jaques-Dalcroze](#) and [Francois Delsarte](#) developed their own theories of human movement and methods of instruction that lead to the development of European modern and [Expressionist dance](#).

Ballroom dance

Ballroom dance is a style of [partner dance](#) which originated in the western world, and is now enjoyed both [socially](#) and [competitively](#) in many parts of the world. Its [performance](#) and [entertainment](#) aspects are also widely enjoyed on [stage](#), in [film](#) and on [television](#).

The definition of "Ballroom Dance" depends on the epoque. We all know of or have heard of balls that featured Quadrille, Polonaise, Pas de Gras, Mazurka and many other exciting dances, which today are placed into the category of Historical dances.

In times past ballroom dancing was "social dancing" of privileged classes, leaving "folk dancing" for other folks. Today ballroom dancing is much more democratic, and the boundaries between once

polarized ballroom and folk dances become less evident. Notice, however, that even in times long gone many "ballroom" dances were elevated folk dances.

Ballroom dancing has been in continual use as a social art form since its beginning with one exception in the 20th Century: dance historians usually mark the appearance of the Twist in the mid 1960s as the end of social partner dancing, and they say that the Latin brought it back in the late 1970s.

Today one may speak of "Competitive Ballroom" dancing, with its competitions, schools, societies and books of technique, and of "Social Ballroom" dancing, with emphasis on having fun.

Competitive dance

Competitive dance is a major category or classification of [danceforms](#) or dance styles, where competition is the primary focus of the dancing.

This compares to other major dance categories based on purpose:

- [Ceremonial dance](#) - [Erotic dance](#) - [Participation dance](#) - [Performance dance](#) - [Social dance](#)

While many people view this style of dance as a [recreational activity](#), it should more likely be viewed as a [sport](#). In common with other athletes, dancers must be in good physical condition. Dancing requires strength, stamina and flexibility. Competition requires these physical attributes to an even higher extent.

Dance schools often participate in dance competitions, by sponsoring teams that go to regional and national competitions. Competitive dancing requires dedication as there may be many months spent on developing and practicing routines. During the competition dancers perform in front of judges, who evaluate their efforts, and give them a score. The scores are added up, and a medal is rewarded.

A routine (part of performance) may get a bronze, a high bronze, a silver, a high silver, a gold, or a high gold medal. Judges also put together the scores of all the routines, and give additional awards to routines that placed in the top five of their category. Routines are placed in categories based on the average age of the dancers, the type of dance they are doing and how many people are in the dance.

For this reason a new term, [DanceSport](#), was coined and the [International DanceSport Federation](#) (IDSF) was established. IDSF promotes dance sport, sets standard rules, sanctions competitions. The [Amateur Athletic Union](#) sponsors tournament in the [United States](#).

A number of other international [dance organizations](#) promote various forms of dance as competitive activity and as sport.

Most ballroom dances were social and/or [folk dances](#) before being formalized as ballroom dances, and many of these dances are still danced as social and folk dance.

Coming from classifying dances in competitions, the following divisions of contemporary ballroom dance are recognized: *International Standard* and *International Latin*. In addition, *American Smooth*, and *American Rhythm* are widely popular in the USA. The former two divisions are called *International Style* and the latter two are *American Style*.

Australia also has a division called [New Vogue](#) and is often referred to as 'Australian New Vogue'. It is danced both competitively and socially. In competition there are 15 recognised New Vogue dances which are performed by the competitors in sequence.

As a historical curiosity, ballroom dancing competitions in the former USSR included the [Soviet Ballroom dances](#), or [Soviet Programme](#) in addition to [Standard dances](#) and [Latin dances](#).

As you may see below, both styles include dances with the same names, however they are danced quite differently. Therefore in discussing dance technique, the dance is named including its style, e.g., we speak of American Style Rumba vs. International Rumba or American Tango vs. International Tango. In a way, "Standard" matches "Smooth" and "Latin" matches "Rhythm".

International Standard is sometimes called *International Ballroom* or *Modern Ballroom*.

Standard and Smooth dances are characterized by travelling: couples travel around the dance floor (along the **line of dance**, typically counter-clockwise). Time may be 2/4, 4/4, 3/4 or 6/8 .

Most "Latin" and "Rhythm" dances are Stationary, i.e., do not travel much, with the exception of Samba and Paso Doble. Time is 2/4 or 4/4.

Social Ballroom

Of course, all the above can be and are danced socially in numerous dance clubs, schools and studios. In addition, social ballroom dancing recognizes the *Nightclub Dances* category. Nightclub dances are less formalized than the others. A number of them are proudly called *Street dances*. Nightclub dances are danced

differently in different places and club/street styles differ from styles taught in ballroom studios.

Like "Ballroom dances" and "Nightclub dances", [Country/western dances](#) are danced both competitively and socially at bars, clubs, ballrooms.

A related category is Regional Ballroom Dances. One example would be the subcategory of Cajun Dances which originated in [New Orleans](#), with branches reaching both coasts of the [USA](#).

Rogers and Astaire

The influence of on-screen dancing by [Fred Astaire](#) and [Ginger Rogers](#) on ballroom dancing was enormous. Although both [actors](#) had independent projects and careers (Fred Astaire had many other partners and Ginger Rogers won an [Academy Award](#) for a dramatic role), their filmed dance sequences have reached iconic status. Much of their work centred on portraying social dance, but the performances were highly choreographed, often by Astaire or [Hermes Pan](#), well staged and rehearsed endlessly.

Their work has greatly influenced social ballroom syllabuses, and 'Fred & Ginger' classes and workshops remain popular.

Classic Ballroom

There are also classic dance societies, dedicated to the performance and preservation of the ballroom dances of the past. These companies may perform at special events wearing [costumes](#). Some ballroom dance instructors specialize in the dances of one place or time, or in short-lived, time-specific dances which may be associated with the music or style of an era ("[The Twist](#)") or a particular song ("[La Macarena](#)").

Performance and exhibition

While [nightclub](#) and [street](#) dances focus on connection between partners and musicality, ballroom dances focus more on performing to an audience. Of course, ballroom dancers do learn about connection and musicality, and club dancers are often excellent performers. But ballroom dancers often put appearance above connection, while club dancers focus primarily on their partners.

Consequently, competitive ballroom dance consists of some number of couples each performing for the audience's attention. Since ballroom dance is so participation-oriented, most of the audience are themselves dancers, so this format works well; everyone gets a chance

to try to outperform others.

However, there are several noncompetitive forms of ballroom performance. Visiting professionals will generally give a show, and often the winners of the higher levels of competition will be invited to give a short victory dance after awards are presented. Studios also commonly hold showcases where their students can show off what they've learned.

There is also a growing interest in [formation dance](#), which is also performance-oriented.

Dance grouping

International Standard

- Waltz - Tango - Viennese Waltz - Foxtrot - Quickstep

International Latin

- Cha-Cha - Samba - Rumba - Paso Doble - Jive (dance)

American Smooth

- Waltz - Foxtrot - Tango - Viennese Waltz

American Rhythm

- Cha-Cha - Mambo - Rumba - Bolero - East Coast Swing

Nightclub

- Nightclub Two Step - Hustle - Modern Jive / LeRoc / Ceroc - and the whole swing variety: West Coast Swing / East Coast Swing / Lindy Hop / Carolina Shag / Collegiate Shag / Balboa

Latin Nightclub

- Salsa - Merengue - Cumbia - Bachata - Cha-Cha-Cha

Country/Western

All dances listed here are better to bear the "C/W" qualifier when discussed in non-C/W context.

- Polka - Cha-Cha-Cha - Two Step - Waltz - ...

or rather:

- C/W Polka - C/W Cha-Cha-Cha - C/W Two Step - C/W Waltz - ...

Cajun Dances

- Cajun One Step - Cajun Two Step - Zydeco - Cajun Waltz - Cajun Jitterbug

Other

- Argentine Tango

- Polka

Nightclub dance

In a wider sense, the term Nightclub dance, or Club dance, is used in the meaning of [Disco dance](#).

In a narrower sense, especially in the context of dance competitions, the term *Nightclub dances* is used to denote a group of social partner dances less formalized than [Ballroom dances](#), but more formalized than [Street dances](#). (Some of them are considered "street dances" as well.) As their name suggests, they are suitable for dancing in informal atmosphere of night clubs, bars, etc.

They are formalized in two respects: they are taught in dance studios, their steps /patterns are relatively well established and documented, and there are competitions in these dances.

Social dancing of the USA recognizes the following nightclub dances: [West Coast Swing](#) - [East Coast Swing](#) - [Lindy Hop](#) - [Nightclub Two Step](#) - Latin - [Salsa](#).

Folk dance

Folk dance is a term used to encompass a large number of dances that tend to share the following attributes:

- They were originally danced in about the 19th century or earlier (or are, in any case, not currently copyrighted);
- Their performance is dominated by an inherited tradition rather than by innovation;
- They were danced by common people, regardless of whether they were danced by any sort of aristocracy;
- There is no one governing body that has final say over what "the dance" is or who is authorized to teach it. This also means that nobody has the final say over the definition of folk dance or the minimum age for such dances.

Some examples of families of folk dances would be:

- [Contradance](#)
- [English country dance](#)
- [International folk dance](#)
- [Irish dance](#)
- [Maypole dance](#)

- [Morris dance](#)
- [Sword dance](#)
- [Scottish country dance](#)
- [Square dance](#)
- [Russian country dance](#)

Ethnic/Traditional dance

The terms Ethnic and Traditional dance are used when it is required to emphasize the cultural roots of the dance. In this sense, nearly all folk dances are ethnic ones. Even if some dances, such as Polka, cross ethnic boundaries (and even cross the boundary between *Folk* and [Ballroom dance](#)!), ethnical differences are often considerable enough to speak of, e.g., "Czech Polka" vs. "German Polka".

On the contrary, not all ethnic dances are folk ones. The simplest example are ritual dances or dances of ritual origin.

Country dance

Country dance is a loose term for a variety of [dance](#) forms. Among these are:

[Clogging](#) - [Contradance](#) - [Cumbia](#) - [Galop](#) - [Mazurka](#) - [Minuet](#) - [Polka](#) - [Polonaise](#) - [Quadrille](#) - [Redowa](#) - [Schottische](#) - [Two step](#)

Country dance overlaps with contemporary folk dance and with contemporary [ballroom dance](#). Most country dances and ballroom dances originated from folk dances, with gradual refinement over the years.

Some specific forms of country dance, such as [English Country Dance](#) refer to specific folk dances. The term "country dance" first appeared in the 16th century, before any of the above-mentioned dances paragrph came into existence.

The meanings of [country music](#) and country dance were once more intertwined than they are today. Contemporary [country music](#) has roots in the various forms of dance music that traditionally accompanied country dance, but is now mostly a separate concept.

Street dance

Modern Street dances such as [Hip hop](#) are not generally considered folk dances because they do not meet the above criteria. In particular,

street dances are living and evolving dance forms, while folk dances are in significant degree are bound by tradition.

Street dance differs from [Ballroom dance](#) by its reglamented technique and formalized dance schools and studios.

Circle dance

Circle dance, (also known as Sacred Dance or Sacred Circle Dance), is the most common name for a style of dance usually done in a circle without partners to musical accompaniment. It became popular in the alternative, [feminist](#) and [new age](#) aspects of western culture in the 1980s and 1990s and continues today.

The circle is probably the oldest known dance formation. It is found in the dances of many cultures, such as African, Eastern European, Irish Celtic, South American and North American Indian. Circle Dance mixes traditional folk dances, mainly from European or Near-Eastern sources, with recently choreographed ones to a variety of music ancient and modern.

Dances can be slow and meditative, or lively and energetic. Some have a symbolism or spiritual content derived from various traditions, some are just fun to dance. A small altar of flowers or other objects is usually placed at the centre of the circle.

Circle dancing originated in the [Findhorn Foundation](#) community in [Scotland](#) following visits there from [1976](#) onwards by Professor [Bernhard Wosien](#), a [German](#) dancer. Known first as Sacred Dance, it has changed over time as enthusiasts have made contributions, and may now be called Circle Dance, Sacred Dance, or Sacred Circle Dance (SCD).

International folk dance

International folk dance is a [genre](#) of [dance](#) that developed in the [immigrant communities](#) of the [United States of America](#) during the first half of the [20th century](#), wherein selected dances from various [ethnic groups](#) are done by the same dancers, typically as part of the same event.

It is done for various purposes, typically either for [preservation](#), [recreation](#), or [performance](#). Groups that dance for different purposes tend to do dances differently, and to select different dances. Recreational dancers prefer simple dances, and alter the dances

according to their own tastes. Performers typically prefer dramatic or athletic dances, and they often dance with stylized techniques and exaggerated movements.

The creation of international folk dance as such is often attributed to [Vytautas Beliajus](#), a [Lithuanian](#)-American who studied, taught, and performed dances from various ethnic traditions in the [1930s](#). Other prominent teachers and promoters of international folk dance in its first few decades included [Michael](#) and [Mary Ann Herman](#), [Jane Farwell](#), and [Dick Crum](#).

Breakdancing

Breakdancing is probably connected to Urban Street Jazz or more likely [capoeira](#), an Afro-[Brazilian](#) dance/martial art. Breakdancing as we know it today developed in [New York City](#) in the late [1970s](#) and early [1980s](#), although many say that breakdancing was also developing in [Los Angeles](#) at the same time.

The pioneers of breakdancing were young and of a lower [socio-economic class](#). The majority of these were male, and most were [Black](#) or [Hispanic](#), and lived in dense urban areas (mostly New York). Many of them were members of street gangs who taught themselves martial arts (particularly [capoeira](#)) for self-defense. The style was so full of dance-like moves that it was used at to the nightclub, where breakdancers would battle. Breakdancing, both in the nightclub and on the street is competitive in nature, much like the other elements of hip-hop, as well as capoeira.

One story that is common is that [Jelon Viera](#), a widely known master of [capoeira](#), was doing shows in New York City. He then formed the [Rock Steady Crew](#), teaching them movements from capoeira which they then integrated into a form of dance which was to become breakdancing. Whether or not this is true, there is a very strong similarity between many breakdancing moves and many capoeira movements. Capoeira also has the tradition of a pair of opponents trying to show their mastery inside a circle of onlookers who sing and play music.

Breakdancing battles were very common. A breakdancing battle is when dancers 'fight' against each other on the dance floor without contact. They form a circle and take turns trying to show each other up

through either better style, more complex move combinations, or tougher moves. Usually, breakdancing battles would take place between two opposing breakdancing crews.

Today serious battles are usually held at organized breakdance events. The battles are usually part of a tournament style competition with cash prizes. The largest competition each year is probably [Battle of the Year](#) (BOTY), held in [Germany](#) since [1990](#), and featuring crews from around the world. Despite its name, BOTY focuses on choreographed routines. After judges rate the routines, the final winner, and de facto world champion crew, is decided in a final battle (along with 2nd, 3rd, and 4th places). Recent winners have been from [France](#), [Korea](#), [Germany](#), and [Hungary](#). While crews from the [USA](#) have won in the past, the claim is that they are not often winners of BOTY, because competitions in the USA are almost exclusively battles, rather than dance routine competitions as are common in the rest of the world.

In the [1980s](#), with the help of [pop culture](#), breakdancing made its way to the suburbs. Musicians such as [Michael Jackson](#) popularized much of the breakdancing style in their music videos. Movies such as [Flashdance](#), [Wild Style](#), [Beat Street](#), [Breakin'](#) and [Breakin 2: The Electric Boogaloo](#) also contributed to the interest in breakdancing.

Many old school breakdancers prefer to be named b-boys. "B-boy" was the original term for urban style dancers, while "breakdancer" is better known as it has been used more often by the media. Today, the term 'B-Girl' is used as well.

Fashion

For the breakdancer, fashion is an important aspect of their identity. Many breakdancers dressed wearing [Adidas](#) shoes with thick laces. They also wore nylon jumpsuits which were functional as well as fashionable.

Dance

In its early form, breakdancing was divided into three distinct forms of dancing, breaking and popping. Today, each body movement has been classified into a distinct style or genre of breaking and is similar in principle to others but characteristically different.

Much of being a successful breakdancer is about having style. The constant debate between b-boys is a debate of who has the most style. Since anyone can learn to breakdance, the dancers must deviate from

the set dances slightly to use their own style. In this way they can show-up other breakdancers during battles, thus winning the battle.

Future Developments of Dance

The modern world will develop more borrowing of dances among different countries, as well as creating new dance forms based on mixtures of various national styles. Modern peoples have lost the dances of the past millennia because no method existed to preserve them. Today, with film, videotape, and dance notation systems such as Labanotation, Effort/Shape, and Benesh notation, the dances of contemporary cultures can be preserved for future generations.

<http://en.wikipedia.org/wiki/Dance>

Discussion

1. What category does Michael Flatley's Lord of the Dance belong to?
2. Why did you choose ballroom dance (folk dance, ballet) as your major?
3. Speak on regional, national or international dance competitions you have taken part in.

Project Topics

1. Dance in modern society.
2. Zapovit Dance Theatre.
3. Dance categories (the criteria of classification).

Lesson 3. DANCE IN BRITAIN AND THE U.S.

Quiz

1. What British (American) dancers or choreographers have you heard of? What are they famous for?
2. Name some prestigious British (American) dance festivals (competitions).
3. What is the difference between traditional and modern ballet?

Sir Kenneth MacMillan, Britain's Best

Companies from Britain and around the world pay tribute to this original choreographer with revivals, exhibitions and a major conference.

Principal UK partners: The Royal Ballet, English National Ballet, The Theatre Museum, The Royal Academy of Dance, The National Film Theatre.

Through his original choreography and often controversial choice of subject matter, Kenneth MacMillan widened the frontiers of ballet. October 2002 marks the tenth anniversary of his death at the age of 63. An International Celebration of Kenneth MacMillan celebrates his outstanding career with revivals of key works by companies all over the world, with exhibitions, film shows and a major conference.

An International Celebration of Kenneth MacMillan is co-ordinated by the Kenneth MacMillan Fund, and principal UK partners include The Royal Ballet, English National Ballet, The Theatre Museum, The Royal Academy of Dance and The National Film Theatre. Elsewhere in the world, there will be new productions and revivals by companies from Milan to Montreal, from Paris, Tokyo, New York and San Francisco.

A founder member of Sadler's Wells Royal Ballet, Kenneth MacMillan created more than 60 ballets – including five full-evening works – during a career of remarkable creativity. Besides his long association with The Royal Ballet and Sadler's Wells Theatre Ballet, he also created ballets in Stuttgart, served as director of ballet at the Deutsche Oper Berlin and was Artistic Associate of American Ballet

Theatre and Houston Ballet. He directed plays and worked on award winning television productions. His last choreography was for the National Theatre's production of Carousel.

During the first night revival of his full-length ballet Mayerling at the Royal Opera House on October 29, 1992 Kenneth MacMillan suffered a heart attack and died at the comparatively early age of 63. (www.ballet.co.uk/macmillan/)

"The value of MacMillan's work today"

Hello!

I'm a student in the Art and Teaching of Ballet, and have just come to the end of my second year. As a third year student, I'm hoping to write my dissertation on Kenneth MacMillan's work, as it's an area that I've got a huge passion for. At the moment I'm starting to look into the value of MacMillan's works for the choreographer, dancer and audience of today. If anybody has any thoughts on the subject, or could give me exact information on MacMillan ballets performed over various years it would be greatly appreciated! I would be interested in thoughts on some of his ballets that were rejected by audiences and critics at their premieres, but are now performed again. Were some of his works simply too far ahead of their time, e.g. in structure and theme? Thank you in advance and apologies for any spelling mistakes. (www.ballet.co.uk/dcforum/DCForumID3/64.html)

Blackpool Dance Festival: 2004 Blackpool Open British Championship which was held during May 28-June 4 2004 in Blackpool, U.K. Same as the previous year, Christopher Hawkins & Hazel Newberry (U.K.) kept the championship title in the Pro. Modern; and Bryan Watson & Carmen (Germany) in the Pro. Latin. It is notable that Mirco Gozzoli and Alessia Betti (Italy) ranked in the 4th in the Pro. Modern, who have been Amateur Champions up to 2004. Matthew Cutler, with Charlotte Egstrand, his new partner, ranked in the 7th place. It is notable that Dmitri Timokhin & Anna Bezikova (3rd place) and Andrej Skufka & Katarina Venturini (4th place) were advanced in their positions.

Summary - UK Open Dance Championships 2004. The U.K. Open 2004 was held in Bournemouth, during Jan. 20-22 2004. In the

Professional Standard, Christopher Hawkins & Hazel Newberry kept the championship title and the rankings of other competitors have not been changed from the previous year's results, except that Mirko Gozzoli & Alessia Betti (Italy) became the finalists and got the 5th place, and Alan Shingler & Donna Shingler (UK) did not enter the final being in the 7th place.

In the Professional Latin, Dmitri Timokhin & Anna Bezikova (Russia) became champions, and Sergey Riupin & Elena Khvorova (Russia) ranked in the 4th place. It is seen that the former champions and other important competitors such as Bryan Watson & Carmen, Paul Killick & Hanna Karttunen, Michael Wentink have not participated in this competition. Matthew Cutler is not seen in the list. It is noticeable that Jay Park (Korea) and Nicole Cutler, who has been the partner with Matthew Cutler, ranked in the 8th place.

In the Amateur Standard, Domenico Soale & Gioia Cerasoli (Italy) became champions, and Arunas Bizokas & Edita Daniute (Lithuania) ranked in the 2nd place, and Warren Boyce & Kristi Boyce (UK) in the 5th place. It is notable that 3 couples among the total 6 couple finalists are from Italy.

In the Amateur Latin, Riccardo Cocchi & Joanne Wilkinson (Italy) became the champions, Klaus Kongsdal & Victoria Franova (Denmark) 2nd place, and Eugene Katsevman & Maria Manusova (U.S.A.) 3rd place.

(www.danceuniverse.co.kr/news.htm)

Choreography: the art of creating and arranging dance or movement

Most dancers have experienced that moment when some outside stimulus causes them to imagine movement, it can be a piece of music, hearing a unique sound that is rhythmic but non-musical, a personal or emotional experience, the discovery of some new and interesting pattern of movement in total silence, reading a poem or story that demands interpretation in movement, and/or world events that drive you to choreograph. Depending on how you are stimulated, the movement may come first and the music next or vice versa. Of course one of the more powerful stimulants for choreography is money! While we all love to choreograph dance for the personal pleasure, the

reality of dance as a profession is that we are often required to choreograph dance or movement for projects that are not always emotive or intellectually stimulating, but the money allows us to do those works we love.

Some believe that movement always comes first and that the music comes later. The supporters of this method of choreography also like to use formulas and complicated schematics to create their works. I once had a young choreographer proudly show me how her professor had taught her how to draw a schematic of movement and "mirror" the movement so that you could reverse the choreography and create a very nice symmetrical pattern, that repeated itself over, and over, and over again! Some also like to "borrow" movement from their students and dancers. Most of us have had a choreographer telling us to improvise, to "explore movement". Don't misunderstand me, I realize that teaching choreography to a class of eager students is not exactly the same as choreographing a piece. But some use that method to create new works, and while that may well be choreography, it is at best a "group effort".

In nature there are sounds, birds sing, frogs croak, trees sigh in the wind and thunder rolls, so sound is a natural part of our environment. In many cases the sounds we hear in nature are imitated in music, the rhythms and beats of music often can be found in the natural background sounds created by animals, insects and other natural sources.

Movement is also seen in nature, most animals move, usually with grace and power. Early humans no doubt observed the beauty of movement as saber-toothed tigers loped after prey, gazelle leaped across the savannah, and waves of grass undulated in the wind. A visit to any site where early humans painted in caves will give you a clear understanding of their careful observation of movement. My feeling is that far in the distant past, one of our neolithic ancestors found a hollow log and while beating on it to drive any snakes out, realized he liked the sound it made. After a time they learned to beat upon hollow logs and one night, while one cave person beat out a rhythm, others listened to it and rose slowly, allowing the power of the music to enter them and... danced! No complicated formulas, no schematics, or computer programming, just free movement to rhythms beaten on a hollow log around a fire...

(www.discoverydancegroup.org/webdoc10.htm)

Nine Rules for a Professional Performance

by Camille Hill © 1987 Discovery Dance Group

1. (*#1 Because it is the most important!*) You must always

be totally prepared to dance. No distractions, forget everything but what you are about to do!

2. Keep your body in good technical & physical condition. Maintain proper placement at all times so that your body is always centered, balanced and under control so that you are always able to show strength in both dynamic movement and dramatic intensity.

3. Be aware of others on stage and their relationship to you. Feel their movements and conveyed feelings. (No unauthorized solos please... you are not alone on stage when others are dancing beside you!).

4. Maintain body directions and formations... stay with your fellow dancers.

5. Listen to the music... feel the music in your body... let your body make the music... become the music!

6. Maintain eye focus and communicate with your fellow dancers and the audience.

7. Totally immerse yourself in what you are dancing... *relax, let it happen...* be the character or feeling you are portraying.

8. Do every rehearsal as though it is a performance! Don't do anything you wouldn't want to do in a performance (pulling at costume, brushing hair from face, etc.) or you just may repeat it during a performance! Develop good stage habits *before* you go on stage, discipline yourself!

