

**The Music Center  
Performing Artists  
in Schools and  
Neighborhoods**

**Exciting  
Dance  
Music  
Theatre  
Storytelling  
Performances  
Come To You**

**DIABOLO / ARCHITECTURE  
IN MOTION  
T.R.U.S.T.**

# Let's Get Started!

Enclosed is a packet of information about the scheduled program. Please review all of the documents carefully, as they are the materials you will need to host a successful program.

## THE DAILY SCHEDULE

It is important that the daily schedule be maintained as specified on the confirmation document. If special circumstances occur, notify The Music Center staff as soon as possible. Changes may be accommodated pending artist availability (which can be limited). We request that all participants be seated in the performance area and ready to begin at the scheduled times.

## YOUR FINANCIAL ARRANGEMENTS

About a week after the performance, you'll receive an invoice in the mail. You have 30 days to pay upon receipt of the invoice. We do ask that you wait until you receive the invoice before sending payment.

## ARTIST INTRODUCTION & STAGING REQUIREMENTS

Please introduce the artist with the enclosed introduction. There is also specific information you will need to prepare for the arrival of each artist. Please give the tech sheet to the personnel in charge of setting up the performance area well in advance of the scheduled dates. Be sure to have ready any equipment which may be required.

## PRESS RELEASE AND POSTER

A template press release is included should you wish to publicize the event. If you wish to use it, simply copy the text into a word document and fill in the blanks with the appropriate information. A premade poster is also included to let your community know about the upcoming event.

## CURRICULUM CONNECTION FOR CLASSROOM TEACHERS

These pre- and post-event classroom activities are designed to deepen the understanding and engagement of the program. Please duplicate this preparation material and distribute to all teachers whose students will be attending the event to allow them to fully prepare the students.

## STUDENT SUPERVISION AT SCHOOL SITES

In accordance with California law, The Music Center requires that a classroom teacher be present with students at all times. It is expected that teachers will attend events with their class and actively participate in the learning experience.

We applaud your commitment to arts education and look forward to working with you. If you have any questions, please don't hesitate to call us at 213-972-4310.

## Performance Introduction

"I would like to introduce today's performance which is presented by The Music Center of Los Angeles County. This performance is entitled "T.R.U.S.T.," created and performed by *Diavolo / Architecture in Motion*. *Diavolo* is an exciting group of dancers, gymnasts, and actors who use everyday objects in their unique performances. Their dances explore such themes as trust and collaboration. Please welcome *Diavolo / Architecture in Motion!*"



Feel free to encourage the adult members of your audience to share the experience on social media!

Tag us on Facebook, Twitter, or Instagram at @MusicCenterLA and we might repost your photos!

## SPACE

- 25' wide x 25' deep x 14.5' high minimum (no props or sets stored on stage or in wings)
- Temporary floors should not be raised
- Please be sure to measure carefully

## SURFACE

- Freshly mopped (not waxed)
- Irregularities covered with tape
- Extraneous clutter removed
- Wood, marley or linoleum is REQUIRED

## OUTDOOR PERFORMANCES

- A site inspection by Diavolo Education Director must be arranged prior to any outdoor commitment
- Shaded, sheltered area away from wind, sun, and distraction.
- No blacktop, concrete, or grass
- Electrical power source needed

## DRESSING AREA

- One private, secured dressing area with water for four

## EQUIPMENT

- Two electrical outlets
- Easily accessible sound system
- Two microphones (one wireless if possible)
- 1/8th inch auxiliary input

## ARRIVAL

- 90 minutes prior to the scheduled start time to prepare and set up, private access to space is REQUIRED

## PARKING

- Three spaces, one space should be as close to the performance area as possible for loading and unloading

## ASSISTANCE

- Please have a representative ready to welcome the performers and to stay and help as needed.

