



Bus-In Shows 2016-2017

A NONPROFIT ORGANIZATION



COUNT BASIE
VISITS THE
COUNT BASIE



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2016-2017 Count Basie Theatre Bus-in Shows!..... *Back Cover*



Please check for GREEN underlined links throughout the study guide for supplemental materials, including lesson plans, biographies, videos and more!

COUNT BASIE THEATRE BUS-IN PROGRAM

This teacher study guide is designed to help you prepare your students for the Count Basie Theatre School Bus-in Show. It features history and background information on the art form and performers, as well as basic lesson plan ideas to help bring the culture behind the performance into your classroom(s). When you [schedule a workshop](#), a Count Basie Theatre Teaching Artist visits your school to work with the students to deepen the educational and artistic impact of the performance. Students that take part in our pre and post show workshops experience well-rounded and culturally enriching arts-based learning that is connected to both state and national standards. The goal of the program is to provide a wide variety of performances and give the students the skills they need to connect and respond to these performances both aesthetically and intellectually.

COUNT BASIE THEATRE: OUR MISSION

The primary mission of the Count Basie Theatre is to serve the people of the State of New Jersey by providing a broad spectrum of quality entertainment and education programs that reflect and celebrate the diversity of the region; foster understanding and appreciation for the ennobling power of the performing arts; and create opportunity for cultural enrichment for people at all economic levels. It also is our mission to develop and maintain a world-class venue that enhances the enjoyment of these entertainment and education programs; contributes to the cultural and economic vitality of the community and the region; and honors the memory of Count Basie.

Count Basie Theatre programming and education outreach is made possible, in part, by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts, as well as support received from major donors and numerous corporations, foundations and individuals.

ARTS EDUCATION AND OUTREACH

The arts have the ability to create change and impact lives. They are life enhancing, enriching and altering. Our understanding of the importance of exposure to the arts continues to be the driving motivation behind each facet of our art and education programs. Our educational mission as an arts organization is to instill the concepts of creative thinking and effective reasoning, and to inspire out of the box thinking and appreciation of the process as well as the product, while fostering an understanding and appreciation for cultural enrichment for people at all economic levels.

Jazz

An American Art Form

Jazz music is a uniquely American art form. It is pure expression of individualism within the confines of social and musical structure. Jazz is an amalgam of several disparate cultures blending into one swinging melting pot. Born of hope and freedom, jazz celebrates American values and portrays clear democratic ideals, even though it was initially pioneered and performed largely by those who were routinely denied the full extent of the American dream.

At its origins, it is the cry of a race of people transplanted against their will to American soil -- a reaction to the oppression and the horrors they endured. Over the ensuing years this music has been celebrated and performed by people of every race, region and culture. It is arguably America's greatest and most welcomed gift to the world. Through more than a hundred years of its history, jazz music has found its way into every segment of mainstream popular culture. It is America's "Classical Music," a valuable national treasure to be nurtured and preserved.

Contributed by: Jazz Arts Project, Inc., The Importance of Jazz



Jazz Improvisation

A major component of jazz music is improvisation; to be an accomplished jazz musician it is an essential skill. Improvisation is creating a musical composition in the moment, usually during a break in the written piece of music, and it almost always conforms to the certain melodic or stylistic norms of the piece.

During jazz improvisation, musicians create fresh melodies over the continuously repeating cycle of chord changes in a tune. Composed music and improvised music may seem to be opposites, but in Jazz they merge in a unique mixture. The trick to Jazz improvisation is playing music with both spontaneous creativity and intentional conviction.

One of Count Basie's most popular tunes, "One O'clock Jump," was made up on the spot at the end of a radio broadcast. As the story goes, with ten minutes to spare in a broadcast, the announcer asked Basie for the name of the next tune. The band had already played everything they had prepared, so when Basie noticed it was about one o'clock in the morning, he said, "Call it 'One O'clock Jump,'" and launched into the fully improvised number. The band followed the rhythm section and the cues of each other, deploying and building upon riffs developed in their rehearsals, spontaneously creating a tune that would become one of the band's standards and a jazz classic.