9. Never stop, no matter what happens! Be prepared to adjust for others. There has never been a perfect performance! Practice recovering from mishaps, especially lifts and other contact movements with other dancers.

Camille Hill (1910-1987)

Total Dance contains Love, Vitality and Serenity and is made up of Theory, Technique and Theatre.

Freedom of movement comes from complete mastery of the body, but there can be no freedom without discipline...

Some of us in Dance are always concerned about "steps", Camille Hill was once asked what she thought were the most important "steps" in Dance. Camille smiled and answered:

You're too concerned about steps, individual steps are just isolated events that mean nothing until you choreograph them into a Journey through Life or Dance.

There is no wrong "style or type" of Dance, only bad technique. Dancers who have studied under a teacher who tells them a particular style of Dance is wrong or bad, have been misled by their teacher. Only Technique can be bad, not style.

Show me a room of Mirror-Dancers and I'll show you a group who will panic on stage, because the only reflections they will see will be in the cold eyes of a dissatisfied audience!

Mimic Dancing or Imitative Movement only teaches a student how to mimic or imitate, and he or she will repeat the mistakes of those they copy. On the whole I would much rather teach a total novice than try to undo all the bad mimicry of a student who has used only his or her eyes to learn movement. Sadly, that is how most Dance is taught in the world, just by observation and imitation, and like most imitations, it's usually not quite the real thing."

www.discoverydancegroup.org/webdoc03.htm

Joey Doucette: Choreographer, Director and Teacher

His work has been seen on stage, television, and video around the world! With over 20 years of experience in most areas of the show business industry, Joey Doucette can offer today a wide range of artistic and professional experience, including but not limited to dance teaching, choreography for stage and television, direction and show production.

Based in Las Vegas, NV, Joey Doucette wrote and created a variety of production shows throughout the United States, Latin America, Asia and Europe. He employed his versatile knowledge of different styles of dance while teaching across North and South America as well as many European countries. His knowledge and creativity was well appreciated by many production companies around the world, that not only used his talent as a choreographer/director, but also bought his business proposals and his complete entertainment/production packages adapted to current market needs.

With over 25 years of experience in the Entertainment industry, *Doucette Entertainment* is best for organizing, directing and

choreographing your next show or special event. Joey and his staff have been across the USA, Latin America, Europe and Asia. They bring with them a vast knowledge in entertainment.

Looking for an original show that will bring in an exciting audience? *Doucette Entertainment* is the answer!

(www.joey.doucette.com)

US Choreography

Alpha Omega Dance Troupe was created in 2002 by Prince Graham for youth in our community. Alpha Omega is a model for healthy lifestyles, seeing the growing need for young people to be engaged in positive activities such as the arts.

Alpha Omega is a hip hop dance company and non-profit organization ready to breathe new life into the dance community. Alpha Omega consists of young people loving dance. We are not only interested in performing, but training young dancers for life. We are a direct link to the community by performing as well as volunteering and teaching. Dancers receive professional instruction in numerous dance styles as well as dance etiquette and performance training. Dancers and Instructors serve as positive role models to the youth of our communities.

About the Director...

Prince Graham is a gifted dancer, instructor, and choreographer. Having won numerous dance and music contests throughout his youth, he developed his own style of performing. In 1997, under the guidance of Angie Bunch, he learned to perfect and teach his style of hip hop dance. Prince has taught for many of the area studios like Culture Shock Training Academy, and Dancing Unlimited. He has earned the respect as a very competent teacher. He has a distinct style that has earned him dance representation with top dance agencies in LA.

He has coordinated many successful dance/ theater arts programming with the Boys and Girls Club, Polinsky Childrens Center, and Culture Shock. He has also worked for the fitness industry with the Aztec Recreation Center, 24 hour Fitness, Being Fit. He has also choreographed prize-winning routines for athletes in national level fitness competitions. He has gained success with his performance workshop series, training amateur dancers to perform onstage. He is currently performing with Salsa Suave dance company.

(www.alphaomegadance.net)

Dance Jobs

Experienced Dancers Wanted

Posted On Tue Apr 20, 2004 05:26 PMAz Funk Productions

Phoenix, AZ, U.S.A., 85048

Deadline: Wed Jun 30, 2004

Audition Date: 05/02/04

Contact: phone @ 602-820-2034

We are looking for experienced dancers ages 18 and up to perform in local events such as professional shows, corporate events, charity events and much more.

Replies to Experienced Dancers (Chat):

On Sun May 02, 2004 02:59 AM

My name is Jasmine and I have been dancing my whole life. I taught myself everything I know and know that I could be of some use for what you are looking for. I don't have any professional experience, but that shouldn't be necessary if you have love for dance. I dance to hip-hop, Latin, and whatever has a great beat. I love all kinds of music and am a very fast learner. If you are interested, give me a call. Thanks.

Jasmine

Phone: 623-536-5586

Reply:

Interesting! Would like to know more.

On Mon May 03, 2004 07:34 PM

Hello,

I am a 26-year-old experienced dancer. I have been dancing since the age of 3 and my training includes tap, jazz, ballet, lyrical, and modern. I also know some hip-hop and Latin dancing, as well as ballroom and swing dancing. I would love to get involved in a dance group and perform. Please give me more information and let me know how I can audition. Thank you!

Email: ahaseltine1@cox.net

On Thu May 13, 2004 04:08 PM

I am now in New York City studying and dancing, but I plan to move to Arizona. I have been dancing for 18 years, and have training in ballet, jazz, tap, hip hop, lyrical, modern and contemporary and

choreography. I love to perform, please e-mail me with more information on how to audition. My e-mail is jdiva43@netzero.com. Thank you. (www.dance.net/dancerswanted.html)

Choreography Jobs

RC-Entertainment, 302 Deerfield Loop, Duson, LA, U.S.A., 70529

Deadline: Thu Jul 01, 2004

Audition Date: June 12, 2004

Contact: rcEntertainment04@hotmail.com

About RC-Entertainment

RC-Entertainments an artist management company based in Lafayette, Louisiana started in 1991 by Robert Coleman. We're looking for a choreographer for our new female hip hop/ r&b artist's upcoming summer performances. We're looking for the dancing styles of B2K mixed with a little of Britney and old school style. All applicants MUST be from the surrounding areas of Lafayette, LA.

To apply send a photo and a video tape of you and your choreography to:RC-Entertainment
c/o Robert Coleman, P.O. Box 470
Duson, La 70529

If there are any questions, send them to
rcEntertainment04@hotmail.com

Thanks for your interest!

(www.dance.net/choreographerswanted.html)

Seeking Choreographers

Dare to Stare Entertainment Productions & Promotions INC.

Washington, DC, U.S.A.

Deadline: Wed Jun 30, 2004

Audition Date: Appointment Only

Contact: DaretoStare1@aol.com

About Dare to Stare Entertainment Productions & Promotions INC

Dare to Stare Entertainment Productions & Promotions INC is a Washington DC based agency created March 10, 2004. The agency

represents talent such as a professional dynamic, all female dance groups.

Ideal Choreographer must be dedicated and passionate about the art of dance. He/she must be very creative and innovative and able to work well with others. Must have transportation and live in the Washington DC or surrounding areas.

Replies to Choreographers (Chat):

On Wed Apr 07, 2004 01:14 PM

What type of dance are you guys talking about?

Reply:

On Wed Apr 07, 2004 05:05 PM

Hi, I'm looking for people who have a background in a variety of different styles which can be HipHop, ballet, gymnastics, and other styles. The dance group is HipHop but their dance style is very sexy and exotic which makes them burlesque flavored. Creativity is the key element that I am looking for.

On Thu Apr 08, 2004 11:42 AM

Hello,

My name is Steve Strickland. I am a choreographer from NJ. First let me congratulate you on the birth of Dare to Stare. Secondly I would like to know what days will the rehearsals be on. This will determine if I will apply/audition for the position. To check out my resume go to stevenstrickland@exploretalent.co. I will also email my photo/resume/bio.

Thank you for your time. Please email me enrgynsydme@yahoo.com.

On Wed Apr 28, 2004 11:15 AM

I am a dancer right outside DC. Also very interested in this opportunity. Please feel free to email me with information. Jruhl@gmu.edu.

I am a dancer and instructor living in DC and I also love to choreograph. I would love the opportunity to audition for this position.

My only concern is that I do not have a car. Would it be possible for me to be involved without a car?

Reply:

On Sat May 22, 2004 07:06 AM

Hi, thank you for your interest! Can you meet with me today? I will be at DCTV Station interviewing dancers and models. If you can, I will be there between the hours of 11:00-5:00 pm. DCTV is located near Brookland metro station. All you have to do is catch the train to Brookland and you will be right there. If you have questions call the station 202-526-6646 and ask to speak to someone to give you better directions. If you can't meet me today just email me your number at daretostare1@aol.com and I will call you to set something up.

Re: Choreographers

On Sun Jun 20, 2004 03:31 PM

I'm a choreographer and dancer from the DC Metro area interested in more information about this opportunity. Is this a paid choreography job? Are you still in search of a choreographer or more dancers? I have a rich dance and choreography experience. I teach hip-hop in the metro area, I choreograph for upcoming recording artists, I have my own hip-hop workshop and my choreography has won top honors at national dance competitions. I have a background in jazz, tap, ballet, hip-hop, gymnastics, modern, etc.

My name is Kendall and I live in the Tidewater area. I am very interested in what you have to offer. I just ended my job as a head coach of my University's dance team and would like to continue choreographing. I have a background of Tap, Jazz, Hip-hop, and Lyrical. I would like to get more information about this job.

(Replies are private and not accessible to strangers.)

www.dance.net/read.html?postid=1772150&replies=10&page=1

Exodus Dance Theatre

About Exodus Dance Theatre of Houston

Our company specializes in various dance styles and techniques. We are the dance component of a performing arts company and are looking to hear from you.

Exodus Dance Theatre is a professional performing company that presents works ranging from original works, biblical lessons to revived creations. Dance often includes text, song and dialogue. E.D.T. uses technical, and cultural training maintaining its excellent nature. We serve in ballet, jazz, modern, fusion, African, hip hop and others.

AUDITIONS!!!

Exodus Dance Theatre
Houston, TX, 77006, U.S.A.

Deadline: Sat Jul 31, 2004

Audition Date: Call ASAP

Contact: Phone or Email

The Exodus Dance Theatre is proud to present our first annual audition:

Dancers must be at least 16 yrs or older.

Must possess a strong dance training.

Dancer must be versatile and possess strong stage presence.

Dancer must be available for rehearsal at least three nights a week.

Call to set up an appointment:

281-250-2848

Or email us:

myworshipstory@aol.com

Employment Opportunity

Details coming soon.

Big Range Dance Festival 2004

Exodus Dance Theatre will be participating in the annual Houston Dance Festival. The event will take place on May 27, 2004. The festival is for the purpose of providing performing opportunity for local artists and companies, celebrating the many talents and diversity of Houston and surrounding areas. If you are interested in participating with EDT in this grand event, please contact us immediately.

Thanks to all who made this event a success! Our hats off to you!
(www.geocities.com/shanadana77090/EXODUS.html)

Career In Dance? Looking for a contract on Broadway? Maybe a touring deal?

Dance Agents: It is important to have a good agent. Agents establish relationships with the people you need to meet. They can get you in the door and put you in the right place at the right time. Dance agents work on ten percent (10%) commission, they get paid when you get paid. Agencies represent theater, television, film, commercials, touring shows, cruise ships and stage.

Dance Auditions & Casting Directors: Getting your photo to casting directors is also helpful. Casting directors audition talent and bring the finalists to the producers, director, television network, studio or ad agency. There is never a fee to audition. Casting directors are paid by the production to seek out talent.

Media Artists Group

6404 Wilshire Blvd.

Suite 950

Los Angeles, CA 90048

(www.castinglist.com/dancers.cfm)

Discussion

1. What do you think of the 'Nine Rules for a Professional Performance by Camille Hill'?
2. Do you agree that 'there has never been a perfect performance'?
3. What will be your chances if you apply for a dance or choreographer job in America? Substantiate your answer.

Project Topics

1. Choreography and money.
2. Modern choreography in Britain and America.
3. Great choreographers of traditional and modern ballet.

Lesson 4. TRADITIONAL (FOLK) DANCE

Quiz

1. What do you think is a traditional (folk, ethnic) dance?
2. How are competitions in traditional (folk) dancing organised? Name some well-known folk dance festivals (competitions).
3. What do you associate African (Latin American, Irish, Indian, Japanese) traditional dance with?

Ethnic/Traditional dance

The terms *Ethnic* and *Traditional* dance are used when you emphasize the cultural roots of the dance. In this sense, nearly all folk dances are ethnic ones. Even if some dances, such as Polka, cross ethnic boundaries (and even cross the boundary between *Folk* and Ballroom dance), ethnical differences are often considerable enough to speak of, e.g., "Czech Polka" vs. "German Polka".

On the contrary, not all ethnic dances are folk ones. The simplest examples are ritual dances or dances of ritual origin.

(http://en.wikipedia.org/wiki/Traditional_dance)

Traditional Dancing in Trinidad

My country Trinidad and Tobago is the most southerly island in the Caribbean. Dance, rhythm and song are synonymous with this island Republic! We are a Caribbean nation, located not far from the north east coast of Venezuela.

Most people don't know that my country is quite cosmopolitan, comprising people of different ethnic backgrounds. These are people of different mixes including Africans, East Indians, Chinese, Caucasians, Syrians, Lebanese, Portuguese and many others. You can find all sorts of people here.

To the visitor, dance in Trinidad is a new experience – they soon see that music, rhythm and culture are as normal as breathing in this place. With the ethnic mix that we have here it's not surprising that we

have numerous cultural influences which have given us a lot of different forms of dance.

A great time to visit Trinidad would be at Carnival time. Carnival usually is between the second week in February and the first week in March. It consists of a massive two-day celebration and display of masqueraders and their costumes. Now the celebration begins in advance and culminates with that parade. These are large parties (sometimes hundreds to thousands of people) where the major bands perform and the people just have a grand time. Carnival is a festive time, when people give way to freedom, especially freedom of bodily expression.

Dance has been described as the art of moving the body in a rhythmical way, usually to music, to express an emotion or idea, to tell a story or simply to take delight in the movement itself. To me, dance is indeed a beautiful expression of self! The sense of touch is alive because you are dancing with another. He or she is holding you, maybe intimately. Your sense of sound is alive because the music starts an emotional feeling in you. You hear the music, you know the song and it sends brain waves to start tapping the foot. This tap moves into a motion and before you know it your body is moving to the beat of that rhythm!

I am still learning but I wish to improve. I went to a Latin night near where I live. It is called a “Latin night” but really it is just a party with the main focus on Latin dance. Learners and the experienced all go to these parties to show their talent

I believe that the attraction to Latin dance in my country could be due to the African rhythms of the music, the Spanish influence, as well as the rise to popularity of Latin artistes like Enrique Iglesias and Ricky Martin. Latin dance is indeed the dance to know today. Why I love it so is because it is not rigid and it gives way to natural expression.

It is my belief that to dance one must feel the music. Just let the music infiltrate you, enjoy what you’re doing. Let the movements flow as naturally as you would walk or talk.

For those of you that want to try something new, Latin dance would be the right thing!

(www.geocities.com/sd_au/articles/DanceInTrinidad.htm)

Traditional Dances in Latin America

Dancing is a good way to stay close to your roots. It's an important part of our Hispanic/Latino heritage. Our ancestors celebrated special occasions, festivals, and holidays with traditional dances and music. Most traditional Hispanic dances were influenced by African and European rhythms and melodies. Dances are a blend of culture and tradition. Ask your parents or grandparents about who in the family would know traditional dances they grew up with. Can they teach you? Discover the joy of dancing!

Cueca is the national dance of Bolivia and Chile. It is a very expressive and playful dance in which a man tries to get a woman's attention. Each person holds a handkerchief in the right hand and waves it around and around! It's a lot of fun to dance cueca with a group of people.

Cumbia is a traditional dance from Colombia. It combines African rhythms and Hispanic melodies. The women wear long and brightly colored skirts. Men wear no shirts, a sombrero, a machete to the side, a red scarf, and a pair of white pants. Today there are many ways to dance cumbia.

Flamenco is a traditional Spanish folk dance. It was born in Southern Spain and combines guitar, song, and dance. The Arabs and Indians contributed to the making of the modern day dance. It's a very beautiful but complicated dance to learn.

Mambo has its origins in Cuba. This dance is a fun combination of swing and Cuban music. It also has some African, Cuban, jazz, hip-hop, and ballet influences. Mambo became very popular here in the United States in the 1950's in New York and Miami.

Rumba comes from Cuba and is influenced by African rhythms. It became popular in the United States in the 1930's. The basic step is quick-quick-slow, quick-quick-slow and is danced in 4/4 time. This is a good dance for beginning dancers because it is danced slowly.

Samba was born in Brazil. It's danced during the street festivals and celebrations such as Carnival! There are many versions of the Samba.

Tango is one of the most complicated dances. It has its origins in Buenos Aires, Argentina. Like many other traditional dances, tango is

influenced by African rhythms. There are many styles of tango: Argentinean, French, Gaucho, and International.

www.soyunica.gov/mybody/movement/traddance.aspx

Traditional Indian Dance – The Spiritual Art of India

Indian dance cannot be isolated from the art of literature, painting sculpture and music. Indian dance has a unique combination of myths and legend because the art occupied an important place in the society and religion of the people of India.

Art is collaboration between God and Man. This story of art has been largely the story of man's continuing search of shape, movement and image that can express his experience of the inner and outer world. Such a man had always been a great thinker.

In ancient India, fine arts of dance, painting and sculpture were developed and inspired by religion. Indian art is life, religion and philosophy. Indian art of all the periods has been close to life both divine and traditional.

The theory of Indian dance cannot be isolated from the arts of literature, sculpture, painting and music. Human nature with its joy and sorrow is depicted by dance.

www.experiencefestival.com/traditional_indian_dance/

Indian dance: its association with Indian folklore and mythology

Indian dance is an extremely intricate art requiring skill, hard work and discipline. Every dance posture has a specific meaning. All Indian dances portray some expression of life. Themes used in Indian dance are from Indian folklore and mythology. Most of the dances portray an Indian god coupled with an Indian goddess such as 'Vishnu and Lakshmi', 'Rama and Sita', 'Krishna and Radha'.

Indian dance originated from 'Natya Shastra', which is a detailed script written on all aspects of Indian dance. The author of 'Natya Shastra' was Bharata Muni who wrote this some time in the 2nd century B.C.

The 'Natya Shastra' describes the clothing, ornaments, the stage setting and, mainly, the various gestures and techniques for all types of Indian dance. Indian dance consists of rhythm, expression and drama. The gestures with the hands for all types of Indian dances are the same.

There are mainly nine types of emotions portrayed in Indian dance – happiness, anger, disgust, fear, sorrow, courage, compassion, wonder and serenity.

The most significant symbol of dance in India is the ‘Natraj’. This is a dance of the god Shiva in a posture signifying various aspects of human life. ‘Shiva’s dance signifies creation, preservation, and destruction. ‘Shiva’ is a male god with blue skin, long hair tied up on the top of his head, and a strong body and two pairs of arms.

In the ‘Natraj’ poise, Shiva holds a small drum in his upper right hand and a tongue of flames in his upper left hand. The drum and the fire signify the opposing forces of creation and destruction.

Shiva is balancing on one foot with the other leg raised from the knee. His body, surrounded by flames, portrays his intense energy. ‘Shiva’s’ dance is the dance of life.

Indian dancers paint their faces. They apply black eye pencil around their eyes to make them look bigger and more expressive, dark red lipstick and rouge. They wear large ornaments such as earrings, necklaces, armlets, anklets, rings and an Indian jewel, which is used to ornate the head. Dancers wear bright-colored ‘saris’.

All Indian dances use traditional ‘Hindustani’ classical music with instruments such as the flute, ‘tabla’, ‘sitar’, harmonium and ‘tanpura’.

Bright color, beauty and tradition come to mind when one thinks of Indian dance.

www.allsands.com/Travel/indianfolkdanc_afg_gn.htm

African dance (Morocco)

Dances are common, particularly in the countryside, at ceremonies such as harvest festivals, marriage festivities, and religious celebrations. Traditional dances, Berber in origin, have survived in various local and regional forms on the various Arab- and Berber speaking areas. Most public performances are accompanied by music and attended by most of the community.

Moroccan Dance has movements representing activities such as carpet weaving, sowing seeds and flattening the soil. Many steps from

Raqs Sharqi are now danced by Moroccans. The Schikhatt was originally danced at pre-wedding parties and is now a leisure activity for Moroccan women. The Guedra is a trance ritual dance performed by a woman on her knees. She uses intricate movements of her hands to give blessings. She begins the dance on her feet, then drops to her knees when the rhythm changes. The dance can go on for hours.

Moroccan folklore expresses everyday life. It is being continually enriched by popular imagination, under the influence of new events on the national, tribal or individual levels.

Moroccan folklore is extremely diverse. It varies not only from one area to another but each tribe has its own repertory, the extent and wealth of which will surprise you. Besides the exotic, picturesque, colorful or romantic aspects of the setting, folk dancers form an ensemble of traditions, and a world of symbols which are not clear today.

THE AWASH

The dance comes from the High Atlas valleys. A circle of women in multicolored robes stands motionless. In the center, men sit around a fire. A cry breaks the silence. It is a shout more than a song. All the drums beat. The song of the men begins, mounting skyward. The women reply. Shoulder to shoulder, they sway rhythmically and slowly. The rhythm gets faster and faster until the finale.

THE OUAIS

Set to very ancient music, in which is easy to hear Middle Eastern accents, this dance is like a ballet.

The orchestra comprises a one-stringed fiddle and a certain number of small mandolins with three strings. The rhythm is provided by a beater. The dancers add to the music with small cymbals attached to their fingers. All the dancers wear city dress: a colored "kaftan" and an embroidered silk belt. The dance is graceful and comprises several steps.

THE TISSINT

South of Agadir, men and women, dressed in blue, perform a dance which resembles a religious rite.

Perhaps it is an ancient rite. The dagger dance is clearly symbolic. It is part of marriage ceremonies. Men and women dance to a rhythm that becomes more rapid. A young girl and boy leave the circle to do a duet. The boy holds a dagger at arm's length at the end of a cord. He spins about, making circles around the girl, withdraws and comes nearer, until they are face to face. Advancing towards each other with short steps, the boy raises his arms to place the dagger around the young girl's neck as she continues to dance. Slowly the boy falls to his knees in front of her. The song continues.

THE TASKIOUINE

It is a warrior's dance, and women do not take part. Wearing white tunics and turbans, the dancers keep time to the accompaniment of tambourines. They dance shoulder to shoulder. The body is shaken rhythmically and stopped suddenly with perfectly timed stamping of the feet. It is a frank, powerful and virile dance without any mannerism. Although athletic, it is nevertheless aesthetic.

OULMES AND KHENIFRA

This dance is performed in its traditional style by men and women dancers of the Oulmes and Khenifra areas. Most of the girls are very young and very pretty. The costume, strongly influenced by urban dress is in pale colors. The men and women form a large circle and rock to the rhythm of drums. They do simple steps, advance and withdraw. The gestures are full of dignity and modesty. Poems are recited.

THE HOUARA

These dancers come from Inezgane near Agadir. The troupe is composed of a group of men and one woman. The men begin the dance to a merry rhythm. One or two virtuosi leave the circle to perform solo dance. When the rhythm reaches its peak, the woman rushes to the center. There follows a whirling dance of great power. Great physical strength is required to keep up the rhythm and do such elaborate steps. The dance is without doubt one of the most spectacular in Moroccan folklore and arouses the enthusiasm of the audience.

THE AHIDOUS

In the Middle Atlas **mountains** dance singers and dancers form a large circle with the men and women standing alternately shoulder to

shoulder. Sacred and secular influences are deeply linked in this ceremony. To the rhythm of tambourines, the men and women sing a joyful hymn.

THE GHIAYTAS

Warriors with rifles dance to the tune of pipes and drums. It is not clear whether they are dancing to work up courage to face the enemy, or whether they are celebrating a victory. Their rifles, like toys, are balanced on the head, spun at arms length, and they pretend to shoot with them at invisible enemies. Forming a circle and turning to the rhythm of a noisy orchestra, they aim their weapons at the ground, at a signal from their leader.

(www.sas.upenn.edu/African_Studies/Country_Specific/Morco_folkl.html)

Irish dance

Step dancing (sometimes called just "Irish dance") is a type of recreational and competitive folk dance that has been popularized by the world-famous "Riverdance" and "Lord of the Dance." Although it is most widespread in Ireland, it is also found in Scotland and the North of England. When performed as a solo dance, it is generally characterized by a stiff upper body and the quick and precise movements of the feet. Couples also dance with other couples, in a manner similar to a square dance; these dances are danced throughout Ireland with many regional variations. Larger groups of four, six, eight, or more people can dance traditional ceili ['ki:li] dances, in which the steps are prescribed.

Competitions

Competitive step dancing has grown steadily since the mid 1900's. An organized step dance competition is called feis (pronounced "fesh"). Participants in a feis must be students of an accredited Irish step dance teacher. Dance competitions are divided by age and level of expertise. In North America, dancers progress from Beginner/Advanced Beginner to Novice to Prizewinner to Preliminary Champion to the final level, Champion. Feis competition levels vary around the world, generally depending on the local history and the presence of more advanced dancers.