## START TIME

- Please prepare to start the program on time
- Audience should be seated and ready to begin at the listed times

## DIAVOLO / ARCHITECTURE IN MOTION—T.R.U.S.T.

**ART FORM:** Dance

**STYLE:** Contemporary

**CULTURE:** Western European and American

### MEET THE ARTIST:

Parisian born Jacques Heim is the dynamic creator and director of *Diavolo*, which takes a daring, compelling, and uncompromising look at contemporary human life through physicality. Mr. Heim, a transformative director for over 20 years, has studied dance, film, and choreography in France, the United States, and England; he has an MFA in Theatre, Dance, and Film from the California Institute of the Arts. He created *Diavolo Dance Theatre* in 1992 after graduating from Cal Arts. Due to the unusual and innovative way that *Diavolo* works with architectural structures, the creative team at Cirque du Soleil hired him to choreograph a show in Las Vegas entitled "Ka," which opened in 2005 and is still running. *Diavolo* has performed internationally in Scotland, Japan, Chile, Mexico, Canada, South Korea, Brazil, Italy, Spain, Holland, Germany, and Austria. He was also a Creative Director for the Opening Ceremony of the 16th Asian Game in Guangzhou, China and a consulting choreographer on *Ice Age Live!*

### ABOUT THE PERFORMANCE:

*Diavolo* is composed of dancers, gymnasts, and actors who all work as teammates. As collaborators they work on, and around, outrageous surrealistic sets and structures.

"T.R.U.S.T.," featured in this performance, is a piece choreographed in several sections. The first sections take place in the space on and around a simple platform, a traveling ottoman, and an acrobatic wheel. All of these are manipulated by the dancers as they help each other explore the shared pathways and gravity. They tumble, catch, and slice through the air with perfect precision and teamwork. The next sections have the dancers interact with more familiar structures - like benches, ladders, and a door. As they work with these structures they reveal the importance of cooperative partnering, problem solving, and cooperative space sharing. The final section brings the dancers together as they move through a maze filled with obstacles and tight spaces. The audience will see their ability to overcome adversity and develop confidence. *Diavolo's* gravity-defying movements create metaphors for the challenges of human relationships and the struggle to maintain one's balance in today's technical, and often detached world.

### PREPARING FOR THE EXPERIENCE:

*Diavolo* investigates the influences of environment, possessions, and relationships in life. They capture the frequently humorous patterns of human behavior that reveal the everyday struggles we all face in modern society.

Although no two pieces are alike, *Diavolo* has developed a specific method of working and collaborating. Each new work begins with the selection of a physical set piece that serves as the catalyst for building ideas and movement. Examples include a doorway, staircase, or table. Whether it is a pre-existing or specially constructed structure, Jacques makes his selection based on its role and importance in everyday life. Its architectural qualities, geometric shape, or mechanical functionality are also part of the selection rationale.

The next step in the creative process is to explore ideas through improvisation and collaboration. The performers begin to explore ways to move on and around the set, discovering what kind of movement is possible for individuals, as well as groups. Slowly, the performers begin to reveal the landscape of the set so that it becomes more than just an object. The set designer also plays an important role at this stage of development, constantly adjusting the set and finding ways to both assist and challenge the performers.

After the initial exploration, Mr. Heim begins to shape and edit the piece around the skills of the individual performers, creating solos, duets, and group studies. It is only at this point that the theme of the piece is established. After costumes and lighting designs are added, the final stage in developing the dance is to layer in the sound. The composer comes in, only when the piece is nearly finished, to create the music in much the same way as a film score is written. The creative process is truly collaborative, with each person's contribution being vital to the success of the finished piece. Ultimately, *Diavolo's* movement vocabulary is assembled in the manner of a building a collage that becomes an artistic, moving picture of powerful and lasting images.



## DISCUSSION QUESTIONS:

- How did the performers demonstrate teamwork?
- What was your favorite set piece (ottoman, bench, door, ladder, or box)? Describe how the set piece was used to challenge the dancers and shape the theme of the dance.
- What ideas or feelings did you get from watching each dance?
- Can you think of an everyday object or structure to use in a dance piece? How would you have the dancers interact with the object? What thematic ideas come to mind?

## FRAMEWORK FOCUS—SCIENCE:

Much of *Diavolo's* work explores the concepts of gravity and weight. Choose three different objects of varying size and weight (e.g., a feather, a book, a silk scarf). Drop each object from shoulder height. Examine how each falls to the ground. Is the rate of speed at which they fall constant or does it fluctuate according to the weight and size of each object?