[Click here](#) to watch Count Basie and his band play "One O'clock Jump."

ABOUT *Count Basie*



William Basie was born to Harvey Lee Basie and Lilly Ann Childs Basie on August 21, 1904 in the family's home on Mechanic Street in Red Bank, NJ. The son of a groundskeeper and laundress, respectively, Basie started learning to play the piano at age five for only 25 cents a lesson! After junior high, Basie dropped out of school and worked at a local theater operating lights and trying to get his big break at the piano. That theater was just down the block from what would eventually be named The Count Basie Theatre.

Basie was a true innovator leading his band for almost 50 years and recording on over 480 albums. He has been credited with being the first to use two "split" tenor saxophones in his musical creations. He is also known for emphasizing the rhythm section, riffing with a big band, using arrangers to broaden the sound, and layering masterful vocalists. Basie was often recognized for his understated yet captivating style of piano playing and his precise, impeccable musical leadership.

During his lifetime, Count Basie earned nine Grammy Awards and had an unprecedented four songs inducted into the Grammy Hall of Fame. He also received many other awards and honors not only for his music, but for his humanitarianism and philanthropy around the world.

Over a sixty-plus year career, William "Count" Basie helped to establish jazz as a serious art form played not just in clubs, but in theatres and concert halls. He established the style of swing as one of jazz's predominant styles, and solidified the link between jazz and the blues.

Check out this Family Concert: Who Is Count Basie? [Part One](#) and [Part Two](#)

"OF COURSE I WANTED TO PLAY REAL JAZZ. WHEN WE PLAYED POP TUNES--AND, NATURALLY, WE HAD TO--I WANTED THOSE POPS TO KICK! NOT LOUD AND FAST, UNDERSTAND, BUT SMOOTHLY AND WITH A DEFINITE PUNCH."

-COUNT BASIE



Why “Count” Basie?

Count Basie got his nickname from a bandleader he worked with early in his career, Bennie Moten. One day during practice, which Basie was notoriously always late for, Moten jokingly called him a “no account,” an insult meaning worthless. The nickname fit in nicely with the jazz era’s other royal nicknames: Duke Ellington, Earl Hines, King Oliver, and of course, the Queen, Ella Fitzgerald.



THE HITS



Throughout his career, Count Basie had four songs inducted into the Grammy Hall of Fame:

- [Lester Leaps In](#), Inducted in 2005
- [Everyday \(I have the Blues\)](#), Inducted in 1992
- [April in Paris](#), Inducted in 1985
- [One O’Clock Jump](#), Inducted in 1979

He and his orchestra also performed with jazz greats [Billie Holiday](#), [Ella Fitzgerald](#), [Frank Sinatra](#), Sammy Davis Jr., Jackie Wilson, [Dizzy Gillespie](#), and Oscar Peterson.

You can also watch Count Basie and his orchestra perform [Sweet Georgia Brown](#) or [Basie Boogie](#), and listen to them play [The Kid From Red Bank](#) or [The Red Bank Boogie](#).



TIMELINE

- **1904**-August 21, William Basie born in Red Bank, NJ
- **1924**-Moves to Harlem to pursue music career
- **1924-1927**- Tours as a pianist/accompanist on the vaudeville circuits
- **1927**-Stranded in Kansas City when his current tour runs out of money, Basie joins the group The Blue Devils
- **1929**-Basie leaves the Blue Devils and schemes his way into the Bennie Moten Band
- **1935**-Forms Count Basie and His Barons of Rhythm after the sudden death of Bennie Moten
- **1937**-Count Basie and His Barons of Rhythm move to New York to record their first album under the name Count Basie Orchestra
- **1938**- Count Basie and his band return to Red Bank to perform a concert at the River Street School
- **1942**-August 21, Basie marries his second wife, Catherine Morgan, on his birthday!
- **1944**-Basie's daughter Dianne is born
- **1950**-Count Basie Orchestra disbands due to money restraints and lagging interest in the genre. Basie is forced to create and tour with a much smaller group
- **1952**-Basie reorganizes the full band, touring aggressively and playing for kings, queens, and presidents
- **1970's**- Count and Mrs. Basie move to the warmer climate of the Bahamas
- **1974**- Monmouth college awards Count Basie with Honorary Doctorate of Music