Rules for feiseanna (plural for feis) are set by the World Irish Dance Commission. Local organizations may add additional rules to the basic rule set. There are seven regions in North America. In North America, regional Championship competitions are held the weekend of the Thanksgiving Holiday. Annual national championship competitions are held in Ireland (known as the "All-Ireland" competition), North America (including Canada and the United States), Australia, and Europe. Annual World Championship competitions have been held in The Republic of Ireland, Northern Ireland and Scotland. The World Championship competitions are held around the Easter Holiday.

www.brainyencyclopedia.com/encyclopedia/i/ir/irish_dance_1.html)

What Is A Feis?

Newcomers to a feis are confused by what they see and hear. Jigs, treble jigs, slip jigs, reels, hornpipes – what's the difference? Step, figure, set, ceili dances – are they variations on a theme? But first, what is a feis?

Feis is the Irish word for festival and it supports language, singing, dancing, story telling, essay writing, and other aspects of Irish culture. Although Irish dancing as we know it today has its roots in the late 18th century, the first feis was held in Ireland in 1897.

Irish dance technique is not easy to master. It is the only form of ethnic dance depending on natural balance without the use of arms. The steps are generally more complicated than most forms of traditional or folk dance.

The rigid upper body and intricate footwork make an interesting contrast. People call it "the ice of body and fire of feet." The strict discipline is rewarded with grace, beauty, and elegance of movement which are characteristic of Irish dancing. The colorful costumes feature ancient and modern Celtic designs and each dance school has its own.

In the solo dancing events, the children compete in one of five levels, depending upon their abilities and the results of earlier competitions. The score is from an independent judge's evaluation of the dancer's *Timing* (rhythm), *Carriage* (manners), *Construction of Steps* (complexity), and *Execution* (presentation).

The *Beginner* level is open to boys and girls who have never competed before or hadn't won a first, second, or third place at a feis.

The dancers must perform a jig which is set in 6/8 time and/or a reel, which is set in 2/4 or 4/4 time. They wear soft shoes which are similar to ballet slippers. Although the children appear on stage in twos, they do not necessarily dance in unison nor do they compete solely against each other.

The *Novice* level is for boys or girls who have placed first, second, or third as a beginner in that particular dance (reel or jig). Two more dances are added to this class for the girls. At the novice level of jig competition, it's normally an option for the dancer to perform in either soft shoes (light jig) or hard shoes (treble jig).

The *Prizewinner* (sometimes called simply Open) level is a step up for boys and girls who no longer qualify as a beginner or novice dancer. A set dance is added to the competition at this level. A set dance is "set" to certain music and carries the name of the tune to which it is choreographed, such as *The Blackthorn Stick*, *The Hunt*, or *The Three Sea Captains*. This is performed in hard shoes and at the dancer's own chosen speed. Set dances should always reflect the rhythm of the music in the movement of the feet.

The last two categories are champion level groups, they are for only the more seriously competitive and talented dancers. It is usual for a champion level dancer to devote 1000+ hours a year to Irish dancing if you add up the time spent on formal lessons, home practice, performances, and competing at feisanna

The *Preliminary Championship* level is for those who have placed first at the prizewinner (open) level at a previous feis. This is normally the only level of competition where boys and girls dance in the same events. Dancers must perform one soft shoe dance and one set dance in hard shoes.

The *Open Championship* level, the most advanced of solo competition, is for those who had previously won two first place awards in the Preliminary level.

www.broesler.com/stepdnce.html)

Traditional dances in Japan

There are several traditional dances in Japan, but the one of the most famous and common dance is Bon dance, which is called "Bon

Odori" in Japanese. People dance Bon Dance in the Bon Festival. The Bon Festival is held every summer, in every district in every city.

Bon means welcoming ancestors' souls and holding a memorial service for the souls. There is a Bon week in August every year, and Bon continues for about a week. During Bon, sometimes all relatives of the family gather and hold a memorial service for their ancestors. This tradition comes from Buddhism in China.

The Bon Festival is held during Bon week, and people gather at the near open-space or the parks, and dance to traditional Japanese music. The music should be happy music to welcome the ancestor's souls, and people have a duty to make a happy, mysterious, and welcoming mood. Moreover, the Bon Dance should be held in the night because Japanese people believe that ancestors' souls come back in the night.

The technology in Japan has developed in a hundred years, but Japanese people have never forgotten the traditional heart, and they celebrate Bon Festival and Bon Dance every summer. Japanese people will continue to observe this tradition, and to respect the soul of their ancestors.

The So-ran Bushi, however, is a new sort of Japanese traditional dance that was fused together with modern rock beat.
(www.japan-101.com/art/art_bon_odori.htm)

Discussion

1. What makes Irish dancing so popular around the world?
2. Why is traditional Indian dance called "The spiritual art of India"?
3. What is the difference between various Latin American (Moroccan) dances? What do they have in common?

Project Topics

1. Professional and amateur folk dancing.
2. The origin of traditional (folk) dances.
3. The importance of traditional (folk) dance festivals (competitions) for preserving cultural heritage.

Lesson 5. MODERN BALLROOM DANCING

Quiz

1. What do you think of ballroom dancing? Is it entertainment or art?
2. Name some well-known ballroom dances. Why are they popular?
3. What do you know about the origin of modern ballroom dances?

Modern Dances

In the category "Modern Dances" all the dances are summarized, which follow actual fashion trends. Modern Dances evolve from music, reflect their period and are document of the actual spirit of the age. Often Modern Dances disregard rigid standards and break social taboos.

At the beginning of the 20th century, Modern Dances were imported from the United States and South America. In 1889 the American band leader John Philip Sousa created the Washington Post March, a Twostep in 6/8-time with fast steps and hops. Ragtime based on the black American music came into being at the end of the 19th century. From 1911 to 1915 its vivid syncopated rhythm supported the evolution of funny dances. But in these times Tango was very popular as well.

The social and political events were reflected in the vivid changes of dancing styles. The dances of the first two decades of the 20th century, like Charleston, corresponded with the euphoria of the times after the first World War. In the thirties with 'Swing' a new music style came into being. It was played by Jazz musicians like Benny Goodman and their big bands. In the time of economic depression dancing films were made by producers like Busby Berkeley. Foxtrot, a quick dance with walks, created about 1913, was revived in a slower, more flowing style. In 1939 at the World Fair, a Samba orchestra played in the Brazilian pavilion. From this a wave of enthusiasm evolved for dances like Rumba, Mambo, Cha-Cha-Cha and Conga.

In the middle of the fifties Rock'n Roll was a national phenomenon in the United States. Elvis Presley thrilled the audience with his legendary hip swing. When Bill Haley, with his band The Comets,

made his debut in the film *Rock Around the Clock*, a new wave of dancing enthusiasm was born. In these times a fundamental change of the American society took place, which in the following decade found its expression in the civil rights movement and in the protests against the Vietnam war. In 1960 the Rock musician Chubby Checker introduced 'Twist'. Its twist of hips and upper torso was the physical expression of the aggressive attitude of the young generation.

Pair dancing appeared on the scene again in the seventies, such as Hustle and other dances, which were choreographed complicated and which were danced at disco music. After the disco era in the seventies and eighties the punk rock movement brought 'Slam' dancing and in the middle of the eighties acrobatic Breakdance mostly performed by a single dancer. The nineties are influenced by the raise of techno cult. At the same time in a nostalgic movement big-band-sound was revived, Foxtrot and Viennese Waltz were all popular again.

(www.anidance.de/en/he5.htm)

History of Modern Ballroom Dancing

The five ballroom dances: Modern Waltz, Tango, Viennese Waltz, Slow Foxtrot, and Quickstep, are danced the world over both [socially](#) and in [Dance Sport competitions](#).

The word 'ballroom' means a room where balls may be held, that is, formal social dances. Balls were important social events in the days before radio and television. The word 'ball' derives from the Latin 'balare' meaning 'to dance'. This is also the origin of the related words : ballet, ballerina, ballad, etc.

The figures in the [modern ballroom dances](#) have now been standardised and categorised into various levels, with internationally agreed terminology, techniques, rhythms and tempos. These "Standard Ballroom" dances have diverse origins. rhythms, tempos, and aesthetics, but have one thing in common: they are all danced by a couple (usually a man and a lady) in "Closed Hold".

Standard Ballroom Dances are characterised by a natural, dynamic movement in a light and easy style that fit to the rhythm, which in the beginning has been influenced by jazz music. Former round dance steps were replaced by walking movements allowing different fast and wide motions. The dancing posture has been defined later – couples

danced without body contact or in close touch, which often was felt offensive in these times.

Since nineteenth century Viennese Waltz as the first Standard Dance rules the ballroom dancing, but it has been established as a Standard Dance after 1951. In 1907 Tango was imported from America to Europe. Because of its South-American origin Tango has been a part of the Latin-American Dances for a very long time. In 1961 Tango has been integrated in the Standard Dances as fifth competition dance. Ragtime evolved into the Foxtrot (Quickstep), which has replaced many other dances with its differing fast and slow steps.

The social expectation of male initiative is of course also the reason that normally in ballroom dancing, the man "leads", and the lady "follows", i.e. the man is basically responsible for the choreography and directions of travel. (www.sofcom.com.au)

Viennese waltz

This dance originally comes from the South German Alps Area. Its name is traced back to the German term "waltzen" and relates to the rotating movements of feet dragging across the floor. This was a dance in 3/4 **rhythm**. The first waltz melodies date from 1770. The Viennese waltz was introduced in Pairs in 1775, but it took some time before it was danced everywhere.

In 1813 Lord Byron condemned the waltz as being dirty. In 1816 the waltz was also accepted in England. But the struggle against it was not yet over, and in 1833 a book about good behaviour was published by Miss Celbart. According to her it was allowed for married ladies to perform this dance, but she called it "a dance of too loose character for ladies to perform".

Through the 19th century, the dance stabilised, and was further popularised by the music of Josef and Johann Strauss.

Germany has been the centre of Waltz up to the twenties, then for more than a decade waltz was replaced by modern dynamic dance styles. In Great Britain Viennese Waltz has never been popular. As a folk dance, Viennese Waltz was rediscovered in the thirties in Germany and Austria. In 1951 the connection of Austrian Waltz tradition and English style was made, and Viennese Waltz was accepted as Standard Dance having equal rights.

During the Sixties a lot of discussion was going on between Germany and the U.K concerning the number of Viennese Waltz variations allowed in Competitions.

Slow Waltz

Slow Waltz came into being in the twenties, in Boston, as an advancement of Viennese Waltz, which besides the known "round" movements already contained the new elements of "straight ahead" movement. Because of its origin it is also called "English Waltz". This name was used first at competitions in 1929, though Slow Waltz was already danced at the world championship in 1922.

In the beginning, Slow Waltz mainly had been a dance with a "moving forward" character, like Slowfox. Later on the feet were closed at the end of the beat because of the increased rotation angle. As full rotations became problematic, Slow Waltz got a diagonal structure by dancing only a 3/4-rotation at clockwise and counter-clockwise rotation. This new mode choreographed by English dance instructors, has been accepted by the Imperial Society of Teachers of Dancing (ISTD) since 1927. As a result of this, many different variations were now possible to dance, which were standardised by the Imperial Society. Many of these variations are still danced.

Only from 1922 onwards this dance became as fashionable as the Tango.

Because of its rhythmically swinging movements in combination with a soft, often sentimental music, Slow Waltz is considered to be the most harmonic of the standard dances. It is often danced at the beginning of dance events

Modern Tango

Originally the Tango was [Flamenco](#) dance from Spain. With the Spanish conquest of much of South America, this Tango together with other Spanish folk dances naturally emigrated with settlers from Spain.

The origin of Tango is inseparably associated with the Argentine nation and its capital Buenos Aires. As a dance as well as a tune, Tango was mainly influenced by the Cuban Habanera and by the Argentine Milonga. Modern Tango (Argentino) grew in the harbour quarters of Buenos Aires at the Westbanks of La Plata. The dances

were accompanied by violin, flute and guitar or piano. After 1870 the accordion was imported from Germany.

The Spanish-Argentine melancholy had a strong influence on Tango with its contradiction between masculine and feminine, tender and tough, aggressive and sentimental. In the beginning of the 20th century, Tango became socially acceptable in Argentina.

In 1907, Tango was imported to Europe and was a great sensation in Paris. First shown in Spanish-Argentine bars it changed to an accepted ballroom dance. The Paris teacher Robert made great efforts to make the Tango popular. The first Tango competition was held in Nizza. From 1912 "Tango fever" spread through the whole of Europe: Tango parties, Tango teas, Tango competitions, Tango fashion. The first Tango dancing competition took place in Berlin.

Still, the path of the Tango was not strewn with roses. There were many supporters but also many opponents. Especially the French bishops were against this dance. They pointed to the sensual nature of the Tango, and those who danced it were said to be sinners.

Slow Foxtrot

Slowfox is based on Jazz music of black coloured people and Rag respectively. It was danced in New York City by black people before it was adopted by the white population. Slowfox was a typical "go-where-ever-you-want dance", but as early as 1915 in Great Britain it was replaced by soft and calm motions: one slow step and two fast ones. Even today the typical rhythm is "slow-quick-quick" and it always remains a British domain.

The Foxtrot was introduced in Europe just before World War 1, from its origin the Foxtrot was a passionate dance with slow and quick movements, they say the name comes from a musical dancer Harry Fox.

The European dance teachers were not enthusiastic about the "wild" character of the Foxtrot and started to polish it more.

Between 1922 and 1929 Frank Ford developed the basic movements of the Slow Foxtrot. With his interpretation he won the 1927 "Star Championships" with partner Molly Spain. Many of the figures they danced are still used by today's competitors.

The Slow Foxtrot came into being long before the Waltz. This dance is one of the most natural dances from which the jury members

can see whether a couple can dance or not. The movements are natural and close to the normal walk.

At the end of World War I the Slow Foxtrot mainly consisted of: walks, three-steps, a slow walk and a sort of spinturn. At the end of 1918 the wave arose, then known as the "jazz-roll". The American Morgan introduced a sort of open spinturn, the "Morgan-turn", in 1919. In 1920 Miss Josephine Bradley danced with Mr G.K. Anderson, a dancer with many natural talents, to whom we owe many Slow Foxtrot figures. It is impossible to imagine our present Slow-foxtrot without them.

Charleston

As [Ragtime music](#) evolved into Swing through the 1920's, new dances such as the Quickstep, [Charleston](#) and the [Shimmy](#) became very popular.

Charleston was born in the port of Charleston and brought northwards by black dock workers at the beginning of the 20th century. The first Negro musical ever played on a white stage "Shuffle along" had a great success, which caused a chain reaction in 1921. Looking for an attraction for the "New York Colonial Theatre", in 1923 the impresario found three boys (two coloured people and one Italian) in Harlem, dancing Charleston for money at a street corner. The next day the trio was on stage and initiated with its performance of "Running Wild" the black period of Broadway and the wildest dance world of the twenties.

In its beginnings, Charleston as well as Shimmy was a difficult dance with intensive body motions.

Charleston as well as Shimmy were known in the South of the United States before 1900. The white public could first see this dance in 1922 in the Negro musical "Liza". In 1925, the famous critic Gilbert Seldes described Charleston in his magazine "New Republic" as follows: "Original Charleston is danced with the whole body, not only with the legs as Foxtrot or Onestep. It uses movements introduced by Shimmy. Added are alternate X- and O-leg motions." A description from 1925 says: "The torso trembles, in addition hips, thigh and bottom are in motion. Even the hands are active, they touch all parts of the body in ecstasy. In addition the dancer can bend his back or even squat down."

Puritan Dance Masters of America disapproved of Charleston. From 1928 the dance was refined, and soon became a white ballroom dance. From the beginning of the world economic crisis in 1929, Charleston lost its significance, as most of the working-class population weren't able to afford this pleasure any longer.

Quickstep

The Quickstep is derived from the Foxtrot. During the twenties many bands played the Slow Foxtrot too fast, 50 Bars/min, the large open steps from the Foxtrot could not be danced on this speed.

The English developed from the original Charleston a progressive dance without kicks and made a mixture with the fast foxtrot. They called this dance "the Quicktime Foxtrot and Charleston".

The English couple Frank Ford and Molly Spain danced on the 'Star' Championships of 1927 a version of this Quicktime Foxtrot and Charleston without the characteristic Charleston knee actions and made it a dance for two instead of solo. In the twenties many bands played the Slow Foxtrot too fast, which gave rise to many complaints. Even several famous newspapers and magazines wrote about it.

From 1930 influences of swing music made Quickstep rhythmically free and easy to dance. Quickstep is the most thrilling standard dance: quick in its progressive movements, vivid in its bouncing steps, so that it is nowadays the most favourite ballroom dance. In contrast to Slow Waltz, with its lateral movements, Quickstep is danced in lines and circles.

Quickstep is cheerful and sportive. People called it quick-time-foxtrot. The Charleston also had a lot of influence on this dance, and the quick version continued to exist under the name we all know now: Quickstep.

Rock'n Roll

Three music styles had a main influence in the evolution of Rock'n Roll: Jazz, Country & Western, Rhythm & Blues. The term Rock'n Roll appeared when in 1954 the American disc jockey Alan Freed sang the refrain "Rock, rock, rock everybody – roll, roll, roll everybody". The breakthrough was achieved by Bill Haley and the Comets with the song "Rock around the clock", recorded on April, 12th 1954.

With Rock'n Roll not only a new music style was born, Rock'n Roll had a great influence on an entire generation: a new life feeling evolved, causing conflicts between young people and the generation of their parents. Sometimes Rock'n Roll was called 'ape dance' and the followers of this music were named mad. In Germany the fans of Rock'n Roll were called "Halbstarke", in England they were named "Teddy Boys".

Like each new lifestyle, Rock'n Roll had a lot of influence on fashion as well. Tube jeans, pointed shoes, large sports jackets and velvet ties were popular with boys. The hair was combed backwards with hair cream. The girls wore broad belts, wore petticoats under their wide skirts and wore their hair pony tail fashion, merrily rocking in time.

In dancing schools, Rock'n Roll was disapproved of for a long time. Rock'n Roll was danced with devotion in discotheques and bars. With this dance numerous dancing contests were established, where the winners were judged by a panel of celebrity judges or by the intensity of the spectators applause. In 1961 the first world championships took place in Switzerland, but the end of the Rock'n Roll wave was near. With Twist and Beat new Modern Dances came to be and in the audience's favour, the Beatles and the Rolling Stones took Elvis Presley's and Jerry Lee Lewis' place.

In the beginning of the seventies, Rock'n Roll had a comeback – in 1975 the German Rock'n Roll federation was founded, turning the dance in a well-ordered way. The jump step, which is compulsory at dancing competitions since then, changed Rock'n Roll from a life style into a type of sport. But the fascination of the music remained, even when new songs in 4/4-time replaced the songs of Bill Haley or Chuck Berry.

Twist

Twist brought the last dancing wave to Europe, enjoyed by all generations. From 1961, it continued the Hula hoop wave of the previous year as Hula hoop without a hoop. The Twist motions in 4/4-time with a strong accentuation, are described very well in the hit "Hello Mister Twist" from 1962: "Who swings their hips to and fro? / Who puts his knees straight and across? / Who shows all he can

dance / and doesn't even touch his babe? / You know exactly who it is, / only Mister Twist!".

Even in the twenties some kind of Twist existed, related to Shimmy and Charleston. The "wringing out" of the body with a zigzag step of the feet and the towards one another from above. The non-existing body touch of the couples later on were replaced by Swing. First in 1955 in the USA, Twist had a short rebirth with the dance "the Twister" as the successor of Charleston.

Mambo-Rock, an Afro-Cuban variation of Rock'n'Roll became popular only a short time later and required similar movements. When dancing the Twist you turn the pelvis bent somewhat back in a semicircle to and fro. Thighs and knee follow this movement. You "twist" the lower part of the body against the upper torso, which remains unmoved.

In 1958, the black American Hank Ballard had great success with his song "Let's Twist Again" in the black charts.

Lambada

The term "Lambada" is a Portuguese word used in Brazil and means "wavelike motion". This flowing wave motion is copied by the dancers bodies.

Being a summer season phenomenon, the Lambada did not disappear like a lot of other dances, because the French group "Kaoma" made "Lambada" the number one hit worldwide – 5 million singles were bought. Many other bands tried to copy the success of Kaoma – Hollywood produced several films one after another. In the summer of 1990 the movie "Dirty Dancing" with Patrick Swayze and Jennifer Grey aroused a whole generations enthusiasm, with excellent dancing scenes and a thrilling music and caused an international dancing boom. Many dancing schools followed the trend and offered dancing lessons. Today the focus is concentrated on the artistic potential of Lambada and it always is present in the dancing halls of Europe, Argentina and Australia.

Rumba

A passionate story of love and tension between man and woman. This dance is also a position dance, so not many movements on the floor. For the woman the attractive hip movement is the most

important, while for the man the whole body is used to impress the woman.

The rumba is all about impressing and seducing the opposite sex. On a slow beat the woman tries to impress and challenge the man, to finally reject him. All this while the man tries to impress the woman and lets her know he's interested.

The rumba is an erotic passionate dance where the actions of the body are the most important in executing this dance.

This dance requires well-timed and dynamic actions. Especially the woman does the show in this dance, while the man is only there to establish more attention on the woman.

Many Africans came to the Americas because of the slave trade. They brought with them their own culture. The Rumba developed as a Cuban dance. This dance has been standardized, in spite of the fact that there are many Cuban Rumba variations. In its recent form of basic figures, this dance contains the age-old manner of the lady, trying to dominate the gentleman by means of her womanly charms. In a well choreographed dance you will always find elements of teasing and withdrawal.

The gentleman is being seduced and then rejected. The sensual and erotic movements of the lady are being answered by the gentleman through his movements, his desire for her, and his attempts to prove his manhood by physical domination. Unfortunately, at the end of the dance he never succeeds.

Cha-cha-cha

A lively dance with quick moves. This dance is a position dance; this means there is not a lot of movement on the floor. During the dance its first beat is the most important.

In tournaments a normal Cha-cha-cha is between 1,5 and 2 minutes. This is a lovely dance to go wild where everything is about dynamic actions. This dance has a passionate story which you must express during the dance.

No serious thoughts during the Cha-cha-cha, only fun and pleasure. Just follow the music and your heart.

This dance was first seen in the ballrooms of America around 1950. It was a logical follow-up of the Mambo, from which it was developed. Shortly after the Mambo was introduced, this rhythm gained in popularity. It turned out to be a rhythm that became more known than any other Latin dance.

The interpretation of the Cha-cha-cha music should create a happy, careless and fierce mood. It has been decided recently to shorten the name to simply Cha-cha.

Samba

The roots of the Samba are in Africa, but most of the development is done in Brazil, you will recognise the Samba from the Carnival Parties and Samba Schools in Brazil.

In 1925 the Samba was imported into Europe. Although the samba was already accepted as a competition Dance, the great breakthrough of the Samba happened at the World exhibition in New York in 1939.

Europe was really captured by the Samba in 1948/1949. Walter Laird with partner Lorraine developed the Samba enormously.

It originates in Africa, it is discovered in Brazil and developed there, it is a dance that excites and brings people in a trance.

Many different versions of the Samba, ranging from Baion to Marcha, are being danced there at Carnival in Rio or at local fiestas.

In order to understand the real character of the Samba, the dancer has to try for a flirting, happy interpretation. Many figures now danced in the Samba are done by means of hip movements. This action is difficult to achieve, but without it, the dance loses its effect.

Pasodoble

The Paso Doble is the only Latin Dance which is not coming from the "Negro" culture; the roots of the Paso Doble are in Spain.

The peak in popularity of this dance was in 1926. After World War II the Paso Doble was accepted as a Competition Dance.

It is without a doubt a Spanish dance, but also discovered early in Mexico. Play the music and instantly everybody is transported into a Spanish atmosphere.

This dance reminds you of a bullfight. It is clear that the gentleman represents the "torero", the bullfighter, and one sometimes sees the lady as "el toro", the bull. But it is a mistake. She in reality portrays the "cappa", the bullfighter's red cloth. This dance was already popular in 1920.

www.anidance.de/en/he3.htm

www.danceuniverse.co.kr/style.htm

Discussion

1. How did social and political events influence the dancing styles of the 20th century?
2. Some ballroom dances have been imported from America to Europe. Why?
3. What do all ballroom dances have in common? What are their differences?

Project Topics

1. The Waltz: present, past and future.
2. Latin American ballroom dances in their diversity (origin, rhythms, tempo, aesthetics).
3. "The man leads, the lady follows": in ballroom dancing only?

Lesson 6. NATIONAL DANCE COMPANIES

Quiz

1. What do you associate the names of Pavlo Virsky and Myroslav Vantukh with?
2. What compositions does the repertory of the Virsky Ukrainian National Dance Company include?
3. Do you know anything about the origin of Ukrainian Cossack dances?

Virsky Ukrainian National Dance Company

The renowned folk dance ensemble named after Pavlo Virsky is famous for its bright colors, the unity of content and form, and the vivid embodiment of its stage concept. This magnificent artistic group shows the beauty of its native Ukraine, the wisdom of its people, as well as the folk tradition of humor and optimism.