Spread students out in the space and direct them to observe how different objects fall when dropped. Ask them to imitate these ideas by safely falling to the ground. Change the speed and use contrasting qualities. If you are falling like the feather your descent will be slow and light (indirect path). If you are a book, it will be fast and heavy (direct path). How might a ball, or a coin, fall? Use adjectives to describe each falling action. In groups, observe each other and look for these contrasts. Also, in exploring these different qualities of falling, the fall will take longer than in real time.

Think about what happens to astronauts in space. Can they actually fall? Discuss weightlessness. Explore moving as if you were on the moon; how does this lighter force of gravity impact your body and movements? How does the speed at which you can travel change? Walk normally for 8 counts, and then walk as if weightless for 16 counts. Build a series of movements that combine traveling through the space with normal speed and gravity and then showing a slower speed and

### California Arts Standards: Artistic Processes

- Cr** Creating
- Pr** Performing/Producing/Presenting
- Re** Responding
- Cn** Connecting

Learn more at:

## ACTIVITIES TO ENHANCE THE EXPERIENCE:

**Cr** Three key elements of *Diavolo's* process are the use of *structures, teamwork* and *collaboration*. As a group they not only create their dances together, but they build on each others ideas, problem solve and critique each other. In this activity, classroom chairs (or desks) serve as the structure. Move and arrange the chairs into an interesting shape in the center, or front, of the classroom. Take a moment to observe the shape that has been created with all the chairs. Then, make any changes which might improve the design. Look at the different levels that have been created, the angles and spaces in between. Divide the students into groups of five. As one group works, the other groups watch. Each group has 3- 4 minutes to explore moving through, over, under, and around the structure. The purpose is not to compete with one another, but to work together to explore the different possibilities for movement. After each group has had 3 - 4 minutes to explore the structure, each group then comes up with an idea or theme for a piece, and then creates a 1 minute dance using the following criteria:

1. Explore going around and through the structure.
2. Explore going over and under the structure.
3. Have a moment of stillness.
4. Create at least 3 frozen shapes or designs that are held still.
5. Have a clear beginning, middle, and end.

Have each group share their dance and listen to feedback:

What was successful?

What could be revised?

Did each group work well as a team?

Finally, each group chooses a piece of music to accompany their dance. They refine and plan their dances before a final sharing.

**Cn** *Diavolo* has several possible meanings. But a favorite is dia—Spanish for "day," and volo, Latin for "I will fly." Write an essay titled, "The Day I Will Fly" in which students explore how the name could relate to them.

## SUGGESTED RESOURCES:

"Diavolo's Artsource® Curriculum." The Music Center , The Music Center, [www.musiccenter.org/education/](http://www.musiccenter.org/education/)

Contact Name: \_\_\_\_\_

Phone: \_\_\_\_\_

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**\_\_\_\_\_ AND THE MUSIC CENTER ANNOUNCE**  
**DIAVOLO TO PERFORM ON \_\_\_\_\_**

\_\_\_\_\_ and The Music Center today announced the upcoming performance of DIAVOLO. The performance is presented by The Music Center's education department, part of TMC Arts, which provides many offerings including live performances, classroom workshops, scholarship and training programs, online arts curriculum, on-campus events and professional development.

Expanding the boundaries of what is considered to be dance, Diavolo/Architecture in Motion leaps, flies, spins and dances on a variety of commonplace items, creating powerful images reflective of the human condition. Using benches, doors or stairs, the company builds appreciation for movement by breaking down barriers to dance and creates a dance vocabulary based on everyday activities. Founded by Jacques Heim, Diavolo/Architecture in Motion is comprised of performers of varied abilities and training - dancers, gymnasts, rock climbers and actors. Through trust and collaboration, Diavolo/Architecture in Motion illustrates that teamwork is as essential in dance as it is in life.

For more than 40 years, The Music Center Performing Artists in Schools and Neighborhoods have been the premier resource for high-quality educational performances, offering one of the most compelling and diverse artistic rosters. The Music Center's incredible artists bring the magic of live performance to audiences throughout Los Angeles County, with an emphasis on programs that are an excellent fit for educational and neighborhood settings. All Music Center Performing Artists in Schools and Neighborhoods performances include standards-based curriculum materials that feature background information on the artists and their performance, as well as related classroom activities with connections to multiple curricular disciplines. Schools can choose from more than 60 performances in music, dance, theatre and storytelling from an internationally acclaimed roster of artists seen across the globe in films, theaters, concert halls, television shows and museums.