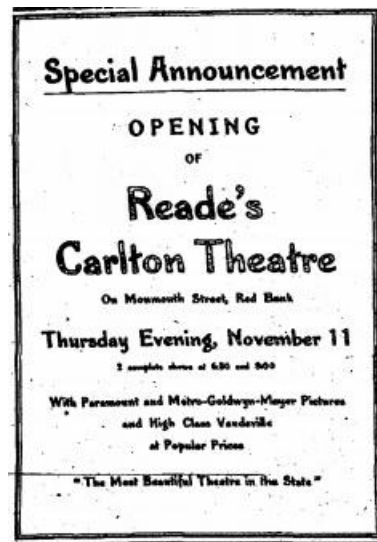
- **1958**-Basie wins his first Grammy award
- **1976**-Count Basie suffers a heart attack which he recovers from, but must cut down on his performing schedule
- **1979**-“One O’Clock Jump” is inducted into the Grammy Hall of Fame
 - **1984**-April 26 Count Basie dies in Hollywood, Florida
- **1985**- President Reagan posthumously awards the Presidential Medal of Freedom to Count Basie

Count Basie Theatre

The Carlton Theatre opened in Red Bank in 1926 after sixteen months of construction and two major name changes. Over the next six decades, the theatre was a major cultural hub in Red Bank, outlasting numerous other venues in town.

The Monmouth Arts Foundation became an active user of the theatre in the 60's and 70's, bringing prominent dance and musical performances frequently to Monmouth County. When the Carlton was put up for sale, Monmouth Arts purchased the building with the assistance of a substantial anonymous donation and renamed the venue the Monmouth Arts Center.

In 1984, the theatre was renamed the Count Basie Theatre in honor of the Red Bank native who had passed away earlier that year.



For More Information on Count Basie and [Count Basie Theatre](#):

For more information about the life and career of William "Count" Basie, visit www.countbasie.com. Also available is [Good Morning Blues](#), Basie's autobiography as told to Albert Murray, and [The World of Count Basie](#), a collection of interviews with various Basie musicians by Stanley Dance (C. Scribner's Sons).

Downbeat.com, the web site of Down Beat Magazine, is an excellent starting point for any investigation of jazz past or present.

After a six-plus decade career, Count Basie's recording catalog is overwhelming. Since his death, there have been countless reissues, packages, and collections. Some are better than others, and beware the generic "Best Of" titles. However, a few good places to start listening are ["The Best of Count Basie"](#), ["April in Paris"](#), ["The Atomic Basie"](#), ["Sixteen Men Swinging"](#), and ["Standing Ovation"](#).

About the Artists

Playwright

Phil Kuntz is Pulitzer Prize-winning journalist specializing in investigative and computer-assisted reporting. His work has exposed wrongdoing by powerful politicians in both U.S. political parties. He was a research consultant for Oscar-winner Alex Gibney's HBO documentary on Frank Sinatra, based in part on his book *The Sinatra Files*. *Count Basie Visits the Count Basie* is his first play. He is currently working on a film noir-styled musical drama called *Nighthawks* and producing an album called *Punk Standards* that re-imagines that rock genre's iconic classics as jazz torch songs. He has been to hundreds of Bruce Springsteen concerts and lives in Rumson with his wife and twin boys.

Actor

Darrell Lawrence Willis, Sr. (Count Basie). Mr. Willis is a professional actor, with over forty (40) years of experience, and over one-hundred stage and screen roles, to his list of acting credits. He is a native of Long Branch, New Jersey, and a graduate of Long Branch Senior High School, Class of 1970. Mr. Willis is also a graduate of Susquehanna University, Selinsgrove, Pennsylvania, with a B.A. in Communications and Theatre Arts, Class of 1974. In addition, Mr. Willis, holds an M.A. In Theatre Studies, Class of 2005, from Montclair State University, Upper Montclair, New Jersey. He is also a Board Member, of the Count Basie Theatre, and the Monmouth County Arts Council. Mr. Willis recently retired, as an Adjunct Professor of Theatre, from Brookdale Community College, Essex County College, and, Ocean County College. His areas of specialization in the theatre are: Acting, Directing, Shakespeare, Theatre History, Eugene O'Neill, Tennessee Williams, Arthur Miller, Neil Simon, and, August Wilson.