Every performance is a romantic, elevated, passionate, and exciting show. The ensemble's diverse concert programs presenting the charm of Ukrainian folk dancing and the wealth of its traditions have been warmly received by audiences all over the world. The history of the ensemble goes back to 1937 when Pavlo Virsky and Mykola Bolotov, well-known Ukrainian ballet-masters, brought together a group of folk dancers.

From 1955 to 1975, Pavlo Virsky headed the ensemble, and his outstanding talent was magnificently implemented in the performances of the company. It was under his guidance that the ensemble grew into a highly professional dance company whose art has won the hearts of countless reviewers and the general public around the world.

Starting from the folk traditions, Pavlo Virsky created such artistic choreographic compositions as *We're from Ukraine*, *The Sailors*, *The Dolls*, *We Remember*, and *Povzunets*. *Under the Cherry Tree* is full of soft humor, while *A Girl from Podillia* is soft and romantic, and *The Weeping Willow* is even sad.

In 1962, Pavlo Virsky created a two-year choreographic studio for children. In 1992, Myroslav Vantukh turned it into a choreographic

school for children and it later became a source of talented young performers for the ensemble.

The ensemble has toured far from its native Ukraine and has performed in Austria, England, Argentina, Bulgaria, Brazil, Belgium, Venezuela, Greece, Ecuador, Italy, India, Spain, Canada, Colombia, China, Cuba, Korea, Mexico, Mongolia, Germany, Peru, Poland, Portugal, Romania, Slovak Republic, the United States, Hungary, France, the Czech Republic, Chile, and Switzerland. The foreign press has been unanimous in its praise about the high artistic and professional qualities of the company.

It may seem that the peak of accomplishment and professionalism has been reached, but the Virsky Ukrainian National Dance Company under the direction of Myroslav Vantukh is creating new dances, full of surprises and delight, thus letting people of the world learn more about the wonderful land of Ukraine.

Myroslav Vantukh, General and Artistic Director

Myroslav Vantukh became artistic director of the Virsky Ukrainian National Dance Company in 1980. A student of Pavlo Virsky, Vantukh considers himself a choreographic ethnographer and is a recognized expert on Ukrainian folk culture. His primary aim is the careful preservation and development of folk dancing as choreographic art. In this spirit, he has created *The Carpathians*, *Tambourine Dance*, *The Young Years*, *In Peace and Harmony*, and *The Russian Suite*, all of which are part of the company's repertory.

Pavlo Virsky

Pavlo Virsky's first efforts at founding a folk dance company came in 1937 and were rewarded in 1940, when his group was recognized as Ukraine's Song and Dance Company. That company today carries his name: Virsky Ukrainian National Dance Company. Virsky was trained as a ballet dancer and performed as a soloist with a number of theaters in the old Soviet Union, where he also staged classical ballets such as Marius Petipa's *Swan Lake*, *Don Quixote*, and *Raymonda*. Like his colleague Mykola Bolotov, however, he was fascinated by folk dancing, which he believed to portray a people's culture and soul. During World War II, his company performed for the soldiers at the front, and the group was accorded further recognition in Moscow in

1951 in connection with the Decade of Ukrainian Art and Literature. As a choreographer, Virsky created numerous dances and was awarded several honors prior to his death in 1975.

Program

Part 1

1. *Ukraino, Moia Ukraino! (Ukraine, My Ukraine)* Choreographic Composition

Staging by Myroslav Vantukh, National Artist of Ukraine.

Music by Oleksandr Ponomariov, Honored Artist of Ukraine;

Oleksandr Popov, artist.

Performed by the company.

2. *Povzunets (Crawler)* Cossack Comic Dance

Staging by Pavlo Virsky, National Artist of the USSR.

Music by Abram Khelemskyi.

Performed by a male group of soloists of the company.

3. *Tsygansky (Gypsy Dance)*

Staging by Myroslav Vantukh, National Artist of Ukraine.

Music by Georgiy Zavhorodniy, National Artist of Ukraine.

This exciting festival is a ritual dance based upon the Bessarabian Gypsies. At the Gypsies' camp, first the men, then the women engage in playful competition, one group competing to outshine the other in their friendly but lively dance. The music is gay and exuberant, full of the passion and excitement traditional in a Gypsy celebration. With both men and women adorned in bright-colored costumes and its exhilarating choreography, *Gypsy Dance* is always a thrill for the audience.

4. *The Volynsk Patterns*

Staging by Myroslav Vantukh, National Artist of Ukraine.

Music by Oleksandr Ponomariov, Honored Artist of Ukraine.

Performed by the Honored Artist of Ukraine Halyna Vantukh, and artists Andriy Demeschuk and Tetiana Lashenko.

Each region of Ukraine has its special dialect of dance, with different colors and traditions. This dance tells us about the beauties of Volin, and its history and traditions. The colorful costumes and original music give life to the dance, demonstrating a mood of happiness.

5. *Ukrainian Dance with Tambourines*

Staging by Myroslav Vantukh, National Artist of Ukraine.

Music by Georgiy Zavorodnyy.

Performed by male dancers of the company.

The fiery dancing, the bright colors of the costumes, the boisterous cascading movements, and the elegant perfection of the dance are all filled with humor.

6. *Vyshyvalnytsi (Embroideresses)*

Staging by Pavlo Virsky, National Artist of the USSR.

Music by Ihor Ivashenko, National Artist of Ukraine.

Performed by female dancers of the company.

Soloists: Honored Artist of Ukraine Viktoriya Shumilova, Natalia Lumasheva, and Svitlana Kyrlyuk.

Using the Ukrainian tradition of needlework, *Embroideresses*, a dance for women, portrays the deep and rich beauty of the Ukrainian woman. Embroidery is ordinary, everyday work, but it is also creation. How many generations of Ukrainian women and young ladies have bent over embroidery? What marvelous songs have been composed during their work? Love, hope, faithfulness of the Ukrainian woman – all of this is expressed in this dance.

7. *Zaporozhtsi (National Ukrainian Dance of Cossacks)*

Staging by Pavlo Virsky, National Artist of the USSR.

Music by Iakov Lapinskyi.

Performed by male dancers of the company.

Soloists: Honored Artist of Ukraine: Ihor Kyrlyuk, Andriy Sheludko, and artist Pavlo Riabokon.

This dance mimics the warfare rituals of Zaporizhia. The legendary Zaporizhia Cossacks, vigorous defenders of their country and heroes from Ukraine's ancient past, take part in a soldier's game before the audience. Equipped in their Cossack uniforms with weapons dating

from the 12th century, the dancers perform their routine to music that evokes a military romanticism.

Intermission

Part 2

1. *Carpathians* Choreographic Suite

Staging by Myroslav Vantukh, National Artist of Ukraine.

Performed by the company.

Called by a *trembita* (a long wooden horn used by the locals of the Carpathian Mountains) after a long workday, the youth gather at a *polonyna* (a plateau in the mountains, usually covered with thick grass) to sing and dance. The dance describes various regions of Carpathia-Hutsulschyna, each region having its own costumes, characters, rites and customs, songs and dances. These dances are not so much ethnographic illustrations, but rather reflect three different folk songs: the song of the mountains, the song of the water, and the song of the sun. Taken as a whole, this dance is a bright and dynamic representation of the Carpathian people.

2. *The Years of Youth*

Staging by Myroslav Vantukh, National Artist of Ukraine.

Music by Georgiy Zavhorodniy, National Artist of Ukraine.

Performed by female dancers of the company.

In a traditional Ukrainian folk ritual, women dance in a circle, and with a special wreath, telling fortunes about love: future marriages, confessions of love, and the like. Taken from this custom that echoes from ancient traditions, this dance sings the praises of folk traditions and calls for their renaissance in modern times. According to Ukrainian lore, the cherished dream of youth can be summed up in the words, "Destiny, grant me a good family, in good time." In the dance's final part, this cherished dream is fulfilled. In *The Years of Youth*, quick descriptions of the characters in the form of dancing quartets allow for each performer to improvise and express her own personality on stage.

3. *Kozachok*

Staging by Myroslav Vantukh, National Artist of Ukraine.
Music by Oleksandr Ponomariov, Honored Artist of Ukraine,
Oleksandr Cheberko, Honored Artist of Ukraine.

This dance is like spring in Ukraine: colorful costumes, beautiful music, and choreography. This is a dance full of spins and jumps. It is a very happy dance, performed only by the women, and it underlines the women's beauty.

4. *Oi, Pid Vishneiu (Oh, Under a Cherry Tree)*

Choreographic picture from old Ukrainian puppet show

Staging by Pavlo Virsky, National Artist of the USSR.

Music by Ihor Ivaschenko, National Artist of Ukraine.

Performed by the Honored Artist of Ukraine Galyna Vantukh, National Artist of Ukraine Ihor Kyryliuk, and artist Oleksandr Ometsynskyi.

A humorous Ukrainian song, *Oh, Under a Cherry Tree* shows the advances of an old man on a young beauty. The capricious girl rejects the old man's gifts. Yet he will not give her a moment's peace until a young man, also helplessly in love with the beautiful lady, enters the scene. The entire story is narrated through a very short, characteristically Ukrainian dance, while throughout the performance, the audience will see an ancient Ukrainian puppet show.

5. *Hopak (Ukrainian Folk Dance)*

Staging by Pavlo Virsky, National Artist of the USSR.

Music by Boris Yarovytsky.

Performed by the company and students of the company's State Choreographic School.

(Dance leader: Oleksandr Cheberko, Honored Artist of Ukraine).

No Ukrainian jamboree is complete without the "Hopping Dance." Almost all dances are accompanied with a "Hop" interjection, so the dance was named *Hopak*. The dance has numerous solo performances, breathtaking tricks, and many splendid scenes. The women wear the national costume with necklaces and eye-catching colorful bands. The excitement of the dancers is easily passed on to the audience. With its folk choreography, *Hopak*, the final dance of the concert, is the quintessential Ukrainian dance.

www.mondaviarts.org/events/1detail.lasso?id=1386

‘Rhythm of the Dance’: the National Dance Company of Ireland

Rhythm of the Dance is a breathtaking and spectacular musical production that is a true celebration of Ireland presented through song, dance and storytelling.

Bringing together talents from all four corners of Ireland, this richly costumed show mixes ancient, traditional Irish entertainment with contemporary stage technology. Rhythm of the Dance united the spirit of Ireland’s national dances, songs and storytelling with today’s modern influences including beat, jazz and Latin rhythms to create a wonderful soundtrack and a stunning dance presentation. The heart-pounding rhythms combined with the fiery and dramatic dance performance blend together to excite and amaze you in the Rhythm of the Dance.

The National Dance Company of Ireland celebrates Irish history and heritage with a presentation of song, dance, and storytelling. With representatives from all regions of Ireland and performances of both traditional and contemporary styles, this is a dramatic event from start to finish.

In this two hour dance and music spectacular, the best of our traditional instrumentalists, singers and dancers bring you the authentic sounds of Ireland’s heart-stopping musical culture.

This richly costumed show represents an entirely new concept in Irish entertainment using the genuine spirit of our national dances, songs and storytelling.

This is Irish entertainment as it really is

Since its debut performance in 1999 on a stage in Norway, Rhythm Of The Dance has played to over 3 million fans in 33 countries worldwide and has heralded a new era in Irish entertainment.

This two-hour dance and music show is an inspiring epic, depicting the journey of the Irish Celts throughout history.

Using modern arts of dance and music, this richly costumed show unites the contemporary and the ancient.

Combining traditional dance and music with the most up to date stage technology, the show is a thousand year old story performed with all the advantages of the modern day stage show.

To create the dynamic yet beautiful “Rhythm Of The Dance” only the best of Irish dancers, musicians and singers were recruited. Rehearsals took place every day. Costume designers, dressmakers and tailors worked long and hard. Composer, singers and musicians worked hard from morning to night.

Choreographer

Ms Aisling started dancing at the age of 3 and trained at the May Crean school of Irish dancing.

At the age of 6 she won her first All England Championship, followed by many Leinster, all Ireland and Great Britain championships. Fascinated by all varieties of dance, Aisling attended the School of Performing Arts in Dublin.

A fully qualified dance teacher, she has also successfully represented Ireland with the International Folk Dance Company Of Ireland. Before joining “Rhythm Of The Dance” Aisling had her choreography featured on RTE and BBC TV.

As choreographer of “Rhythm Of The Dance”, Ms Aisling is enjoying great artistic fame; her creativity continues to gain international acclaim.

Producer

The shows producer, Kieran Cavanagh has for many years been a promoter of international renown and was the recipient of the prestigious CMA award for “International Promoter Of The Year 1995”. He continues to expand his productions, promotions and artist management. With “Rhythm of the Dance”, Kieran has fulfilled a long held ambition to produce a superb dance. Having invested a vast amount of time and effort into market research he finally came up with the project to create “Rhythm of the Dance”.

The multi-talented musicians are a vital ingredient of “Rhythm of the Dance, bringing new colour and life to the traditional melodies. Amongst the instruments used during the performance are accordion, two fiddles, saxophone, flute, African drum, etc.

The wonderful voices of the two singers move easily through the emotions of the shows songs with passion, pathos and joy.

Musical Director

Carl Hession is today regarded as one of traditional Irish music's finest accompanists, composers and arrangers. Born in Galway, he grew up in a very musical family.

In 1984 Carl released his first album, "The Galway Suite", to great critical acclaim. This was followed in 1987 with the very successful "Echoes of Ireland" which reinforced Carl's reputation as one of Ireland's finest composers and arrangers.

His third album "Ceol Inne Ceol Inniu" was released in 1995 and featured tracks of traditional tunes and songs mixed with newly composed pieces all arranged with intuitive understanding of the complexities involved in playing.

www.rhythmofthedance.com/

Mazowsze

Witold ZAPALA, master of choreography, artist, dancer and teacher

Maestro Witold's career began by accident. His grandmother, Józefa Linek, had a beautiful voice and often sang at weddings, and she would take her little grandson with her. Young Witek liked country weddings, where he would listen to folk songs, and gaze at the colourful folk costumes of the happily dancing locals. It soon turned out that he had a talent for dance. As time went on, his love for dance and folklore developed.

Memories of his home town of Dziurów were with him all the time. He spent most of his time practising with a youth ensemble at the nearby culture centre. At 17, he made a decision that affected his whole personal and professional life, and opened the way to his career. He decided he wanted to dance.

The first step was the Skolimów Song and Dance Ensemble. He became a member in 1952, and was soon a successful soloist. Just three years later, he won first prize for folk dance at the Fifth Youth Festival in Warsaw.

In 1957, he graduated from the Ballet School in Warsaw, in the class of Leon Wójcikowski, after which he started work as a solo dancer at the Mazowsze State Folk Song and Dance Ensemble.

A turning point in Witold Zapała's life came when he became Mazowsze's choreographer and ballet master, and devoted himself completely to creative work.

He continued to dance and was a success - he won second prize for character dance at the Seventh Youth Festival in Vienna in 1959.

The following year marked the start of Maestro Zapała's greatest and most valuable creative work. He created Mazowsze's most beautiful choreographies in the late 1960's and early 1970's: "Chodzony 'Kołem, kołem'" (walking dance), "Łowicz Mazurka - Sanniki - Oberek" and the concert Finale, "Pranks and Dances from Podegrodzie", "Lublin Dances", "Little Krakowiak with Songs", "Mazurka to the Music of Stanisław Moniuszko", "Polonaise to the Music of Michał Kleofas Ogiński", "Mazurka from the Duchy of Warsaw to the Music of Karol Kurpiński", "Carnival in Wilamowice", "Jurgów Shepherds' Songs, Dances and Games", "Mazurka Polka" and others.

Witold Zapała withdrew from his stage career in 1981, and devoted himself exclusively to choreography and teaching. He began passing on his knowledge and experience to younger colleagues and artists, as Mazowsze's ballet director as well as its deputy artistic director.

His creativity also led him to work for amateur ensembles: Gawęda and Varsovia (he helped found the latter), for Polish and international competitions for dance ensembles – to mention Mielec, Łowicz and Rzeszów, for the Ballet Folk Dance Company in the Netherlands, the Polish American Dance Company in New York, the Podhale Ensemble in Los Angeles, and the Syrenka group in Sydney.

Witold Zapała's works designed for Mazowsze include choreographies for more than 30 dances (national and regional). These performances have been applauded all over the world for over 40 years. The beauty of Polish dances has been shown to the world thanks to the unique climate of a Mazowsze concert performance.

Today he is an outstanding artist, a man for whom dance is everything, his whole life and his great love. He now has a new passion, too – his grandchildren. Will they follow in his footsteps? Maybe history will repeat itself...

www.mazowsze.bmb.pl/eng/zapalaeng.html

The Director of the "Mazowsze" Ensemble

The "Mazowsze" Song and Dance Ensemble is an artistic phenomenon on a world scale. It presents the charm of Polish folklore, beautiful songs, folk costumes and various dances every where. The "Mazowsze" has performed in almost every country of the five continents of the world. "Perhaps the only place we haven't been to is the Antarctic because it's very cold there," laughs the present director of the ensemble, Mr. Włodzimierz Sandecki.

We asked the founder of the "Mazowsze", a man who has dedicated all of his working years to Polish culture, what the situation of "Mazowsze" is at present and who listens to it. We should add that Sandecki at first was active in students artistic movements, later he was director of the popular artist agency "Pagart", then the assistant director of Warsaw's Great Theatre. Thus, he is the right man in the right place. We sat down to have a conversation in his office, located in the headquarters of the "Mazowsze" in a 100-year old palace in the locality of Karolin, outside Warsaw.

"Our "Mazowsze" ensemble, after a few years when interest in it diminished in our country, now is again attracting the public, among them the very young. Everywhere it is received with standing ovations. I try to preserve all that is most valuable in the "Mazowsze" and **that, which** has increased its international fame, namely beautiful, original Polish folklore. I am keeping the tradition that served this ensemble best. Of course, times change very quickly and one has to adapt to them. At the moment, we have over 30 regions of Poland in our repertoire and we are working on others. In our ensemble, we have collected over 16 thousand costumes. Everything in the "Mazowsze" is original, even the materials that are used to sew the costumes.

For the new times, we have new initiatives. We want to organise in Karolin a branch of the European Home Association, which operates in many countries. There will be seminars, courses and sessions on the topic of folk culture, not only European after all. For example, in Japan dozens of centres of folk dance operate under the name "Wisła". A group of Japanese visited us here and we will organise for them a cycle of courses in Polish folk dances, which they are very interested in, just as they are in the music of the great Polish composer Frederic Chopin. (www.welcometo.home.pl/march_2003/introduce.html)

Discussion

1. How do national dance companies reach the high level of professionalism?
2. Compare the repertoires of Virsky Ukrainian National Dance Company and Mazowsze.
3. What does a good choreographer have to do to create a successful dance company?

Project Topics

1. Myroslav Vantuch: his way to the top.
2. Ukrainian folk dance in its variety.
3. The Irish school of dance.

Unit 3.

Cinema/Theatre/TV Art



Lesson 1. MOTION PICTURE INDUSTRY

Quiz

1. What film directors have you heard of? What are they famous for?
2. Who is Steven Spielberg? Have you seen any of his films?
3. What is “Oscar”? Have you seen any film – Academy Award (“Oscar”) winner?

Hollywood

Hollywood is a district of the City of Los Angeles, California, USA.

Hollywood was founded in 1857. In 1910, the townsmen voted to become part of Los Angeles. The word "Hollywood" is also used to refer to the Film and Television Industry in Southern California, the term deriving from the famous community.

In the early 1900s, motion picture production companies from New York and New Jersey started moving to sunny California because of the good weather and longer days. There were no electric lights then, and the best source of illumination to adequately expose the film was natural sunlight. The first movie studio in the Hollywood area was founded in 1911 by David Horsley for the Nestor Company. In the same year, another fifteen Independents settled there.

(www.brainyencyclopedia.com/encyclopedia/h/ho/hollywood__california.html)

Film director

A **film director** directs the artistic and dramatic aspects of a film. The role typically includes:

- Defining the overall artistic vision of the film.
- Controlling the content and flow of the film's plot.
- Directing the performances of actors, both mechanically by putting them in certain positions, and dramatically by setting the required range of emotions.
- Organizing and selecting the locations in which the film will be shot.

- Managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack.
- Any other activity that defines or realizes the artistic vision the director has for the film.

In practice the director will delegate many of these responsibilities to other members of his film crew. For example, the director may describe the mood she or he wants from a scene, then leave it to other members of the film crew to find a suitable location, or to set up the appropriate lighting.

The degree of control that a director exerts over a film varies greatly. Many directors are subordinate to the studio, especially true during the "Golden Era" of Hollywood from the 1930s through the 1950s, when studios had lots of directors, actors and writers under contract.

Other directors bring a particular artistic vision to the pictures they make. Their methods range from some who like to outline a general plot line and let the actors improvise dialogue (such as Robert Altman and Christopher Guest), to those who control every aspect, and demand that the actors and crew follow instructions precisely (such as Alfred Hitchcock and Stanley Kubrick). Some directors also write their own scripts (such as Paul Thomas Anderson and Quentin Tarantino), while others collaborate on screenplays with long-standing writing partners (such as Billy Wilder and his writing partner I.A.L. Diamond.) Finally, certain directors star, often in leading roles, in their films, from Orson Welles to Woody Allen to Barbra Streisand.

Directors often work closely with film producers, who are usually responsible for the non-artistic elements of the film, such as financing, contract negotiation and marketing. Directors will often take on some of the responsibilities of the producer for their films (e.g. Steven Spielberg), or work closely with the producer (as is the case with Joel and Ethan Coen).

The official film directors' union is the Directors Guild of America (DGA).

(www.brainyencyclopedia.com/encyclopedia/f/fi/film_director.html)

A **motion picture director** in many respects occupies a position analogous to the leader of an orchestra. The leader has to wave a baton

in order to get the right tempo. He has to see that the bassoon does not come in while the violin is playing its solo. Likewise a motion picture director has to hold together all the departments, he has to see that they all function on time, and that everything meets on the little set where the camera is going to turn for a few minutes.

There are three classes of directors. There is the director who has been successful enough in the past to have the confidence of his institution and is allowed to choose more or less his own subject. There is the director who is sent for and handed a manuscript and told: "This is what you shoot." He takes that manuscript, works on it, and says, "I suggest the following changes." Then there is the director to whom you say, "Take this manuscript and shoot it just the way it is written and don't change anything."

Take a scene where a man comes in, sits down, and picks up the telephone. The first-class director has the man come in, sit down, and pick up the telephone. Your highest class director says, "How can I make that interesting, so it will hold an audience for just a second, so that it is not just a man coming in, sitting down and picking up a telephone? What twist can I give that to make a little smile come to the audience? If the cord of the telephone catches in the drawer that little incident means a lot because the audience thought they were going to be bored and then they say, Oh! That little exclamation, Oh! has a great psychological effect." That is the way every scene should be worked out in the mind of the director.

Then he calls in the art director. The term art director is sometimes a bit misleading. He is the man who designs or has designed the sets. He is the head of that department. If the story is modern, again comes the point of "How can we make this a little more interesting, a little different from the last picture made?" He says, "Well, this series is a short series. We have a set already that was used in such and such a picture." The director says, "Can you change that door into a window so it will not be recognized as the set that was used in the last picture?" The art director says he can or cannot.

After the arrangements are made for production, then comes the subject of cast. Is the story strong enough to be portrayed without using a star? Or is it so weak that you must have a great, well known personality in order to overcome the weakness of the story? That is the great struggle for stars too. A star gets most of the weak stories,

because the good stories will sell themselves and the star doesn't need a good story because people will buy a Bill Jones or Susan Smith on the name.

The next point for the director is the camera. The selection of a camera man is very important. The director looks his set over carefully to see if anything has been neglected. One thing left out can cause the loss of a whole day's work. The director must have the vision of the picture completely in mind. He cannot just be thinking of the scene he is going to do. After looking the set over he says O.K. and fixes his camera line. He gets that camera line finally and then calls his people on for rehearsal. If he is a wise director he rehearses through the camera and he doesn't stand back and tell everybody what to do. He rehearses through the camera because that gives him the picture he is going to see on the screen. If he rehearses without looking through the camera he gets a big, broad canvas and what he is going to paint is a miniature. Actions viewed outside of the camera and viewed through the camera are often quite different.

One of the vital things for directors to remember is that you do not teach the actors how to act. The business of a director is not to show everybody how to act, because if he does he puts his personality into the actor instead of bringing out what the actor has in him; if I show them what to do I have six or seven little directors running around. In other words, they are all playing with your personality and are all playing with your ideas instead of your bringing out what is in them.

Music is an interesting factor in direction. We spend a lot of money to have an orchestra there to put the actor in a certain mood, to get a certain emotional response. That music is just as bad for the director as it is good for the actor, because it fills an emotional spot with him. In watching a scene while an orchestra is playing I always put my hands over my ears, so I will not hear it, because there may be a blank place in the scene which is filled by a beautiful note over here and gives you satisfaction, and when you see it on the screen you say, "Strange I didn't catch that. That point is wrong."

That is why the director has gray hairs, because he is the fellow who dreams, and he has to make his dreams come true. That is the advantage he has over most dreamers. He has no choice. If he does not make them come true he is like the general who does not win the battle, and you know what happens to generals who don't.