**About The Music Center**

The Music Center convenes artists, communities and ideas with the goal of deepening the cultural lives of every resident in Los Angeles County. The \$70 million non-profit performing arts organization has two divisions: TMC Arts and TMC Ops. TMC Arts, The Music Center's programming engine, provides year-round programming inside The Music Center's four theatres, on Jerry Moss Plaza, outside at Grand Park—a 12-acre adjacent green space—in schools and other locations all over Los Angeles County and on a digital platform called The Music Center Offstage. TMC Arts presents world-class dance with Glorya Kaufman Presents Dance at The Music Center, free and low-cost public concerts and events, as well as live and digital K–12 arts education programs, workshops, performances, interactive experiences and special events. TMC Ops manages the theatres, the Plaza and Grand Park, which comprise \$2 billion in county assets, on behalf of the County of Los Angeles. The Music Center is also home to four renowned resident companies—Center Theatre Group, Los Angeles Master Chorale, LA Opera and LA Phil. For more information, visit [musiccenter.org](http://musiccenter.org). Follow The Music Center on Facebook, Instagram and Twitter @MusicCenterLA.

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*For more information, please contact The Music Center at 213-972-3332. Members of the media are welcome to cover this performance. Please contact The Music Center prior to sending a reporter or photographer to the school.*

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Exciting  
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# DIAVOLO / ARCHITECTURE IN MOTION



**DATE:** \_\_\_\_\_

**TIME:** \_\_\_\_\_

**LOCATION:** \_\_\_\_\_



[musiccenter.org/performingartists](https://musiccenter.org/performingartists)  
@MusicCenterLA

THE  
MUSIC  
CENTER  
A TMC Arts Program



## ARTS INTEGRATION PARTNERSHIPS

Music Center teaching artists work in classrooms to empower student creativity and develop their artistic, work-force and life skills. The program deepens learning across the curriculum in collaboration with classroom teachers by combining dance, music, theatre, visual and media arts with content areas including English Language Arts, history, science and social emotional learning for students of all ages and abilities.

## PROFESSIONAL DEVELOPMENT

The Music Center's professional development programs bring educators together to participate in an experiential and immersive approach to integrating dance, music, theatre, visual and media arts into their classrooms. The focus is on meeting educators where they are and building their capacity over time and in depth — both at school sites and at The Music Center. As but one example, each year The Music Center's Arts Integration Symposium engages participants in all grade levels, art forms and content areas.

## DANCE LEARNING PROGRAMS

*Glorya Kaufman Presents Dance at The Music Center* offers Student Matinee performances during each season featuring world-class dance performances that celebrate the diversity of L.A. communities; invited rehearsals that provide young people with an inside look at the creative process of dance companies in residence; master classes focused on technique, choreography and dialogue with professional dancers; and creative residencies where local youth engage with visiting dance companies for multiple days, including the Ailey school residency program.

## STUDENT FESTIVALS

The Very Special Arts Festival engages students of all abilities as artistic creators and contributors. At the Blue Ribbon Children's Festival, fifth graders across the county experience live performances and dance together as a community.

## SPOTLIGHT YOUNG ARTISTS PROGRAM

A nationally acclaimed, free arts training and scholarship program that develops the creative capacity of high school performing artists in Southern California.

## ARTS GROWN LA

A new platform for artistic expression already thriving in communities throughout Los Angeles County. From performances at parks, community centers, libraries, senior centers and civic events, to Hip Hop dance parties and youth lessons, Arts Grown L.A. collaborates with community partners and neighborhoods to uplift artists and creativity, complementing existing local programs.

## ARTSOURCE®

The Music Center's Artsource® curriculum is designed to bring the expressive world of the arts into classrooms. The materials are available online free of cost.

## OTHER ON-CAMPUS MUSIC CENTER OFFERINGS:

*Glorya Kaufman Presents Dance at The Music Center*, Grand Park, Dance DTLA, L.A. County Holiday Celebration, Plaza Concerts, and Symphonian Campus Tours, among other activities

For all our offerings, please visit us at [www.musiccenter.org](http://www.musiccenter.org)