(www.cinemaweb.com/silentfilm/bookshelf/10_cbd_4.htm)

Steven Spielberg (born on December 18, 1947 in Cincinnati, Ohio) is an American film director whose films range from science fiction to historical drama to horror. He is noted for the patriotism of his work and, in recent years, for his willingness to discuss controversial problems. One theme in his work is the abuse of others, whether it's a father abusing his children (physically or verbally), or capitalism or a government agency abusing an entire class of people.

Spielberg is perhaps the most financially successful motion picture director of all time. He has directed an astounding number of feature films that have become enormous box-office hits, and this has given him influence in Hollywood. As of 2003, he has been listed in *Premiere* and other magazines as the most "powerful" and influential figure in the motion picture industry. As of 2003, he is seen as a figure who has the influence and financial resources to make any movie he wants to make, whether it's a mainstream action-adventure movie (*Jurassic Park*) or a three-hour-long black and white drama about a controversial historical subject (*Schindler's List*).

Spielberg's tendency to make films with wide mainstream and commercial appeal had considerable success. Despite their commercial success, few film scholars and critics place such Spielberg films as *Raiders of the Lost Ark* or *E.T. the Extra-Terrestrial* in the same class as *The Godfather*, *Citizen Kane*, or many other classics of the cinema. Several of Spielberg's more "serious" works, such as *Empire of the Sun* and *The Color Purple*, have been seen as attempts to be a maker of "serious" motion pictures. Spielberg finally won the critical acclaim when he made *Schindler's List* in 1993.

As of 2001, he had won two Academy Awards for Best Director, one for *Schindler's List* and another for *Saving Private Ryan*.

The most famous films he directed:

- *Catch Me If You Can* (2002)
- *Minority Report* (2002)
- *A.I.: Artificial Intelligence* (2001)
- *Saving Private Ryan* (1998)
- *Amistad* (1997)
- *The Lost World: Jurassic Park* (1997)

- *Schindler's List* (1993)
- *Jurassic Park* (1993)
- *Hook* (1991)
- *Always* (1989)
- *Indiana Jones and the Last Crusade* (1989)
- *Empire of the Sun* (1987)
- *The Color Purple* (1985)
- *Indiana Jones and the Temple of Doom* (1984)
- *The Twilight Zone - The Movie (Episode: Kick the Can)* (1983)
- *E.T. the Extra-Terrestrial* (1982)
- *Raiders of the Lost Ark* (also "Indiana Jones and the Raiders of the Lost Ark") (1981)
 - *1941* (1979)
 - *Close Encounters of the Third Kind* (1977)
 - *Jaws* (1975)

Spielberg has produced (but not directed) a considerable number of films, and can be credited with launching the career of Robert Zemeckis. He is also a lover of animated cartoons, and has produced several hit cartoons (and a few flops), including *Tiny Toon Adventures*, *Animaniacs*, and *Freakazoid*.

He is one of the co-founders of Dreamworks Studios, which has released all of his movies since *The Lost World: Jurassic Park* in 1997. (www.brainyencyclopedia.com/encyclopedia/f/fi/film_director.html)

Academy Award

The **Academy Awards** are the most prominent film award in the United States. The Awards are granted by the Academy of Motion Picture Arts and Sciences, a professional honorary organization which as of 2002 had over 6000 members.

Academy Awards are nicknamed "**Oscars**", which is also the nickname of the statuette (the name is said to have been born when Margaret Herrick saw the statuette on a table and said: "It looks just like my uncle Oscar!"). The awards were first given at a banquet in the Blossom Room of the Hollywood Roosevelt Hotel on May 16, 1929.

The awards night itself is an elaborate extravaganza, with the invited guests walking up the red carpet in the creations of the most prominent fashion designers (who usually loan them to the stars to gain publicity). The awards ceremony is televised around the world.

The judging process and criteria for the awards themselves is the subject of much discussion. The Academy includes elderly and aesthetically conservative members. Certain genres of film, such as historical epics (and specifically ones about World War II), seem to appeal to the voters. There is also a wide belief that awards are given for "political" reasons - for instance, rewarding an artist whose career has included many good works but has not thus far received an Academy Award. Awards are given in many categories, including the following:

- Academy Award for Best Picture - 1928 to present
- Academy Award for Best Actor - 1928 to present
- Academy Award for Best Actress - 1928 to present
- Academy Award for Best Supporting Actor - 1936 to present
- Academy Award for Best Supporting Actress - 1936 to present
- Academy Award for Best Animated Feature - new category for 2001
- Academy Award for Best Art Direction - 1928 to present (also called Interior or Set Decoration)
- Academy Award for Best Assistant Director - 1933 to 1937
- Academy Award for Best Cinematography - 1928 to present
- Academy Award for Comedy Direction - 1928 only
- Academy Award for Costume Design - 1948 to present
- Academy Award for Best Dance Direction (1935-1937)
- Academy Award for Directing - 1928 to present
- Academy Award for Documentary Feature
- Academy Award for Documentary Short Subject
- Academy Award for Engineering Effects - 1928 only
- Academy Award for Film Editing - 1935 to present
- Academy Award for Best Foreign Language Film - 1947 to present
- Academy Award for Makeup

- Academy Award for Original Music Score
- Academy Award for Best Song
- Academy Award for Animated Short Film - 1931 to present
- Academy Award for Best Short Film - Color (1936-1937)
- Academy Award for Sound Effects Editing - 1963 to present
- Academy Award for Best Story (1928-1956)
- Academy Award for Unique and Artistic Production - 1928 only
- Academy Award for Visual Effects
- Academy Award for Writing Adapted Screenplay - 1928 to present
- Academy Award for Writing Original Screenplay - 1940 to present

Academy Award for Best Picture

This Academy Award is given to the motion picture voted best each year by the Academy. Each entry shows the title followed by the production company, and the producer.

2000 *Gladiator* - DreamWorks SKG, Scott Free Productions, Universal Pictures - David H. Franzoni, Branko Lustig, Douglas Wick

- *Chocolat* - David Brown Productions, Fat Free Limited, Miramax Films - David Brown, Kit Golden, Leslie Holleran

- *Crouching Tiger, Hidden Dragon (Wo hu cang long)* (Taiwan) - Asia Union Film & Entertainment Ltd., China Film Co-Production Corporation, Columbia Pictures Film Production Asia, EDKO Film Ltd., Good Machine, Sony Pictures Classics, United China Vision, Zoom Hunt International Productions Company, Ltd. - William Kong, Li-Kong Hsu, Ang Lee

- *Erin Brockovich* - Jersey Films - Danny DeVito, Michael Shamberg, Stacey Sher

- *Traffic* - Bedford Falls Productions, Compulsion Inc., Initial Entertainment Group, Splendid Medien AG, USA Films - Laura Bickford, Marshall Herskovitz, Edward Zwick

2001 *A Beautiful Mind* - Imagine Entertainment - Brian Grazer,

Ron Howard

- *Gosford Park* - Capitol Films, Chicagofilms, Film Council, Medusa Produzione, Sandcastle 5 Productions, USA Films - Robert Altman, Bob Balaban, David Levy

- *In the Bedroom* - Good Machine, GreeneStreet Films Inc., Standard Film Company Inc. - Graham Leader, Ross Katz, Todd Field

- *The Lord of the Rings: The Fellowship of the Ring* - New Line Cinema, The Saul Zaentz Company, WingNut Films - Peter Jackson, Barrie M. Osborne and Frances Walsh

- *Moulin Rouge* - Bazmark Films - Fred Baron, Martin Brown and Baz Luhrmann

2002 *Chicago* - Loop Films, Miramax Films, Producers Circle - Marty Richards

- *Gangs of New York* - Cappa Production, Incorporated Television Company (ITC), Initial Entertainment Group (IEG), Meespierson Film CV, Miramax Films, P.E.A. Films, Q&Q Medien GmbH, Splendid Medien AG, - Alberto Grimaldi, Harvey Weinstein

- *The Hours* - Miramax Films, Scott Rudin Productions - Scott Rudin, Robert Fox

- *The Lord of the Rings: The Two Towers* - New Line Cinema, The Saul Zaentz Company, WingNut Films - Barrie M. Osborne, Frances Walsh, Peter Jackson

- *The Pianist* - Agencja Produkcji Filmowej, Beverly Detroit, Canal+ Polska, FilmFernsehFonds Bayern, Filmboard Berlin-Brandenburg (FBB), Filmförderungsanstalt (FFA), Heritage Films, Interscope Communications, Le Studio Canal+, Mainstream S.A., Meespierson Film CV, R.P. Productions, Runteam Ltd., Studio Babelsberg, Studio Canal, Telewizja Polska (TVP) S.A. - Roman Polanski, Robert Benmussa, Alain Sarde

(www.brainyencyclopedia.com/encyclopedia/a/ac/academy_award_for_best_picture.html)

These are the **Academy Awards for Best Actor**.

2000 Russell Crowe - *Gladiator*

- Javier Bardem - *Before Night Falls*

- Tom Hanks - *Cast Away*

- Ed Harris - *Pollock*
 - Geoffrey Rush - *Quills*
- 2001 Denzel Washington - *Training Day*

- Will Smith - *Ali*
- Russell Crowe - *A Beautiful Mind*
- Sean Penn - *I Am Sam*
- Tom Wilkinson - *In the Bedroom*

2002 Adrien Brody - *The Pianist*

- Jack Nicholson - *About Schmidt*
- Nicolas Cage - *Adaptation*
- Daniel Day-Lewis - *Gangs of New York*
- Michael Caine - *The Quiet American*

(www.brainyencyclopedia.com/encyclopedia/a/ac/academy_award_for_best_actor.html)

Academy Award for Best Song

2000 Bob Dylan (music and lyrics) - "Things Have Changed" from *Wonder Boys*

- Bjork (music), Sjyn Sigurdsson, Lars von Trier - "I've seen It All" from *Dancer in the Dark*

- Jorge Callandelli, Tan Dun (music), James Schamus (lyrics) - "A Love Before Time" from *Crouching Tiger, Hidden Dragon*

- Randy Newman (music and lyrics) - "A Fool in Love" from *Meet the Parents*

- Sting (music and lyrics), David Hartley (music) - "My Funny Friend and Me" from *The Emperor's New Groove*

2001 Randy Newman (music and lyrics) - "If I Didn't Have You" from *Monsters, Inc.*

- Enya, Roma Ryan, Nicky Ryan (music and lyrics) - "May It Be" from *The Lord of the Rings: The Fellowship of the Ring*

- Paul McCartney (music and lyrics) - "Vanilla Sky" from *Vanilla Sky*

- Sting (music and lyrics) - "Until" from *Kate and Leopold*

- Diane Warren (music and lyrics) - "There You'll Be" from

Pearl Harbor

2002 Eminem (music/lyrics), Jeff Bass (music), Luis Resto (music)
- "Lose Yourself" from *8 Mile*

- John Kander (music), Fred Ebb (lyrics) - "I Move On" from *Chicago*

- Elliot Goldenthal (music), Julie Taymor (lyrics) - "Burn It Blue" from *Frida*

- Bono, The Edge, Adam Clayton, Larry Mullen, Jr - "The Hands That Built America" from *Gangs of New York*

- Paul Simon - "Father and Daughter" from *The Wild Thornberrys Movie*

(www.brainyencyclopedia.com/encyclopedia/a/ac/academy_award_for_best_song.html)

Discussion

1. Is it easy to be a motion picture director? Why does he have gray hairs?
2. What has made Spielberg the most successful film director?
3. How can you explain that most "Oscar" winners are American movies?

Project Topics

1. Film director types.
2. Academy Award categories.
3. A Ukrainian film can receive an "Oscar" award.

Lesson 2. TITANIC

Quiz

1. Have you seen *Titanic*? What is your impression? Who is *Titanic*'s director?
2. What is the plot (story) of this film?
3. Who plays the leading part in *Titanic*? What do you know about this actor/actress?

Titanic

This "11 Oscar" film stars Kate Winslet as 1st class passenger Rose, who is reluctantly engaged to be married to the extremely wealthy Cal, played by Billy Zane. However, as they travel back to America aboard *Titanic*, she meets 3rd class passenger, free-spirit and poor artist Jack (Leo DiCaprio), and begins to fall in love with him. The story is told by the 100 year old Rose, who is brought in to help a modern day treasure hunter find a fabulous diamond, "The Heart of the Ocean", last worn by Rose on the night of the sinking. Will love conquer all? Well you'll have to go and see the film or get the video or DVD to find out!

Titanic was released on December 19th 1997 in the U.S.A., and on January 23rd 1998 in the U.K. Having seen it twice now, I would say it is well worth seeing.

(www.yrl.co.uk/~phil/titanic/film_set.html)

Best Picture

Best Director: James Cameron

Best Actress: Kate Winslet

Best Supporting Actress: Gloria Stuart

BEST:

Cinematography; Film Editing; Art Direction; Costume Design; Original Dramatic Score; Original Song; Make-up; Visual Effects; Sound; Sound Effects Editing

Movie Information: Filmmakers

Producer JON LANDAU began a professional relationship with James Cameron during "True Lies" as executive vice president of feature production at 20th Century Fox. During his five-and-a-half years in that post, he supervised production on many major motion pictures from Fox, including "Die Hard 2", the "Home Alone" films, "White Men Can't Jump", "Last of the Mohicans", "Alien3", "Mrs. Doubtfire", "Speed" and "Broken Arrow". Landau was co-producer on "Dick Tracy" and "Honey, I Shrank the Kids". He produced "Campus Man" for Paramount. Born in New York City, Landau is a graduate of USC.

RAE SANCHINI serves as Executive Producer of the film and is president of James Cameron's production company, Lightstorm Entertainment. She served as executive producer on Lightstorm's other recent productions, "True Lies" and "Strange Days". Before joining Lightstorm in 1992, Sanchini served as an executive at Carolco Pictures Inc. after graduating from UCLA's JD/MBA program in 1987.

Director of Photography RUSSELL CARPENTER joins James Cameron for the third time. In contrast to his many action hits, here he developed an intimate photographic style. His best films also include "Hard Target", "Attack of the 50 Ft. Woman", "Perfect Weapon", "Solar Crisis", "Lady in White" and the recent "Money Talks". With Stan Winston directing, Carpenter photographed the Michael Jackson music video "Ghosts".

Production Designer PETER LAMONT was very happy when Jim Cameron asked him to take charge of "Titanic". It was a challenge to his career. Collaborating with Cameron he earned an Academy Award nomination for "Aliens". Mastering the art of combining glamour and action during the course of 15 James Bond films, he worked for "Golden Eye", "License to Kill", "The Living Daylights", "A View to a Kill", and "For Your Eyes Only". Lamont also earned Oscar for his work on "The Spy Who Loved Me" and "Fiddler on the Roof".

"Titanic" is the fourth Cameron film that CONRAD BUFF has edited, with "The Abyss", "True Lies" and "T2" in their work together. "T2" earned him an Academy Award nomination. Recently, Buff edited "Dante's Peak", "Species" and "SwitchBack". His films also include "Jennifer 8", "Jagged Edge" and "The Getaway".

Editor RICHARD A. HARRIS worked for "T2," "True Lies" and "Titanic". He received ACE nominations for "True Lies" and "T2". For his contribution to "Indictment: The McMartin Trial" Harris won an Emmy, a CableACE and the Eddy Award. Selected credits include "L.A. Story", "The Bodyguard", "Fletch", "The Bad News Bears", "The Candidate" and "Downhill Racer".

Costume Designer DEBORAH L. SCOTT brings to "Titanic" her rich film experience. Scott's films include "Heat", "Legends of the Fall", "To Gillian on Her 37th Birthday", "The Indian in the Cupboard", "Hoffa", "Defending Your Life", "Back to the Future" and "E.T.: The Extra-Terrestrial".

Composer JAMES HORNER last worked with James Cameron on "Aliens", for which he received Academy Award and Grammy Award nominations. Known for his stylistic variety, the composer has scored more than 70 motion pictures since 1980, including "Apollo 13", "Braveheart", "Field of Dreams," "The Devil's Own", "Ransom", "Legends of the Fall", "Clear and Present Danger", "Patriot Games", "Casper", "Glory", "Willow", and "The Name of the Rose". A three-time Grammy Award winner, Horner has also been nominated for five Academy Awards and four Golden Globe Awards.

Visual Effects Supervisor ROB LEGATO received an Academy Award nomination and a British Academy Award for his contribution to "Apollo 13". He served as visual effects supervisor on Neil Jordan's "Interview With the Vampire". Legato earned two Emmy Awards for Best Visual Effects for his work on "Star Trek: The Next Generation" and "Star Trek: Deep Space Nine" in the roles of visual effects supervisor, visual effects producer, 2nd unit and episode director. A graduate of Brooks Institute of Photography, Legato began his career working on live-action-oriented TV commercials.

Special Effects Coordinator THOMAS L. FISHER has constructed some of the most spectacular effects in motion pictures. Another veteran of "T2" and "True Lies", Fisher's non-Cameron action films include "Batman", "Last Action Hero", "Total Recall", "Last of the Mohicans", "Blade Runner" and the "Rambo" film trilogy.

Stunt Coordinator SIMON CRANE says the 100 stunt people he used in the tilting deck scenes are one of the largest stunt sequences ever filmed. Even his warrior scenes in "Braveheart" were performed by only 35 stunt personnel. Crane has been the stunt/action coordinator

on "GoldenEye," "101 Dalmatians" and more recently "Saving Private Ryan." For "Cliffhanger" he was the aerial stunt coordinator and performer for the daring plane-to-plane transfer. A stunt performer on dozens of films, Crane was stunt double for many leading actors before making the jump to coordinator.

Key Makeup Artist TINA EARNSHAW researched not only the delicate makeup styles of the period, but worked with doctors and hospitals to study the effects of hypothermia on the human body for post-disaster sequences in "Titanic". Earnshaw's best films include "Hamlet", "Jefferson in Paris", "Othello", "Emma", "Surviving Picasso" and the upcoming "Sliding Doors", starring Gwyneth Paltrow, and "Cinderella", starring Anjelica Huston and Drew Barrymore.

Key Hair Stylist SIMON THOMPSON has worked on films such as "The French Lieutenant's Woman", "Who Is Killing the Great Chefs of Europe?" and "Emma", as well as toured with performers such as Madonna and Liza Minnelli.

The film's Historian, DON LYNCH, is the official historian for the Titanic Historical Society. Born in Idaho and raised in the Northwest, Lynch discovered the story of *Titanic* as a teenager and began researching the disaster. In the nearly quarter of a century since, he has met with a number of survivors and their families and traveled to museums, libraries and archives throughout the United States, Ireland and England. Lynch is considered one of the world's best authorities on *Titanic*. Together with Ken Marschall, Lynch authored *Titanic: An Illustrated History*.

Visual Historian KEN MARSCHALL is the world's best painter of the *Titanic*. His thirty years of research and familiarity with *Titanic*'s every detail assisted in the accurate re-creation of the film's sets and miniatures. Marschall's lifelike images reflect many years of close study of the ship and are famous for their accuracy as well as their dramatic artistry. Marschall's work has been featured on the covers of *Time* and *Life*, as well as in *National Geographic*, *Smithsonian* and in Dr. Robert Ballard's best-selling books *The Discovery of the Titanic*, *The Discovery of the Bismarck* and *Exploring the Lusitania*, and others. His paintings are prominently featured *Titanic: An Illustrated History*, on which he collaborated with Don Lynch. He also did the paintings for such films as "The Winds of War", "The Terminator", "Stand by Me" and many others. (www.titanicmovie.com/)

Titanic's Cast

At 23 years of age, LEONARDO DiCAPRIO (Jack Dawson) has developed into one of his generation's most gifted and versatile talents. DiCaprio earned an Academy Award nomination for Best Supporting Actor at 19 for his work in "What's Eating Gilbert Grape?" The actor's second film at the time also got awards from the National Board of Review, Chicago Film Critics and the Los Angeles Film Critics, as well as a Golden Globe nomination.

A native of Los Angeles, DiCaprio began his acting career at age 14, appearing in commercials and educational films. He made his film debut opposite Robert DeNiro and Ellen Barkin in "This Boy's Life" and has appeared in a variety of features, from the Western "The Quick and the Dead", with Sharon Stone and Gene Hackman, to "Total Eclipse", shot in Paris, opposite David Thewlis, in which DiCaprio played the poet Rimbaud.

In 1996, he starred with Claire Danes in the critically acclaimed modern adaptation of "William Shakespeare's Romeo + Juliet", as well as the screen adaptation of the successful play "Marvin's Room", opposite Meryl Streep and Diane Keaton. DiCaprio will next co-star with Jeremy Irons, John Malkovich and Gerard Depardieu in "The Man in the Iron Mask", which recently completed filming in France. He has also joined the ensemble cast of Woody Allen's latest project in 1998.

Visit the Official Leonardo DiCaprio website at www.leonardodicaprio.com. (www.titanicmovie.com/)

Leonardo Wilhelm DiCaprio was from the beginning a wild boy. He was born in Los Angeles, CA on the eleventh of November of 1974 to George and Irmalin DiCaprio. Leo was an only child, and his parents divorced each other within a year after his birth.

His mother is German and his father is Italian, and their backgrounds had a major influence on his upbringing. His father produced underground comic books and comic arts out of his garage. His mother was a secretary (before she began managing Leo's affairs.) They might be best described as liberal, pot-smoking hippies: "Whatever I did would be something they'd already done. I mean, my dad would welcome it if I got a nose ring." He remembers such household guests as comic-book artist Robert Crumb, writer Charles Bukowski, and novelist Hubert Selby, Jr.

Leo was educated at John Marshall High School in LA. He often

cheated in school (especially in math), and seemed more interested in entertaining his classmates than in doing his homework. "School, I never truly got the knack of. I could never focus on things I didn't want to learn. I used to, like, take half of the school and do break-dancing with my friend in front of them at lunchtime."

Leo's acting debut was on the television show *Romper Room*, at age five. At age ten, on the way home from a casting call where he had just been rejected, he cried to his father, "Dad, I really want to become an actor, but if this is what it's all about I don't want to do it." Leo recalls his father put his arm around him and said, "Someday, Leonardo, it will happen for you. Remember these words. Just relax."

Leo was finally signed at the age of fourteen, and struggled to break into the movie industry through commercials and educational films such as "How to Deal With a Parent Who Takes Drugs" and "Mickey's Safety Club." He took part in over thirty commercials in all, and on such television shows as *Lassie*, *The Outsiders*, *Roseanne*, and *Parenthood*. He was cast in his first movie in 1991. At sixteen, he finally landed a successful, regular role as a homeless boy in the teen show *Growing Pains* that lasted for a year. Though only a small part, Leo's performance proved he had great potential; he easily outshined the rest of the cast.

His big break was undoubtedly his leading role as Tobias Wolff in *This Boy's Life*. Thanks to his natural, brilliant performance in this movie, he gained recognition as a talented rising actor. Leo received a few prestigious awards for his performance and here began his rise to fame.

Now having the opportunity to be picky about his roles, Leo chooses them carefully. He has turned down such commercially popular roles as Robin in *Batman Forever*, and continues to look for the more challenging roles such as Arnie Grape, the mentally handicapped teenager in *What's Eating Gilbert Grape*, the drug-troubled Jim Carrol in *Basketball Diaries*, and the French poet Arthur Rimbaud in *Total Eclipse*. "I want to take my time with each role and that's how you plan a long career. I turned down a lot of movies and a few little comedies as well."

With the modern-day adaptation of *Romeo and Juliet* by Baz Luhrman, DiCaprio finally began to reach out to a larger audience. He

also worked again with Robert de Niro. However, his career didn't truly explode until *Titanic*, the blockbuster movie that brought eleven Oscars. His good looks and outstanding acting skills made this romantic lover of the third class an instant idol around the world. Though Leo wasn't among the Oscar nominees for *Titanic*, he remained busy with promotional tours and starring in his new movie, *The Man in the Iron Mask*.

He now has his own Los Angeles-based production company, Appian Way and with Initial Entertainment Group, he will develop projects in which he will serve as producer and/or star. The first one could be "Alexander", directed by Martin Scorsese.

Leo is a favorite of many professional and amateur critics because of his unique ability to play the "boy/man" border with such ease and natural charm. Though 29, Leo's boyish looks allow him to apply his experience to younger roles that many of his competitors cannot handle. "The best thing about acting is that I get to lose myself in another character and actually get paid for it. As for myself, I'm not sure who I am. It seems that I change every day."

(/www.dicaprio.com/biographical_info.html)

KATE WINSLET (Rose DeWitt Bukater).

Date and location of birth: 5 October 1975, Reading, Berkshire, England, UK

Mini biography

Her parents Roger and Sally were both stage actors. Kate came into her talent at an early age. She scored her first professional gig at 11, dancing opposite the Honey Monster in a commercial. She started acting lessons around the same time, which led to formal training at a performing arts high school. Over the next few years she appeared on stage regularly. Her first big break came at age 17, when she was cast in *Heavenly Creatures* (1994). The film, based on the true story of two girls who commit a brutal murder, received modest distribution but was praised by critics.

Still a relative unknown, Winslet attended an audition the next year for Ang Lee's *Sense and Sensibility* (1995). She made an immediate impression on the film's star, Emma Thompson. Her efforts were rewarded with both a British Academy Award and an Oscar nomination for Best Supporting Actress. Winslet followed up with two

more pieces, playing the rebellious heroine in *Jude* (1996) and Ophelia in Kenneth Branagh's *Hamlet* (1996).

The role that transformed Winslet from art house attraction to international star was Rose DeWitt Bukater, the passionate, rosy-cheeked aristocrat in James Cameron's *Titanic* (1997). Young girls the world over both idolized and identified with Winslet, noting her healthy, beautiful body. Winslet's performance also brought a Best Actress nomination, making her the youngest actress to ever receive two Academy awards.

After unexpected attention surrounding *Titanic* (1997), Winslet started independent projects. She turned down the lead roles in both *Shakespeare in Love* (1998) and *Anna and the King* (1999) in order to play adventurous soul searchers in *Hideous Kinky* (1998) and *Holy Smoke* (1999). The former cast her as a young single mother traveling through 1960s Morocco with her daughters; the latter, as a follower of a guru in the Australian countryside. The next year she appeared as the Marquis de Sade's chambermaid in *Quills* (2000).

Off camera, Winslet is known for her jokes and familial devotion. She has two sisters, Anna Winslet and Beth Winslet (both actresses), and a brother, Joss. In 1998 she married James Threapleton, whom she met on the set of *Hideous Kinky* (1998); the pair had a daughter, Mia, in October of 2000.

"After *Titanic* (1997) it would have been completely foolish for me to go and try and top that. I'm an English girl, I've always loved England, I've never felt the desire to leave it for any particular reason. And while I'm ambitious and care very much about what I do, I'm not competitive. I also don't want to act every day of my life. ... So it was important to me after '*Titanic*' to just remind myself."

"I was on the tube just before Christmas, and this girl turned round to me and said, 'Are you Kate Winslet?' And I said, 'Well, yes. I am actually'. And she said, 'And you're getting the tube?' And I said, 'Yes'. And she said, 'Don't you have a big car that drives you around?' And I said, 'No'. And she was absolutely stunned that I wasn't being driven round in some flash car all the time."

"I'd rather do theatre and British films than move to L.A. in hopes of getting small roles in American films."

Salary: *Enigma* (2001) –£300,000; *Quills* (2000) – £450,000; *Holy Smoke* (1999) – £360,000; *Titanic* (1997) – \$2,000,000.

(www.imdb.com/name/nm0000701/bio)

Discussion

1. What made *Titanic* a worldwide success?
2. In what way did the film's crew contribute to *Titanic's* success?
3. Is good education enough to be a successful actor (actress)?

Project Topics

1. Film crew and their responsibilities.
2. Movie actor/actress: his/her way to fame.
3. Commercial success and serious films.

Lesson 3. TELEVISION IN THE UNITED STATES

Quiz

1. What television networks and TV channels in America do you know?
2. What is Emmy Awards? Name some Emmy Awards categories.
3. Have you seen Beverly Hills? What is your opinion of U.S serial dramas?

Cable Television

After World War II, American homes were invaded by a powerful new force – television. The idea of seeing "live" shows in the living room was immediately attractive. Television has developed since World War II into the most popular medium in the United States, one that has had great influence on American way of life. Practically every American household – 98% in 1999 – has at least one TV set. Seven in ten Americans in 1991 reported getting most of their news from TV. Three large privately-owned networks – NBC, CBS and ABC – occupied 90 percent of the TV market from the 1950s through the 1970s with free broadcasts.

However, the rapid spread of pay cable TV in the 1980s broke the hegemony of the big three. By 1999, close to 70% of American households had subscribed to cable TV. Cable TV, carried by coaxial and fiber-optic cables, originated in 1948 to better serve individuals in mountainous or geographically remote areas who could not receive over-the-air TV stations. Cable television as it is known today originates from the domestic communications satellite service.

The new technology became a cost-effective method of national and international distribution of information. In December 1975, Home Box Office, an all-movie channel owned by Time, Inc., began to distribute its signal via satellite. The next service to use the satellite was a local television station in Atlanta owned by Ted Turner. It became known as the first "superstation," sending its signal off a satellite to reach a nationwide audience. The same technology allowed Turner in 1980 to found the Cable News Network, CNN, the world's

first 24-hour all-news channel. By early 1993, MTV, the leading American rock music TV network, had an audience of 46 million in the United States and 32 other countries. Cable television has also been successfully used to reach very special audiences. Beginning in the late 1970s, a growing number of U.S. cable systems began "narrowcasting" or offering television programming when a channel serves a narrow section of the audience.

Advanced digital technology and increased use of fiber-optic cable are giving cable TV subscribers a lot of new interactive services. The convergence of the computer with TV provides a lot of new "interactive" services in which the viewer no longer watches passively, for example "Movies on demand" which allows a viewer to choose between several thousand videos is one interactive service. Another example is "shop-at-home" channels.

Public Television

U.S. public television stations are independent and serve community needs. All public television organizations are linked nationally, however, through three national organizations: the Corporation for Public Broadcasting (CPB), created by Congress in 1967 to channel federal government funding to stations and independent producers; the Public Broadcasting Service (PBS), formed in 1969 and which today distributes programming and operates the satellite system linking all public TV stations; and the Association of Public Television Stations (APTS), which helps member public TV stations with research and planning.

Self-Regulation and Regulation

Responding to public complaints about violence on network TV programs, the four major national TV networks – ABC, CBS, NBC, and Fox – agreed in mid-1993 on transmitting "voluntary" parents' advice some programs, warning of violence levels that might be inappropriate for children. Similarly, the National Cable Television Association (NCTA) announced on February 1, 1994, an initiative to reduce the level of violence on TV, including parents' advice, a violence rating system, and an industry group to monitor programs.

Emmy Awards, September 19, 2004: 56th Annual Primetime Emmy Awards

The following is the order in which categories will be announced during the 56th Primetime Emmy Awards on Sunday, September 19, airing on ABC at 8/7central.

As the winners are announced you will be able to click on a category below and view all nominees with the winner marked by an Emmy statuette.

- Supporting Actor In A Comedy Series
- Supporting Actor In A Drama Series
- Supporting Actress In A Comedy Series
- Directing For A Comedy Series
- Writing For A Comedy Series
- Supporting Actress In A Drama Series
- Directing For A Drama Series
- Supporting Actor In A Miniseries Or A Movie
- Directing For A Variety, Music Or Comedy Program
- Individual Performance In A Variety Or Music Program
- Writing For A Variety, Music Or Comedy Program
- Writing For A Drama Series
- Supporting Actress In A Miniseries Or A Movie
- Variety, Music Or Comedy Series
- Writing For A Miniseries, Movie Or A Dramatic Special
- Reality-Competition Program
- Made For Television Movie
- Lead Actor In A Miniseries Or A Movie
- Directing For A Miniseries, Movie Or A Dramatic Special
- Lead Actress In A Drama Series
- Lead Actress In A Comedy Series
- Lead Actor In A Comedy Series
- Lead Actor In A Drama Series
- Lead Actress In A Miniseries Or A Movie

- Miniseries
- Comedy Series
- Drama Series

(www.usembassy.de/usa/media-television.htm)

The Ed Sullivan Show

The Ed Sullivan Show was the longest running variety series in television history (1948-71). Hosted by Ed Sullivan, the show became a Sunday night institution on CBS. For twenty-three years the Sullivan show fulfilled the democratic mandate of the variety genre: to entertain all of the audience at least some of the time.

In the late 1940s, television executives tried to bring the vaudeville stage to the new medium. As sports reporter, gossip columnist, and master of ceremonies of various programs, Ed Sullivan had been a star on the Broadway scene since the early 1930s. He had even hosted a short-lived radio series that introduced Jack Benny to a national audience in 1932. Although Sullivan had no performing ability (comedian Alan King said: "Ed does nothing, but he does it better than anyone else on television"), he understood showmanship and recognize a talent. CBS producer Worthington Miner hired him to host the network's variety *The Toast of the Town* and, on 20 June 1948, Sullivan presented his premiere really big show.

The first telecast served as a basis for Sullivan's unique construction of a variety show. He brought together the famous headliners Richard Rodgers and Oscar Hammerstein with the up-and-coming stars, Dean Martin and Jerry Lewis, fresh from the nightclubs in their television debut. He also liked to combine the extreme ends of the entertainment spectrum: the classical pianist Eugene List and ballerina Kathryn Lee, with the novelty, a group of singing New York City fireman and six of the original June Taylor Dancers. From the beginning, Sullivan served as executive editor of the show, deciding in rehearsal how many minutes each act would have during the live telecast. In 1955, the title was changed to *The Ed Sullivan Show*.

Sullivan had a deep understanding of what various demographic segments of his audience wanted to see. As an impresario, he debuted ballerina Margot Fonteyn in 1958 and later teamed her with Rudolf

Nureyev in 1965; saluted Van Cliburn after his victory in the Tchaikovsky competition in Moscow; and welcomed many neighbors from the nearby Metropolitan Opera, including Roberta Peters, who appeared 41 times, and Maria Callas, who performed a fully staged scene from Tosca. He introduced movie and Broadway legends into the collective living room, including Pearl Bailey, who appeared 23 times; Richard Burton and Julie Andrews in a scene from the 1961 *Camelot*; former CBS stage manager Yul Brynner in *The King and I*; Henry Fonda reading Lincoln's Gettysburg Address; and the rising star Barbra Streisand singing "Color Him Gone" in her 1962 debut. He sometimes devoted a telecast to one theme or biography: "The Cole Porter Story," "The Walt Disney Story," and "A Night at Sophie Tucker's House."

What distinguished Sullivan from other variety hosts was the ability to make use of teenage mania. He introduced the teenager subculture to variety shows. Elvis Presley had appeared with Milton Berle and Tommy Dorsey, but Sullivan's deal with Presley's manager, Colonel Tom Parker, created national headlines. The sexual energy of Presley's first appearance on 9 September 1956 shocked the audience. By his third and final appearance, Elvis was shot only from the waist up, but Sullivan learned how to capture a new audience for his show, the baby boom generation.

In 1964 Sullivan signed the Beatles for three appearances. Their first appearance on 9 February 1964 was at the height of Beatlemania, the beginning of a revolution in music, fashion, and attitude. Sullivan received the biggest ratings of his career, one of the most watched programs in the history of television. Sullivan responded by welcoming icons of the 1960s counterculture into his arena, most notably The Rolling Stones, The Doors, Janis Joplin, and Marvin Gaye. One performer who never appeared was Bob Dylan, who walked off when CBS censors banned his song "Talkin' John Birch Society Blues."

Although called "the great stone face" on screen, Sullivan was a man of intense passion off camera. He openly embraced black performers, including Bill Robinson, Ethel Waters, Louis Armstrong, and Diana Ross.

Sullivan was always looking for new shows, especially for children. His interplay with the Italian mouse Topo Gigio revealed a

sentimental side to Sullivan's character. He also was the first to introduce celebrities from the audience and often invited them on stage for a special performance. Forever the sports columnist, he was thrilled by athletic heroes, and always had time on the show to discuss baseball with Mickey Mantle or Willie Mays and learn golf from Sam Snead or Ben Hogan.

The Ed Sullivan Show reflected an era of network television when a mass audience and, even, a national consensus seemed possible. Sullivan became talent scout and cultural commissar for the entire country, introducing more than 10,000 performers throughout his career. His show recognized that America should have access to all electronic media. The Vietnam War, which split the country politically, brought about a crisis of the variety show. By 1971, the audience did not need Sullivan's variety entertainment any longer; cable and the new technology promised immediate access to any programming desire. The Sullivan library was bought by producer Andrew Solt in the 1980s and has served as the source of network specials and programming for cable services.

(www.museum.tv/archives/etv/E/htmlE/edsullivans/edsullivans.htm)

The Tonight Show: U.S. Talk/Variety

A long-running late night program, the Tonight Show was the first, and for decades the most-watched, network talk program on television. Since 1954 NBC has aired a number of versions of the show. What started out as a music, comedy and talk program first hosted by Steve Allen became, for a time, a magazine-type program, broadcasting news and entertainment segments from various correspondents located in different cities nationally. That format, however, lacked the appeal of a comedy-interview show revolving around one dynamic host. From mid-1957 until the present, Jack Paar, Johnny Carson and Jay Leno have all three followed Allen's lead and hosted a show of celebrity interviews, humor and music. Late night talk in the first three decades of television was dominated by the Tonight Show. However, during the 1980s and early 1990s this began to change as more talk shows took to the air. Change was accelerated by a combination of many factors, including inexpensive production, audience interest in

celebrity and entertainment gossip. The late-night talk genre has expanded in the last decades.

Each of the Tonight Show principal hosts brought his own unique talent to the program. All of the shows featured an opening monologue, a co-host, in-house musicians and guest hosts. Steve Allen's Tonight! featured his musical talents for unique comedy. He was well known for performing his own musical numbers on the piano and for humorous on-the-street improvisations. In 1957 Allen left Tonight! to concentrate on another variety show he hosted on Sunday evenings. Allen's version of the show was immediately followed by the unsuccessful magazine format, Tonight: America After Dark, which lasted only a few weeks.

In July 1957 Jack Paar took over as new host of The Jack Paar Tonight Show. Paar brought the show back to its in-studio interview format. He was more a conversationalist than comedian, and audiences were drawn to Paar's show because of the interesting guests he brought on, from entertainers to politicians. Paar did not shy away from politics or confrontation, and often became emotionally involved with his subject matter and guests. He finally left the show, and with another change in hosts came a complete change in tone and style.

In October, 1962 Johnny Carson took over as host of The Tonight Show Starring Johnny Carson. Carson was more emotionally quite and less political than Paar. He, like Allen, was a comic. Named the king of late night, Carson hosted the show for thirty years, from 1962 to 1992. During that time the show moved from New York City to Burbank, California. Carson was known for his sense of humor, and quickly became popular as he did comedy and talked five nights a week. He threatened to leave the show, but was invited back with a generous offer that included a salary increase and more time off.

When Carson retired Jay Leno was appointed the next principal host of The Tonight Show with Jay Leno. Leno, a well-known comedian, brought to the show his own writers and comic style, showcasing it in his opening monologues and talks with guests.

Changes in Leno's show reflected other major changes in television since its earlier days. By the late 1980s late-night talk had become not only a white male domain. Joan Rivers hosted her own talk show for a short time, and popular black comedian Arsenio Hall had his own

show which enjoyed wide popularity, attracting mostly a young black audience, a segment previously ignored in late night talk. The first leader of Jay Leno's late night studio band was the accomplished black jazz musician Branford Marsalis. The second band leader was Kevin Eubanks, also black.

Starting in the mid- to late-1980s, television talk shows, both daytime and late night, multiplied in number. The in-studio talk program was inexpensive to produce and audiences liked the sensationalism and celebrity showcased each day and night on television.

THE TONIGHT SHOW, September 1954-January 1957

Hosts: Steve Allen

Ernie Kovacs (1956-1957)

Regular Performers:

Gene Rayburn

Steve Lawrence

Eydie Gorme

Pat Marshall (1954-1955)

Pat Kirby (1955-1957)

Skitch Henderson and His Orchestra

Peter Handley (1956-1957)

Maureen Arthur (1956-1957)

Bill Wendell (1956-1957)

Barbara Loden (1956-1957)

LeRoy Holmes and Orchestra (1956-1957)

TONIGHT! AMERICA AFTER DARK, 28 January 1957-26 July 1957

Hosts:

Jack Lescoulie

Al "Jazzbo" Collins

THE JACK PAAR SHOW, July 1957-March 1962

Host:

Jack Paar

Regular Performers:

Hugh Downs

Jose Melis and Orchestra
Tedi Thurman (1957)
Dody Goodman (1957-1958)

THE TONIGHT SHOW, 2 April 1962-28 September 1962

Announcers:

Hugh Downs
John Haskell

Regular Performers:

Skitch Henderson and His Orchestra

THE TONIGHT SHOW STARRING JOHNNY CARSON,
October 1962-May 1992

Host:

Johnny Carson

Regular Performers:

Ed McMahon
Skitch Henderson (1962-1966)
Milton Delugg (1966-1967)
Doc Severinsen (1967-1992)
Tommy Newsom (1968-1992)

THE TONIGHT SHOW WITH JAY LENO, May 1992 –

Host:

Jay Leno

Regular Performers:

Branford Marsalis (1992-1995)
Kevin Eubanks (1995 –)

(www.museum.tv/archives/etv/T/htmlT/tonightshow/tonightshow.htm)

Beverly Hills 90210, U.S. Serial Drama

Beverly Hills 90210 quickly became an important event on the network and in the popular story about young people. In that season the show's main characters, Dylan, Kelly, Donna, Steve, David, Andrea and twins Brandon and Brenda all attended West Beverly Hills High School (zip code 90210). By its third season the show's

popularity had increased, and in 1993 it became available both in the United States and internationally. In 1996 the show's ratings were still high, the teens had graduated from high school, and some were attending California University. New characters were introduced. But despite those changes, *Beverly Hills 90210* attracted a loyal viewership.

Produced by Aaron Spelling, *Beverly Hills 90210*, was the first program on FOX for young adult audiences who were attracted to glamour. Not long after the first season, cast members were interviewed regularly on other television programs and in magazines from *TV Guide* to *Seventeen* to *Rolling Stone* to *Ladie's Home Journal*. Soon *Beverly Hills 90210* dolls, books and fan clubs were everywhere. The show set clothing and hairstyle trends for both male and female youth. Young women regularly sent letters to the character Brenda Walsh, asking her advice on their dating and other personal problems. Because the show dealt with topics of concern to young people, it was soon taken seriously by parents, educators and scholars as well. Some of the issues the program included learning disabilities, prejudice, divorce, sexuality, alcoholism and drug use. One of the main characters, Dylan, had drug and alcohol problems; another, Kelly, had a drug and alcohol abusing mother. Many of the show's main characters were sexually active, and issues concerning safe sex and contraception were openly discussed on the program. Because it dealt with these realistic problems, the show was attractive to youth.

But not everyone considered it realistic. The cast and the setting of the show were almost completely white, upper income. Non-whites appeared only in some episodes. They were also almost always lower income, from a zip code outside Beverly Hills. Of the main characters, Andrea was the only Jewish female. She was portrayed as the brainy, less attractive female compared to Kelly, Donna and Brenda, who were sexier and less intellectual. Yet in spite of criticisms and differences, *Beverly Hills 90210* retained a diverse youth audience.

The rise of *Beverly Hills 90210* coincided with changes in the broadcast network television in an era of increased competition from

cable television. Network program for the youth represented an attempt to remain competitive in the market.

(www.museum.tv/archives/etv/B/htmlB/beverlyhills/beverlyhills.htm)

Candid Camera, U.S. Humor/Reality Program

Candid Camera, the first and longest running reality-based comedy program, premiered on ABC 10 August 1948 under its original radio title *Candid Microphone*. The format of the program included a hidden camera with everyday people caught in funny situations invented by the show's host Allen Funt. In the world of *Candid Camera* mailboxes talked to passers by, cars rolled along effortlessly without engines, little boys used x-ray glasses, and secretaries were chained to their desks – all to provoke a reaction from unsuspecting mechanics, clerks, customers and passers by. Funt explained that he "wanted to go beyond what people said, to record what they did – their gestures, facial expressions, confusions and delights".

The program changed its name to *Candid Camera*. For the next seven years it was rated as one of television's top ten shows before it was canceled. Funt was often joined by guest hosts such as Arthur Godfrey and Bess Meyerson. Aided by his son Peter, Funt continued to create special theme episodes (e.g.: "Smile, You're on Vacation," "Candid Camera goes to the Doctor," etc.) for CBS until 1990 when *The New Candid Camera*, advised by Funt and hosted by Dom DeLuise appeared on screen.

The scenarios designed and recorded by Funt and his crew were unique. The scenario lasted five minutes and was based on human weaknesses such as ignorance, vanity, fantasies, using the element of surprise or placing something in an unusual setting. As Funt noted: "You need the right setting, in which the whole scenario will fit and make sense to the audience."

Early attempts to film *Candid Camera* were accompanied by technical and censorship difficulties. The staged scenes took many hours to prepare and success was far from guaranteed. Fifty recorded sequences were filmed for every four to five aired on the program. The cameras were often hidden behind a screen, but the lights needed for them had to be left out in the open. Microphones were concealed in boxes, under tables and so on. In one of his books, Funt described his

battles with network censors and sponsors who had never before seen this type of programming. Funt himself destroyed any material that was off color, or reached too deeply into people's private lives. A hotel gag designed to fool guests placed a "men's room" sign on a room for storing things door. The funniest, but unaired reaction, came from a gentleman who used this room as a toilet.

Candid Camera was different from other programming because of its focus on the everyday – on the extraordinary things that happen in ordinary, everyday contexts. It started a new genre of "reality programming" in the late eighties including such shows as *America's Funniest Home Videos* and *Totally Hidden Video*. Television audiences began to think about their own role in the production of comedy and about the practices of everyday life. "We used the medium of TV well," Funt commented, "There were close ups of people in action. The audience saw ordinary people like themselves and the reality of events. In the era free of camcorder technology, *Candid Camera* brought humor into television.

(www.museum.tv/archives/etv/C/htmlC/candidcamera/candidcamera.htm)

Discussion

1. What makes *Candid Camera* and its Ukrainian (Russian) version so popular?
2. Can public television compete with pay cable TV?
3. Why is television 'a powerful force'?

Project Topics

1. The future of television.
2. Professionalism in American television.
3. The role of the host in popular TV shows.

Lesson 4. THEATRE CLASSROOM

Quiz

1. What do you know about the American (British) systems of education for theatre (movie) acting and directing?
2. What do you think should be taught in the course 'Fundamentals of Stage and Film Direction'?
3. Can you name and describe any theatre games?

Become an Actor

Fame. Fortune. Fans.

Imagine talking about your latest movie as a guest on a popular talk show. Taking a bow as the star of a hot Broadway show. Signing autographs for crowd of admirers. Rubbing elbows with the rich and famous at a party where you're the host. Hearing the thunderous applause as you walk up to the podium to accept your Academy Award.

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You will find these answers and many more in the *FabJob.com Guide to Become an Actor*.

To bring you the most up-to-date information, author John C. Havens interviewed successful actors (including an Emmy Winner), directors, agents, and casting directors.

Whether you are a beginner or an experienced actor, the guide offers you advice and shares the secrets that will put you ahead of the competition. Here is some of what you will discover in this guide:

Getting Ready

- How to find acting opportunities close to home

- How to polish your professional acting skills
- Getting a "headshot" photo that can get you work
- How to avoid the 5 acting "sins"
- Information about acting programs and internships

Getting Hired

• How to prepare an outstanding resume even if you are a beginner

- Networking tips, including how to meet casting directors
- Everything you need to know about auditions (including how to find out about them and how to get the part)
- How to get an agent

Moving Up

- Making it in New York or Hollywood
- How to join the acting unions, including one union you can join right now
- How to get dream jobs in movies, television, theatre, commercials, and voice overs
- Working with a manager
- And much more

The guide also features over 15 interviews from a wide selection of professionals currently working in the entertainment industry. All of these people are working right now as actors, casting directors, agents, and directors. They give you the secrets you need to succeed in acting.

The interviews include:

Pat McCorkle: Top casting director who has cast such films as *The Thomas Crown Affair*, *The 13th Warrior*, *Die Hard With A Vengeance*, and *School Ties*. Pat shares with you the secrets of what casting directors are looking for.

Austin Pendleton: Popular actor, director and writer who has spent 30 years in Broadway, film and television. He has worked with Elizabeth Taylor, Orson Welles, Barbra Streisand, and Nicolas Cage and other stars.

That's not all. The guide also includes many useful resources including information on how to contact the people who can help your career. You will even find out how to get notices of auditions delivered to your email.

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(Jacqueline Clay, Connecticut)
(www.fabjob.com/welcome.asp)

Department of Drama: Theatre, Film, Television (University of Bristol)

Founded in 1947, it is the oldest such department in the United Kingdom. In addition to its 150 undergraduates, the department has postgraduates engaged in research or studying for taught MA programmes.

Facilities include the Wickham Theatre, where its productions are presented and practical theatre teaching takes place; the Brandt Cinema and video viewing complex, which serves the study of film and television; and the internationally recognised Theatre Collection, which is both a theatre archive and a reference library, and which houses the Women's Theatre collection, a unique archive of women's theatre material.

For practical work in film and television, the Department also possesses media production equipment of a professional standard.

In addition to some 150 students following undergraduate courses, the Department has a complement of postgraduates studying for the MA in Cultural Performance, the MA in Cinema Studies, the MA in Television Studies, the MA in Film and Television Production, MA in Archaeology for Screen Media, the MA in the Composition of Music for Film, Television and Theatre and for research degrees. The Department welcomes a number of students from other countries, including those wishing to spend a year of their undergraduate course abroad through the university's Study Abroad Programme.

Contact Mrs Kay Russell
Tel: (+44 117) or (0117) 331 5083
Fax: (+44 117) or (0117) 331 5082
Email: Kay.Russell@bristol.ac.uk

Professor Baz Kershaw, MA (Hawaii), PhD (Exeter): Community theatre and social applications of drama; theatre and economics; 20th-century British theatre history; radical performance; performance and

democracy; performance and ecology; new technologies and performance; performance practice as research.

Professor Martin E White, BA (Newcastle), MA (Birmingham): English Renaissance drama; Elizabethan and Jacobean drama in performance from 16th-century to 20th-century; performance; stage directing: theory and practice.

John R J Adams, MA (Exeter): Iconologies of setting in film, television and theatre; theory and practice of documentary film and television programmes; performance styles in film and television with reference to appropriate theatrical contexts.

Sara Jane Bailes, BA (Lancaster), MA (New York): Contemporary and historical avant-garde theatre; feminist approaches to performance; urban cultures and everyday performance; marxism; poststructuralism, and performance studies; body art.

Liz Bird, BA (Oxford), MA, DPhil (Sussex): Cultural theory, film, media and television, feminist theory and the politics of gender.

Jonathan Dovey, MA (Oxon): Media production (video, multimedia); documentary and television studies; new media and computer games; media theory and practice.

Simon P Jones, BA, PhD (Bristol): Rhetoric and post-structuralist theory; pragmatics of creativity in theatre; modern British theatre; Elizabethan and Jacobean drama; performance theory and work.

Jacqueline Maingard, MA (Dramatic Arts), PhD (University of Witwatersrand): Representations of identity in film and television; third cinema: national cinema; documentary film and video.

Sarah C J Street, BA (Warwick), DPhil (Oxford): Gender and sexuality; film costume and accessories; the politics and economics of the film industry; Hollywood cinema and society; British cinema.

Janet B Thumim, PhD (London): Cultural construction of identity and the politics of gender; the popular culture, entertainment and the circulation of information; spectatorship, reading and the audience; film and television in the 50s and 60s in the UK. (www.bris.ac.uk/Depts/Drama)

Fundamentals of Stage and Film Direction

Anatoly Antohin

Spring, 2002

3.40-5.10 pm

Green Room & Lab Theatre

Office Hrs: by appointment

Phone: 474-7754

ffaga@uaf.edu

This course will be focused on the art (science) of stage direction and film directing – a brief history of its development, functions of the director, and components of the art. Specific areas to be studied are script analysis, composition, working with actors, and organizing a production. The student will direct two scenes (stage and video) and a number of shorter performance assignments dealing with focus, movement, and prop. There are two prompt books, scene analyses, rehearsal schedules, and one written critique of a Spring production. Two tests on Dramatic, Performance and Film theory.

Texts:

Directors on Directing; Directing Actors by Judith Weston (recommended).

The following plays are also your required reading Tragedy – HAMLET, Shakespeare; Comedy – Inspector General, Gogol or/and Twelfth Night; Drama – Three Sisters, Chekhov.

Please read all three plays right away as they will be used as examples throughout the course.

Recommend: Acting in Person and Style, by Jerry Crawford.

Attendance: Each student will be allowed one absence without penalty. After one, each subsequent non-excused absence will result in lowering the final grade for the course by 5%.

Grades:

Attendance/participation & discussion 20% Performance projects (scenes): Midterm and Final exams 20% + 30% Written assignments +

Prompt Book 10%
Class Projects 10%
Tests 5% + 5%

All Assignments (written or performed) will be submitted on time or penalized 5% for each late day.

Performance projects may include:

- a silent scene
- a video assignment
- a movement assignment

First Scene: a short scene from Hamlet, Inspector General or Three Sisters.

Second Scene: Video project.

Written Assignments may include:

- a scene analysis
- 1 play critique from a directorial standpoint
- a promptbook, including analysis of scene, play, characters, rehearsal schedule, ground-plan, graphs, prop/light/costume, etc.

Class Schedule

Week 1 1/17: Intro, History, Functions. Spectatorship. Theory: Begin Script Analysis. Review Aristotle's "Poetics". Idea(s) into Concept.

Week 2: Discussion/Script Analysis. Scene Graphs. ABC of Dramatic Composition.

Week 3: Text and Subtext: Dramatic and Performance Composition. Focus Scenes Due/Begin Blocking. Theory: Stanislavsky and Meyerhold. Method Acting (Realism) and Scenometrics.

Week 4: Movement and Blocking. Objective and Obstacle. 'Silent Scene'– visualization and physicalization.

Week 5: Time and Space. Working with Actors: Acting Areas. Dramatic Theory Test.

Week 6: First Round of Scenes.

Week 7: Discussion of the Scenes Presented.

Week 8: Design/Lighting/Sound concepts. Assignments for Final Scenes. Basic Semiotics for Directors. Video.
Week 9: Rehearsal Techniques; Actors – medium and tools.
Textbook: I. Class Project: Endgame.
Week 10: Discuss Final Video Scenes Concepts. Genre. Style.
Week 11: Director's Choices. Theory Test.
Week 12: Video Production; Discussion..
Week 13: Editing I. Viewing.
Week 14: Film Techniques for Stage Directing.
Lab Theatre. Final Exam.

(www.uaf.edu)

Theatre Games

Games are very useful in a theatre classroom; and not just acting or warm-up games – all kinds of games can be played to increase performance or creative skills. Most theatre games, and the recreational games that are best in class have no winners or losers. The participants work individually or with others to achieve the goal of the game, and if the goal is not achieved at the first try, the participants have still learned something from the experience.

ALI BABA

Game Type: Concentration

Age Range: 7-12

Number of Participants: 8-20

Materials: None

Explanation: Ali Baba is sort of a physical version of a song in the round. One person starts with a motion, and the next person comes in one line later with the first motion, while the first person is doing the next motion. The game stops when the first motion has successfully made it around the circle to the first person.

How to Play: All participants sit in a circle. The leader begins, saying "Ali Baba and the forty thieves" while doing a repeatable motion (clapping, snapping) with her hands. As soon as the phrase, "Ali Baba and the forty thieves" is finished, the second person (person to the right of the leader) picks up the leader's first motion, saying the "Ali Baba"

phrase. The leader is now saying "Ali Baba..." for the second time, with a new hand motion, so the second person must still keep an eye on the leader – he will have to duplicate every new motion as the leader finishes. The motions travel around the circle in this fashion, with the leader coming up with a new motion every time she says "Ali Baba...", until the first motion reaches the leader. That is, the leader sees the person to her left making the first motion that she made, and so stops her action. Then the non-action follows through the circle until the last person has repeated the last motion.

Notes: It is easier at first for the participants to keep their eyes on the person to their left, so that they can see each new motion clearly. As they get better at switching the motions as necessary, the participants can try following the motions without looking directly at the person to their left.

REMEMBER THE OBJECT

Game Type: Skill Development

Age Range: 7+

Number of Participants: 2-20

Materials: A melange of 20 to 50 objects, pens/pencils and paper

Explanation: Participants try to remember things they can no longer see.

How to Play: Before playing, the leader places the group of objects on a table and covers it with a cloth or places it in a separate room, so that no one can see it ahead of time. The leader explains that the participants have one minute to look at the objects on the table, and then they will be asked to write down as many objects as they can remember. The participants are not allowed to touch any of the objects, and they cannot talk aloud during the minute of looking. The leader has the participants stand around the table, and pulls the cover off, saying "Go." After timing a minute, the leader covers the table, and asks the participants to write down as many objects as they can remember. The leader gives the participants two minutes to do this, and at the end of this time, the leader lists all of the objects on the table.

Notes: This game helps participants focus on their sense of sight – it can be repeated so that they can try different methods of remembering all of the objects.

PARK BENCH

Game Type: Improvisation

Age Range: 10+

Number of Participants: 2

Materials: A Bench

Explanation: In this game, one person decides the character for both participants. The other participant has to react to this while trying to determine their character.

How to Play: One participant sits on a bench. The setting is a park, and the person on the bench has no character until the second participant enters. The second participant has decided who she is, and who the person sitting on the park bench is. For example, the person entering could decide, "The person on the bench is a famous author, and I am a great fan of their work." In this situation, the actor would recognize the person on the bench, react to seeing their favorite author in person, ask for an autograph, and tell the author about which books she likes best. The actor on the bench has to adapt to the situation, developing their character bit by bit. The improvisation ends when one actor exits, after everyone finds out who they are.

Notes: With younger or less experienced actors, the leader may want to supply the person entering with characters.

EMOTION PARTY

Game Type: Improvisation

Age Range: 10+

Number of Participants: 5-15

Materials: None

Explanation: The host of a party and the guests acquire the emotional state of the person entering the party.

How to Play: One person begins, as the host, with a neutral emotion. The first guest knocks or rings the bell (saying "knock-knock" or "ding-dong"), and enters in highly charged emotional state. Emotions

that work well with this exercise include, excitement, fear, anger, jealousy, joy, sadness, etc. As soon as the host picks up on the emotion, she "catches" it, and interacts with the guest. The next guest enters with a different emotion, and the host and guest "catch" it. Things get more chaotic as more guests enter, as each new guest brings in a different emotion. As the first guest has entered, the participants can interact with different people until they notice a change in the emotion, and then they must adapt that emotion. To make things really tricky, two guests could enter at the same time with different emotions. *Notes:* If this has not been discussed before, it might be a good time to discuss with the participants how to express negative emotions such as anger without hitting any other participants – what verbal and physical things show anger (in performance) without hurting anyone in reality.

MIME IT DOWN THE ALLEY

Game Type: Skills Development

Age Range: 10+

Number of Participants: 8-10/line

Materials: None

Explanation: A pantomimed version of "Whisper down the alley". Participants try to communicate an object or idea to each other so that the last person has the same "message" as the first.

How to Play: Participants are divided into groups of eight to ten people. Each group sits in a straight line, facing backward except for the first person. Participants are not allowed to talk during the game. The first person in each line is given an object to mime (i.e., a toaster, a computer, a jack-in-the-box) – the only requirement is that it can be shown in pantomime in a seated position. The first person taps the second person in line on the shoulder so that they turn to face each other. The first person mimes the object, and when the second person thinks he knows what the object is, he nods. Then the object is mimed to the next person, traveling down the line to the last person. The pantomime of the object should be clear enough each time that it stays the same object all the way down the line. Usually, the object changes into something quite different – the interesting thing is to see how it changed along the line. Each person should tell the others what they

thought the object was, and discuss what they saw the others demonstrating.

Notes: There are many variations that can be played with this game, by changing the object to a movie or book title, or some subjects from your school curriculum.

PICTURE GAME

Game Type: Improvisation

Age Range: 9+

Number of Participants: 2-20

Materials: Pictures of people, as many as participants

Explanation: Participants will use pictures for creating characters, and interact with others as their characters. They will try to determine which picture the other participants used for their inspiration after interacting with them.

How to Play: Participants spread themselves out in the room, so that each person has enough space to think without distractions. The leader passes out a picture to each participant, explaining, "DO NOT let anyone else, even me, see your picture. You have three minutes to look at the person in your picture and become that person. Decide what kind of personality he or she has, how old the person is, what kind of life they lead, etc. Use the picture to help you decide – are there details about the person's clothes, their surroundings, their face which give you ideas? Try to create a "story" for this person, as well as a voice, manners. All of your characters will attend a party at the end of the three minutes." The participants should not talk to one another before the three minutes are up. At the end of the three minutes, the participants hand in their pictures. As soon as they hand in the picture, they transform into their character. The leader should explain that they need to talk to the other characters, as if they are at a party. The participants should attempt to talk to everyone else, and try to remember things about the other characters. The party lasts five to ten minutes, depending on the number of participants. At the end of this time, the leader asks everyone to discard their characters and become themselves. The leader then shows the participants the pictures that were used, and asks the group to identify whose character matches with the picture.

Notes: The pictures can be cut out of magazines, and then pasted onto a posterboard for stability. Try to get people of all ages, races, levels of attractiveness, without any famous faces. The more interesting the setting and the appearance of the person, the more there is for the participants to imagine. (www.creativedrama.com/theatre.htm)

Discussion

1. Comment on the work of the Department of Drama: Theatre, Film, Television (University of Bristol).
2. What is the difference between the courses of stage and film direction in Great Britain and Ukraine?
3. Is it a good idea to download, print out and translate an English-language e-book on acting and directing? Give your reasons.

Project Topics

1. The importance of a good education for acting and directing.
2. Activity areas for students majoring in theater, TV and film acting and directing.
3. A comparative analysis of various types of theatre games.

Lesson 5. ACTING. DIRECTING. STAGECRAFT

Quiz

1. What do you know about the history of theatre?
2. What people make theatre?
3. Name some English (American) theatre actors. What do you know about them?

What Is Theatre?

Theatre is a building or place where plays or movies are presented; or the writing and producing of plays. Theatre derives from the Greek "amphitheatre", which was a circular open air venue with rows of stone seats built into a hillside looking down at a stage. Today, the word theatre still describes a performance venue, but it also means much more.

Theatre is the *art of telling a story or communicating an idea through performance*. Long before there was a written language, history and legends were handed down orally; people memorized and performed the stories, poems, songs and dances of their culture.

Scripted plays were first performed by the ancient Greeks as early as 500 BC, at religious festivals and for entertainment. The development of writing meant that scripts from that time survived and are still performed today.

Under Roman rule, the focus was on entertainment rather than religion – the Roman circus, with its lions and gladiators, created an atmosphere similar to televised wrestling matches. But during the middle ages theatre was dominated by morality and miracle plays.

Theatre for the Masses

William Shakespeare (1564-1616) took theatre to new heights of popularity during the reign of Queen Elizabeth I. His *Globe Theatre*, built in 1599 in London, held over 2000 people. Shakespeare is still one of the most popular western playwrights, and several of his works have been made into Hollywood block-busters. He wrote 36 plays –

tragedies, comedies and histories – as well as 150 sonnets and numerous songs.

Theatre continued to flourish as a form of popular entertainment after Shakespeare's time.

Melodrama developed as the style of the day in the 18th century and 19th century - actors used grand gestures, heavy make-up and symbolic costumes to convey a series of characters and emotions.

All the World's a Stage

In Italy, *commedia dell'arte* became popular and influenced the development of theatre internationally. This style used mask, mime and comedy characters, such as Arlecchino (Harlequin), Pantalone and Colombina, to tell satirical stories.

During the 1800s, the Russian playwright Anton Chekhov (1860-1904) and Norwegian playwright Henrik Ibsen (1828-1906) were writing in a style very different to melodrama, called *naturalism*. They wrote about the dilemmas faced by ordinary people, and how people reacted to those dilemmas.

Every culture of the world has unique performance styles, such as:

- Noh, Kabuki and Butoh in Japan
- Kathikali and Bharatanatyam in India
- Indonesian puppet and mask theatre
- American Vaudeville

Theatre is Alive

In the 20th century, live theatre faced a challenge from film, television and video. Theatre responded by moving away from realism, which can be more effectively achieved on screen, and exploring other styles including:

- surrealism
- symbolism
- Theatre of the Absurd
- Epic Theatre

Modern writers, directors and actors have changed the way that actors perform and audiences perceive theatre. Samuel Beckett,

Bertold Brecht, Constantin Stanislavsky and Lee Strasberg have all influenced the development of modern western theatre.

Theatre also includes other forms of performing arts – mime, puppetry, dance and musical theatre. Spectacular productions such as *Les Miserables*, *Cats* and *The Phantom of the Opera* have contributed to a revival in the popularity of musical theatre.

Who Makes Theatre?

For hundreds of years it was not considered good for women to work in the theatre. In the late 1600s, playwright Aphra Behn became the first known professional woman writer in England; since then, women have continued to work in all aspects of theatre.

Theatre is a *team process*: as well as writers, there are directors, who interpret and translate the script; actors, who perform the playwright's words and characters; designers, who create magic with light, sound, costume and scenery; and theatre administrators, who manage the business of theatre.

Most importantly, there is the audience: the real magic of theatre is in the relationship between the actor and the audience.

(<http://artzia.com/Arts/Theater/>)

Theatre director

A **theatre director** oversees and orchestrates the mounting of a play by unifying various aspects of production. The director's function is to ensure the quality and completeness of a theatrical product. The director works with the key individuals and other staff, coordinating research, stagecraft, costume design, props, lighting design, acting, set design and sound design for the production. The director may also work with the playwright. In contemporary theatre, the director makes decisions on the artistic concept and interpretation of the text. Directors use a wide variety of techniques, philosophies, and levels of collaboration.

The position of the director is a relatively new innovation in the history of theatre, with the first examples appearing in the late 1800s. Actors or the playwright were responsible for presenting the show and

coordinating efforts. The director is now considered a vital figure in the creation of a theatrical performance.

Styles of directing

Directing is an artform that has grown with the development of theatre theory and theatre practice. Generally speaking, directors adopt a style of directing that falls into one or more of the following categories:

The dictator

In this style of directing, the director is very dominant in the process of creating a theatrical work. Rehearsals are more or less fully controlled, with the actors having little or no say.

The negotiator

'The negotiator' is a style of direction in which the director focuses on a more improvised and mediated form of rehearsal and creation, using the ideas of the production team and actors to shape a theatrical work in quite a democratic style.

The creative artist

The director sees himself or herself as as a creative artist working with the 'materials' of dramatic creativity – the actors, designers and production team. The "creative artist" wants input from the actors but, as artist, has final say over what is included and how ideas are incorporated.

The confrontationalist

In this style of directing, the director is in constant dialogue and debate with the cast and the production team about creative decisions and interpretations. The director is actively engaged in such exchanges. Out of these exchanges, which can sometimes be heated or risky, comes a final product.

Many contemporary directors use a creative combination of styles, depending on the genre of the theatrical work, the nature of the project and the type of cast.

(http://en.wikipedia.org/wiki/Theatre_director)

Peter Stephen Paul Brook (born 1925) is a British theatrical producer and director.

Born in London, he studied at Oxford. During the 1950s he worked on many productions in Britain, Europe, and the USA, and in 1962 returned to Stratford-upon-Avon to join the newly established Royal Shakespeare Company for which he directed, among other productions, *King Lear* (1962), *US* (1966), and *A Midsummer Night's Dream* (1970). Moving to Paris in 1970 he founded the *Centre International de Creation Theatrale*, an assembly of actors, dancers, musicians, and other performers of many nationalities, with which he travelled widely in Africa and Asia. Films he has directed include *Lord of the Flies* (1962), the film version of his own stage drama *Marat/Sade* (1967), *Meetings with Remarkable Men* (1979) and *Mahabharata* (1989). Since then Brook has created a variety of other theatrical works, such as a version of Oliver Sacks's *The Man Who Mistook His Wife for a Hat* (1994), a production of Mozart's *Don Giovanni* (1998), and *Hamlet* (2000).

His work was inspired by the theories of experimental theatre of Jerzy Grotowski, Bertolt Brecht, Meyerhold, the theatre of cruelty of Antonin Artaud and the metaphysics of G. I. Gurdjieff.

His books on the theater include *Empty Space* (1969), *The Shifting Point* (1987), and *The Open Door* (1995).
(http://en.wikipedia.org/wiki/Peter_Brook)

Mike Nichols is an Academy Award winning movie director. He was born on November 6, 1931 in Berlin, and left Nazi Germany for the U.S. with his parents in 1939. While attending the University of Chicago in the 1950s, he began work in improvisational comedy and later started the long-running *Midnight Special* folk music program on a radio station. He formed a comedy team with Elaine May, with whom he appeared in nightclubs, on radio, released best-selling records, guested on several television programs and had their own show on Broadway.

Nichols moved on to Broadway directing with such hits as *Barefoot in the Park* and *The Odd Couple*. His first major film direction was the adaptation of another play, *Who's Afraid of Virginia Woolf?*, in 1966, for which he was nominated for the Academy Award for Directing. His next film, *The Graduate*, made Dustin Hoffman a star, and gave Nichols his Oscar.

He followed that up with more successes in *Catch-22* and *Carnal Knowledge*. Since then, he has moved on to more Broadway productions, and executive producing of television programs, including *Family*.

Nichols has been married to TV journalist Diane Sawyer since April 29, 1988.

Nichols is one of the few people who have won an Emmy, a Grammy, an Oscar and a Tony Award.

Nichols was a recipient of Kennedy Center Honors in 2003. He has also received the following Academy Awards and nominations:

- 1994 Nominated Best Picture *The Remains of the Day* (with John Calley and Ismail Merchant)
- 1989 Nominated Best Director *Working Girl*
- 1968 Won Best Director *The Graduate*

He has also received the following Emmy Awards and nominations:

- 2004 Won Outstanding Miniseries *Angels in America*
- 2001 Won Outstanding Directing for a Miniseries, Movie or a Special *Wit*
- 1977 Nominated Outstanding Drama Series *Family*

(http://en.wikipedia.org/wiki/Mike_Nichols)

Acting is the work of an **actor/actress**, a person in theatre, film who tells the story by portraying a character and, usually, speaking or singing the written text or play. Actors are generally expected to have a number of skills, including clarity of speech, physical expressiveness, the ability to analyze and understand dramatic text, and the ability to emulate or generate emotional and physical conditions. Good actors are often also skilled in singing, dancing, imitating dialects and accents, improvisation, observation and emulation, mime, stage combat, and performing classical texts such as Shakespeare. Many actors train in special programs or colleges to develop these skills, which have a wide range of different artistic philosophies and processes.

Modern pioneers in the area of acting have included Konstantin Stanislavski, Lee Strasberg, Uta Hagen, Stella Adler, and Sanford Meisner. (<http://encyclozine.com/Acting>)

Techniques of Acting

Actors use a variety of techniques that are learnt through training and experience. Some of these are:

1. The use of the voice to communicate a character's lines and express emotion. This is achieved through attention to diction through correct breathing and articulation. It is also achieved through the tone and emphasis that an actor puts on words .
2. Physicalisation of a role in order to create a character and to use the acting space appropriately and correctly.
3. Use of gesture to complement the voice, interact with other actors and to bring emphasis to the words in a play, as well as having symbolic meaning.

Acting awards

- Academy Awards ("Oscars") (movies)
- Golden Globe Awards (movies)
- Emmy Awards (television)
- British Academy of Film and Television Arts Award (movies)
- Tony Awards (theatre)
- European Theatre Awards (theatre)
- Laurence Olivier Awards (theatre)

(<http://encyclozine.com/Actors>)

Method acting: acting style in which the ideal of a "true"(or "real") moment or impulse is valued most highly; the actors try to feel the emotions of the character so that the actors' choices and the characters' would be as one. Pioneered by Konstantin Stanislavski, currently taught most formally at The Actor's Studio in Manhattan. Most American Method acting was based on an early, incomplete experiment of Stanislavski's; many if not most modern teachers have moved away from the original (Stanislavskian) "method" as it is difficult to teach well. Marlon Brando is perhaps the best example of a

masterful methodist who uses various parts of many school of thought to achieve success. (http://encyclozine.com/Theater_terms)

Stagecraft

Stagecraft is a term that refers to just about anything that happens backstage before, during, and after a theatrical production.

It comprises many disciplines, typically divided into five main sections:

- Scenery which includes set construction, scenic painting, theatrical properties, and special effects.
- Lighting design.
- Sound design which can include theatrical sound effects.
- Costume design including costume construction and makeup.
- Production, comprising stage management, production management, house management and company management.

Normally, stagecraft consists of a Stage Manager, who sets up all the scenery, organizes the cast, and runs the lighting instruments. A full-time professional theater may include hundreds of skilled carpenters, painters, electricians, stagehands, wigmakers, etc. In this form, modern stagecraft is a highly technical and specialized field, with many sub-disciplines.

(<http://en.wikipedia.org/wiki/Stagecraft>)

Stage Combat

Stage Combat is the practice of creating the illusion of physical combat for plays, theater, or film. When a story or script calls for one character to act violently on another, stage combat is used. The aim of stage combat is to create a visual and auditory picture which looks like real fighting, but in which none of the actors are harmed. This is done primarily by taking advantage of audience distance and fixed point of view, and by the actor's "faking" of appropriate strikes and responses. Stage combat can include simple slaps and punches, basic hand to hand fighting, and advanced crafts such as swordplay, fighting with various weapons, and martial arts.

For example, if a script calls for one character to punch another in the face, the actor will place himself face to face with his partner, and

then "throw" a punch which does not actually contact with the person he is "hitting." At the same moment, the partner will jerk his head back as though he has been punched. In addition to using "fake" strikes, stage combat also often includes striking against a soft part of the body or striking very lightly, to show that they have been hurt.

Advanced stage combat such as swordplay is mostly dependent upon careful choreography and extensive practice between the combatants. Scenes are choreographed and practiced at very slow speeds, and then slowly brought up to full speed as the actors become more secure.

The primary concern of fight choreographers and stage combatants is the safety of the performers and audience. Even stage combat is risky, and it is preferable for actors to have as much training and experience as possible. Most professional actor training programs include studies in stage combat. A show which includes a great deal of fighting will most likely have a fight choreographer and a *fight captain*, who runs fight scenes and ensures that actors are remaining safe.

(http://encyclozine.com/Stage_combat)

Some great actors/actresses

Vanessa Redgrave (born January 30, 1937) is an English actress, a member of the Redgrave acting dynasty. Her parents were Sir Michael Redgrave and Rachel Kempson. Her sister, Lynn Redgrave, and brother, Corin Redgrave, are also well-known actors, as are her daughters, Natasha Richardson and Joely Richardson. She also has a son, Carlo Nero, a writer and film director.

She was born in London and entered the Central School of Speech and Drama in 1954. She first appeared in the West End, playing opposite her father, in 1958, and soon became famous for her film roles such as *Isadora* (1968). She won an Academy Award for her performance in *Julia* (1977).

Her political views have also caused controversy. In December, 2002, she paid £50,000 bail for Chechen Foreign Minister Akhmed Zakayev, who was accused of aiding terrorists in the Moscow Hostage Crisis of 2002.

She was married to the film director Tony Richardson (1928-1991) from 1962 until 1967.

Select filmography

- *Camelot* (1967)
- *Isadora* (1968)
- *Oh! What a Lovely War* (1969)
- *Mary Queen of Scots* (1971)
- *Murder on the Orient Express* (1974)
- *Mrs Dalloway* (1997)

(http://encyclozine.com/Vanessa_Redgrave)

Matthew Broderick (born March 21, 1962) is an American film and stage actor who is perhaps most widely known for his roles as the protagonist in *Ferris Bueller's Day Off*.

Broderick's first role was in Horton Foote's *On Valentine's Day*, playing opposite his father James Broderick. This was followed by a lead role in the off-Broadway production of Harvey Fierstein's *Torch Song Trilogy*; a good review by *New York Times* theater critic Mel Gussow brought him to the attention of Broadway.

He followed that with the role of Eugene Morris Jerome in two Neil Simon plays: *Brighton Beach Memoirs* and *Biloxi Blues*. In between those plays he starred in *WarGames*, the summer hit of 1983.

He returned to Broadway as a musical star in the 1990s, most notably in Mel Brooks' stage version of *The Producers* in 2001, and continues to make films.

He has won two Tony Awards, in 1983 for his role in the play *Brighton Beach Memoirs*, and in 1995 for his leading role in the musical *How to Succeed in Business Without Really Trying!*; he was also nominated for *The Producers*, with the award going to co-star Nathan Lane.

Selected filmography

- *Max Dugan Returns* (1983)
- *WarGames* (1983)
- *Ferris Bueller's Day Off* (1986)
- *Project X* (1987)
- *Glory* (1989) with Denzel Washington

- *The Freshman* (1990)
- *The Lion King* (1994)
- *The Road to Wellville* (1994)
- *Godzilla* (1998)
- *The Lion King II: Simba's Pride* (1998)
- *Inspector Gadget* (1999)
- *You Can Count on Me* (2000)
- *The Music Man* (2003, TV)
- *Good Boy!* (2003) (voice)
- *The Last Shot* (2004)

(http://encyclozine.com/Matthew_Broderick)

Sir Alec Guinness (April 2, 1914 - August 5, 2000) was a British actor who became one of the most versatile and best loved performers of his generation.

Born in London, he first worked in advertising before making his debut at the Old Vic in 1936. He married the artist, playwright, and actress Merula Salaman in 1938, and they had a son, Matthew, in 1940.

Alec Guinness served in the Royal Navy throughout World War II, serving first as a seaman in 1941. In the following year he commanded a landing craft taking part in the invasion of Sicily and Elba. During the War he appeared in Terence Rattigan's West End Play.

He returned to the Old Vic in 1946. There he played 12 different characters in *Kind Hearts and Coronets*. Other films from this period included *The Lavender Hill Mob*, *The Ladykillers*, and *The Man in the White Suit*.

Guinness was also a talented dramatic and character actor. His film appearances ranged from *Lawrence of Arabia* to *The Bridge on the River Kwai*, for which he won an Academy Award as best actor in 1957. He was nominated again in 1958 for his screenplay adapted from Joyce Cary's novel *The Horse's Mouth*. He also received an Academy Honorary Award for lifetime achievements in 1980. His part as Obi-Wan Kenobi in *Star Wars* brought him worldwide recognition by a new generation (and lots of money), though he was never happy with being identified with the part.

From the 1970s, Guinness made regular television appearances, including the part of George Smiley in the serialisations of two novels by John le Carre: *Tinker, Tailor, Soldier, Spy* and *Smiley's People*. One of his last appearances was in the acclaimed BBC drama *Eskimo Day*.

Sir Alec Guinness died on August 5, 2000, at Midhurst in West Sussex.

He was knighted in 1959. He has a Star on the Hollywood Walk of Fame.

Guinness wrote three volumes of bestselling autobiography.

Filmography, as actor, includes

- *Mute Witness* (1994)
- *Kafka* (1991)
- *Little Dorrit* (1988)
- *A Passage to India* (1984)
- *Star Wars Episode VI: Return of the Jedi* (1983)
- *Star Wars Episode V: The Empire Strikes Back* (1980)
- *Star Wars Episode IV: A New Hope* (1977)
- *Hitler: The Last Ten Days* (1973)
- *Cromwell* (1970)
- *Hotel Paradiso* (1966)
- *Situation Hopeless... But Not Serious* (1965)
- *Doctor Zhivago* (1965)
- *The Fall of the Roman Empire* (1964)
- *Lawrence of Arabia* (1962)
- *Our Man in Havana* (1959)
- *The Bridge on the River Kwai*(1957)
- *The Ladykillers* (1955)
- *The Prisoner* (1955)
- *To Paris with Love* (1955)

(http://encyclozine.com/Alec_Guinness)

Discussion

1. What are the secrets of a good actor?
2. Which style of directing is the most effective? Give your reasons.

3. What is the meaning of the phrase "All the World Is a Stage"?

Project Topics

1. Styles of directing.
2. Stagecraft in a theatrical production.
3. Theatre as a team process.

Lesson 6. PEOPLE IN TELEVISION

Quiz

1. How can you get into TV industry?
2. Do you know any rules to prepare yourself for a career in TV journalism?
3. Who is your favourite TV reporter/presenter?

How I became a TV Cameraman

When I was a teenager I used to watch a lot of historical documentaries and daily news. All these important people making big decisions or soldiers and police running around in a dangerous area. Then I realized there was another group of people there and they were the journalists and specifically the cameramen. When a person sets foot on mountain top... there is a camera there. When a person studies a remote jungle village... there is a camera there. When a earthquake ruins a city... a cameraman is there.

After learning much about radio and TV broadcasting operations in my first of 3 years at the university I got a part-time job in our local TV station as a weekend videotape editor for the news department. My boss gave me two weeks of training with some of the senior guys and told me if I did well I could get more hours and then move into shooting.

After about a year of part-time editing I was allowed to shoot on a long holiday weekend. I left college after my second year because of poor marks in one subject. So, I didn't get my diploma but I did get much more experience in a newsroom as well as shooting/editing commercials, local programs, etc. After another year or two I was fulltime and continued to get many of the good assignments that help to keep the day to day job exciting.

One of those assignments was to follow a Canadian missionary in Burundi and Zaire help Rwanda refugees. We spent about eight days with him as he oversaw the operations along the Rwanda border. When I returned to Canada I knew that I would no longer enjoy local news. When you travel around the world to cover a piece of history it makes

the local city council story or house fire seem very dull. I soon started to look around for a more exciting location. I applied for one job as a production cameraman at a San Francisco station but lost to a local guy.

About five months after the Africa trip I was looking through my papers and came across some names and numbers of TV people in Nairobi. One was the manager of a local video production company... perhaps he could put me in contact with someone who needed a shooter/editor.

So, I called this guy in Nairobi, explained who I was and what I was interested in and he says "Great! We're looking for someone." So, I fax my resume and call back a few days later. "When can you start... we've got a German producer that wants to do a piece on the Ebola virus in six weeks?". Five weeks later I was there, eight weeks after that I officially quit my Canadian job, and now seven years later I'm married and shoot and edit for CNN all over Africa and occasionally the Mid-East and have never regretted taking such a big jump into the unknown.

To this day I'm still interested in current events and different cultures. That is what keeps my day to day job very exciting.
(www.tvcameramen.com/lounge/howbecomecameraman08.htm)

TV/Film Camera Operator

A cameraman or camerawoman may work in television, video or film. They usually specialise in certain types of cameras and film.

There are several members of the camera team:

- grip - moves the camera crane arm at the right speed
- focus puller - sets the camera focus
- clapper loader - operates the clapperboard, counts the takes and loads the film
- lighting cameraman/woman - is responsible for technical and artistic quality
- director of photography - leads the camera team on a feature film.

The work may include irregular hours, shifts, evenings, nights and weekends. The working environment can vary from a warm studio to

the shooting on a cold, windy day, or even dangerous situations such as war zones.

Most cameramen/women are now freelance. Opportunities are with BBC and ITV stations and film production companies – most companies are based in London and the south of England.

It is not often for camera personnel to cross over between film and TV.

New entrants should have good grades, including English, maths and physics.

What is the work like?

Live television and recorded TV programmes may use several cameras simultaneously, and the producers decide which camera to use at any moment. However, when recording on film a single camera is usually used. This is the traditional way of producing films and still the best for high quality.

Live television production, usually in a studio, theatre or hall, uses electronic cameras. Cameramen/women work from a 'shot list' which tells them which shots to take and when. They have to decide how to take the shot, such as the best angle and distance.

TV cameramen/women may work on outside broadcasts, where the cameras may be loaded on cranes, scaffolding or vehicles. News items are often recorded with lightweight video cameras, which are also used as touchline cameras at football matches.

Cameramen/women tend to specialise in certain types of cameras and film. The work is constantly developing and digital technology is increasingly used.

A newly-trained cameraman/woman earns around £15,000 a year. Experienced people earn around £ 25,000. A senior cameraman/woman or someone working in news can earn £ 40,000 or more.

Full-time people may be paid for overtime.

Skills and personal qualities

Cameramen/women need:

- technical and artistic ability;
- an appreciation of colour and composition

- an understanding of electronics and optics
- to stay calm under pressure
- good concentration
- to be comfortable working in a team
- adaptability and initiative
- courage
- normal eyesight and colour vision
- a head for heights
- good hearing
- physical fitness
- awareness of health and safety
- a driving licence, in many jobs.

Interests

It helps to have an interest in:

- photography
- film
- video.

Getting on

In the film industry, cameramen/women can progress to lighting cameraman/woman. The top spot is the director of photography. In TV, progression is then to camera supervisor and senior cameraman/woman.

(www.connexions.gov.uk/jobs4u/printssummary.cfm?id=460)

Being a television reporter

Mary Heap is a TV reporter for Anglia TV. In this interview, she says how she got into television news and gives advice to others who would like to follow in her footsteps.

What does a television reporter do?

The main role of a TV reporter is to present the news in a convenient format to the viewers. In the morning I am given a story to chase by my news editor. I research the topic and then set up the interviews. I'll then go out with a cameraman to film the material that's

needed to compile the report. When that's done, we both come back to the office and I'll write a script. The cameraman will then edit the piece with me for the main Anglia News programme at six o'clock. I may also have to present the report as a part of a live broadcast on location.

What's the best thing about working as a television reporter?

Firstly, no two days are ever the same! One day you could be reporting on a murder trial, the next you could be filming the Queen! Secondly, if you're nosy, then being a TV reporter will suit you. It's interesting to get access to things before the general public, and then to be the first one to tell them. Lastly, you're on TV!! It's great!

What's the worst or hardest thing about the job?

For me, the worst thing is having to do "door knocks". This could be when someone has died in an accident or has been murdered, and the reporter is sent to knock on relatives' doors to get an interview. I think it's the worst part of the job.

What skills and personality traits do you need to be a successful TV reporter?

You have to be thick-skinned and be able to react quickly to breaking stories. If you have a good grounding in journalism, it will be helpful. It's also important to look smart on screen.

How did you get into the industry?

My first experience in broadcasting was at University. I started working at the student radio station and I liked it so much that I decided to try and get a job in the industry. I applied for a postgraduate NCTJ (National Council for the Training of Journalists) course at the London College of Printing. I was lucky enough to get a place and spent a year in London getting some training in broadcast journalism. In my holidays I spent a lot of my time working for free for various radio stations, both BBC and commercial. This paid off – BBC Radio Leeds offered me a contract when I finished my postgraduate course. I spent three months there, and then moved to Manchester's Piccadilly Radio. I moved to Meridian Television in 2000 as a production journalist. Then I got a TV reporter's job at Anglia Television in Cambridge, and haven't looked back since!

How would you advise people to prepare themselves for a career in TV journalism?

- Get an NCTJ qualification - in my experience, many broadcasting companies require it.
- Get some training in radio/newspapers/news agency first.
- It's very competitive, so the more experience you have, the better.
- Be prepared to deal with failures, but don't give up.
- Expect to work long hours – anywhere at any time of day or night!
- Finally, get a warm coat! It's essential for those hours spent waiting outside various buildings for something to happen!

(www.journalismcareers.com/articles/beingatvreporter.shtml)

People at the BBC Training Department

Trainer: Ray Alexander

Ray studied journalism and law, and worked first as a reporter for the Daily Telegraph in Belfast. He started in broadcasting as a current affairs producer at BBC Radio Merseyside, moving on to BBC Television's London newsroom, BBC Television in Northern Ireland as a reporter, and BBC Radio in London as a producer and reporter. He was senior political correspondent and diplomatic correspondent for TVam. He also presented the current affairs programme, Newsweek.

Current interests. He is a director of the UK Broadcast Journalism Training Council and is co-author of two books: *Television News and Techniques of Television Reporting*.

Specialist areas: General journalism and language, television reporting, live TV reporting and presentation and creative film skills.

Trainer: Mark Kershaw

Mark has produced and directed numerous studio and location programmes for the BBC, covering daily live magazines, leisure and lifestyle series like *The Clothes Show*, *Real Rooms*, *Gardeners' World*, *The Chelsea Flower Show*, and entertainment and music programmes, including the Proms in 2003 and 2004.

A former BBC studio cameraman and vision mixer, he is now a freelance producer/director and consultant, and is one of the leading

trainers on our multi-camera studio directing and operational courses.

Trainer: Mike Stephens

Mike has directed and executive produced many comedy and music shows for BBC Entertainment Group including 'Allo 'Allo, The Last Salute, Spark, Joint Account and First of the Summer Wine. He now works as a freelance Director for BBC Childrens and C4, and for BBC Training & Development as a course producer. His extensive expertise in production and training is applied in studio and location courses covering drama, comedy, factual, and music programme-making.

Mike also shoots and edits video for school projects. He has always been a keen rock musician, and plays local gigs with his band "Bobby & the Beeb".

(www.bbctraining.com/trainersTV.asp)

Television Presenter

Television presenters introduce, present or host programmes on television. Alternative Titles: TV Presenter, Continuity Announcer, Sports Commentator, Newscaster, Anchorperson.

Work Places and Travel

Television presenters work in offices, television studios and on location. They may have to travel locally and overseas to cover stories or complete location shoots.

Equipment

Television presenters use a variety of equipment, depending on what kind of show they are working on. Generally, all television presenters use computers, office equipment and microphones.

Workplace Conditions

Workplace conditions vary. Conditions inside television studios are clean and well-lit, although it may be hot under the lights. Conditions outdoors vary between locations.

Television presenters do some or all of the following:

- introduce programmes

- host game shows, current affairs, sports, arts or educational programmes
- read news, sports or weather reports
- interview people
- report on issues and events
- describe live sporting events
- research and write scripts
- attend production meetings
- find guests to appear on their show
- may attend promotional events, conferences and social functions.

(www.kiwicareers.govt.nz/jobs/11a_mot/j80083d.htm)

Beauty on TV is dangerous

It looks that TV direction will have to choose between the actual content and the sex appeal of female TV presenters. According to a study conducted by the European society of psychoanalysis, male viewers often have difficulties understanding news when a pretty woman is on screen. Three fourths of 1500 of respondents could not recall the first minute of the monologue; all their attention has been driven to admire the beauty of the female presenter. Only 40% of men were able to recall the program's highlights. At the same time, more than a half of them admitted that they have been constantly distracted by the movement of sensual lips of the presenter, and could not understand the meaning of the words.

(<http://funreports.com/2004/11/01/56908.html>)

London Academy of Radio, Film & TV

TV Presenter Masterclass

Welcome to London Academy's TV Presenting school offering you the opportunity to expand your creative talent in becoming a TV Presenter.

As a beginning TV Presenter anything can happen, the way you look, the way you dress, the way you speak, all has a dramatic impact on how people feel about you. Understanding who you are and how

you are perceived by the onlooking public is one of the many surprises during this course.

"Your tutor, Michael Watkins, is 36 and has twenty years' broadcasting experience: He has been a freelance SKY NEWS presenter since May 1999. In that time he's presented coverage of three wars and other breaking stories. Michael's approach is friendly and practical. He will show you what's REALLY important and what to concentrate on before you go on air. He has been training for several years, including at Sky, the BBC and with private clients."

A diploma in 'TV News Presenting' is awarded by The London Academy of Film & Television to students who successfully complete this course.

(www.media-courses.com/coursepages/supercourse.asp?id=02)

How to become a cameraman

First two scenes:

Serbia, 1993: It was so cold that ice was actually dripping from my nose. The camera felt like a stone on my shoulder. Inside the building I could see people enjoying hot tea. It had been eight hours since my last warm moment, eight hours out here in the cold and I was getting desperate. Finally the man I was waiting for stepped outside. "Sir, can we ask you a question for American News?" I aimed the camera at his face, ready to roll. "Go away", he replied as his security man roughly pushed me aside.

Croatia, 1994: The military Hercules was waiting at the far end of the runway. I could hardly see it; the heat waves from the asphalt were blurring my sight, making the plane look like a mirage. Nobody to give me a lift, I would have to walk. Rucksack on my back, camera case and tripod on right shoulder, camera on the left. Weight: 60-70 kilos. Distance: one kilometer. Temperature: 38 Celsius. Duration: For Ever.

Suffering and despair, these are just some of the things cameramen go through on a daily basis. The above are only two examples of an endless stream of miserable memories I have connected to my noble profession. Yet despite all this, the amazing thing is that cameramen continue doing what they are doing. And even more amazing: that many more aspire to join our ranks.

Over the last years, the *tvcameramen.com* web site has received hundreds of questions from would-be cameramen. "I want to be a cameraman, how do I go about it," is the question. Well, there is no one answer. So we decided to ask real-life cameramen to tell their stories, how they did it, how they got where they are and how they plan to stay on top of things.

Their experiences have one thing in common. This is passion for the job; passion for the story, passion getting the picture and passion even for the more depressing aspects of the work. You may call it his "vocation". They simply love what they do so much – waiting for eight hours in the cold, or walking for miles in the heat. These, they say, are just inevitable side effects of this wonderful profession.

Childhood fascination

Most of us have had a fascination with camera work since a very young age. Barry Paton currently living in France, became fascinated with the magic of photography when he was about eight or nine years old when he watched his elder brother develop a roll of film in the bathroom basin. As a child, Chris Mattlock a Canadian freelancing in Kenya used to watch news on TV. He says that once he realized that there was a cameraman behind what he was watching, he wanted to be one.

Stop the recorder from falling

Others got into the business by family connection. It is a mistake however to think that a family connection makes things easier for the future cameraman. As Robbie Wright explains: "I still needed to go to the newsroom at the weekends and annoy everybody to the point that they finally gave me a job. My first job was to stop the recorder from falling on the ground in the days when video was replacing film and the recorder was a separate unit."

And finally there is the group of people that have neither family connections nor a childhood passion for the business. They discovered their vocation by fate.

Joe Yaggi, currently living in Bali, was studying anthropology when his professor showed the class an ethnographic film. "I was very much impressed. A few days later he showed another and I knew what I wanted to do".

Most cameramen never officially studied for the job. Yet all of them got where they are by patiently working their way up. Starting at the bottom of the broadcast ladder, like Robbie, they describe how they spend many hours – often at night – working all kinds of broadcasting jobs just to observe the professionals and to accumulate work experience.

Kerry: "In my mid-teens, I started doing some teenage radio shows on the local community access station. When a regional TV station opened up in our area the group of us at the radio station decided that a teenage show would be a great addition to it! After meeting with a producer and discovering our lack of TV experience, a few of us (the more "technical" ones of the group) started doing weekly work at the station."

"Over time I learned a lot," Kerry continues, "just from work experience. Soon I was offered to assist on a weekly sports program, which would be paid work. Hurrah! My climb through the ranks had begun, and what better place to learn than on an outside broadcast..."

Starting from the bottom up means grabbing every opportunity. Joe says that during the school year, he shot weddings ("to this day the worst job I've ever had. The first six months were a struggle," he says).

Staying on top

In TV technology things change quickly. Being a cameraman therefore means trying to stay ahead, especially in the technical field. And the best teacher, as the professionals say, is your own mistakes.

The road to becoming a cameraman is neither short, nor easy. But the suffering while climbing your way up is nothing compared to the hardships awaiting you. Especially your personal life will suffer. Camerawork will simply rule your life. In Kenya, an old friend of mine missed his own wedding day twice. Birthdays, anniversaries and other important days in the lives of loved ones are there to be missed once you put that one-eyed machine on your shoulder. "This is most certainly not a glamorous industry. It means long days/weeks and broken marriages," says Nigel Fox from Australia.

Yet the lesson learned from these stories is that if you are willing to work hard, show initiative and develop contacts (because after all, it is still very much a who-knows-who business), chances are that you will get there. Get that job and be good at it.

Being a cameraman is still one of the most beautiful professions in the world. Not just that. It is indeed a vocation, a passion, a love story. As Barry puts it: "It has not been easy – it was not planned that way and it will never make me rich, but the joy that I get when I put my eye to the camera is absolute heaven – on top of that I get paid for it – and I am a cameraman!"
(www.hollywoodreporter.com)

Film, Stage and Television Director

Alternative Titles: Movie Director, Theatrical Director, TV Director
Description

Film, stage and television directors direct the overall production, or specific aspects of production, of films, television or stage shows. They have the final responsibility for making sure that everything is ready to be filmed or performed.

A film, stage and television director may perform the following tasks:

- study scripts to determine artistic interpretation
- plan and arrange for set designs, costumes, sound effects and lighting
- select and cast for roles in the production by viewing performances and conducting screen tests and auditions
- plan, direct and coordinate filming or taping, instructing camera operators on the position and the angle of their shots, and coordinating changes in lighting and sound
- edit film or videotape and add sound track and other effects
- coordinate the activities of the studio/stage crew, performers and technicians during rehearsals and productions.

Personal Requirements:

- artistic sense
- good communication skills
- able to remain calm under pressure
- able to exercise authority
- motivation.

Related Jobs:

- Actor
- Dancer
- Film and Television Camera Operator
- Film and Television Editor
- Film and Television Lighting Operator
- Multimedia Developer
- Stage Manager

(<http://jobguide.thegoodguides.com.au/text/jobdetails.cfm?jobid=477>)

A **television director** is usually responsible for directing the actors and other taped aspects of a television production. The majority of television series will use a director for individual episodes. On a miniseries or TV movie, the director may have a role closer to that on a film. Some television series rely more often on a single director for every episode.

Smaller television studios tend to rely more on the director's ability to command and to provide direction for any given program. The directors responsibilities, in these situations, include producing rundowns for the program, shot sheets, talent instruction on top of his general tasks.

(www.answers.com/topic/television-director)

TV Directing

The ABS-CBN Center for Communication Arts Inc. offers specialized courses and training in acting, singing, dancing, TV production, news production, AVP production, commercial production, film production, Directing for TV, scriptwriting, assistant directing and a lot more.

Cable TV Programming

- A course on the technical, creative and business aspect of cable TV programming.

Camera, Lights Audio

- This course will cover the creative use of camera, lights and audio in

production.

Commercial Production

- This course will teach the participant to conceive, write, cast and budget a project.

Directing for Film

- Be the captain of every production and touch the heart of your audience by the stories you tell or entertain them with the harmony of sights and sounds you will create.

Editing for Film

- This course will provide the participants an understanding of video-film emulsion, lighting, color, saturation, film processing and painting.

Film Production

- They will learn to put together pieces and make it into a dramatic scene.

Location Management

- Define the advantages and disadvantages of choosing a location and understanding its creative and technical perspective.

Musical Scoring for TV

- Learn to convey a story to life, establish character, events, situations and environment through music.

News Production

- This course will provide the students a clear knowledge of what constitutes news and how it is gathered and edited.

News Writing: Documentary

- A course to develop the participant's understanding of news writing for documentary. They will learn the principles of story telling, research, etc.

Producer's Course

- Know and understand the creative, organizational and business aspect of being a producer.

Production Designer

- This course will develop the student's skills in managing audio space and screen space.

Professional Talent Management

- Learn all about managing artists professionally. It covers scouting for future stars, contracts and obligations, publicity and promotions, time stress and crisis management.

Scriptwriting for Film

- Know the techniques on how to make your idea one of the most moving stories there is. Plus, learn how to market it and see it unfold in the big screen.

Scriptwriting for Television

- Provide the participants with a good knowledge on scriptwriting from the early stage of conceptualization to the final stages of revision.

(www.abs-cbn.com/ccai/filmTV.html)

Discussion

1. Prove that a career in TV journalism is highly competitive.
2. Is it easy to become a successful TV presenter? Give your reasons.
3. Comment on the activities of TV cameramen, reporters and directors.

Project Topics

1. TV reporter: a job for adventurers.
2. Truth and lies on TV.
4. Soap opera mania: a new cultural phenomenon?

Навчальне видання

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ДЛЯ СТУДЕНТІВ МИСТЕЦЬКИХ
СПЕЦІАЛЬНОСТЕЙ**

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