Mr. Willis is available for school speaking engagements, and may be contacted directly at:

dunbarwillis65@gmail.com

Music Director

Joe Muccioli is No Shush: History of Jazz Musical and Artistic Director and the Founder and Artistic Director of the Jazz Arts Project. Conductor, orchestrator, musicologist and producer Muccioli is perhaps best known for his thorough and accurate reconstructions of major works from the classic jazz repertoire. His work on the entire series of Gil Evans/Miles Davis collaborations (*Miles Ahead*, *Porgy & Bess*, *Sketches of Spain*, *Birth of the Cool*) allowed these masterworks to be performed for the first time in over 40 years since the initial recordings. Muccioli was a consultant on the 1997 box set *Miles Davis and Gil Evans The Complete Columbia Studio Recordings*, issued by Sony Music, and he prepared, edited and engraved the score to Wynton Marsalis' 1997 Pulitzer Prize-winning composition *Blood on the Fields*. He serves as Conductor and Music Director for actor and entertainer Joe Piscopo, and he has conducted the Lincoln Center Jazz Orchestra with Wynton Marsalis, the Duke Ellington Orchestra, the Chicago Jazz Ensemble, the BBC Big Band, the London Philharmonic Youth Orchestra and the City of Birmingham Symphony Orchestra in the UK, and the Adelaide Symphony in Australia. Muccioli has been featured on NPR, the BBC, SVT (Sweden), and the WDR (Germany). He has performed or recorded with Paquito D'Rivera, Jon Faddis, Randy Brecker, Quincy Jones, Ann Hampton Callaway, Gerry Mulligan, Buck Clayton, Lew Soloff, and Clark Terry among many others. Muccioli's work is evident in every aspect of the music industry from live concert performances to recordings, television, movies and Broadway shows, including various publications, CD's and DVD's available Internationally.

Musicians

The Red Bank Jazz Orchestra (RBJO) boasts an all-star roster, a veritable “who’s who” in a new generation of jazz greats. Each of these top echelon professionals have impressive credentials and are among the “first call” musicians in the NYC/NJ metropolitan area. They are routinely called upon to perform for concerts, Broadway shows, movie score recording sessions, radio and television programs both here and abroad. The RBJO is also known for accurately recreating the sound and spirit of the legendary and historic jazz orchestras of the past, reminiscent of those led by the likes of Duke Ellington, Benny Goodman, Thad Jones/Mel Lewis, and of course Count Basie. Under the direction of conductor Joe Muccioli, the group has provided backing for many singers, entertainers and national stars including Joe Piscopo, Don Rickels and Natalie Cole and has appeared on such diverse stages as NYC’s Waldorf Astoria, the Count Basie Theatre, and the Two River Theater in Red Bank, the historic Paramount Theater in Asbury Park, and the House of Blues in Atlantic City. The RBJO has released their premier recording Strike Up The Band on the Hip City Jazz label.

Vocalist **Khadijah Mohammed** has worked with the music industry’s finest, both in the US and internationally. After several years spent touring the world as an in-demand back up vocalist for major artists including Lenny Kravitz, P Diddy, R&B singer Sunshine Anderson and the legendary Luther Vandross. New Jersey-born, Khadijah is fast becoming one of the stars of the next generation of hit songwriters. Khadijah has been featured several times at Jazz Arts Project events including right here on the Count Basie Stage with the Red Bank Jazz Orchestra.



The Jazz Arts Academy is a year round comprehensive jazz studies program presented by Jazz Arts Project, Inc. in association with the Count Basie Theatre Performing Arts Academy. This program offers expert musical mentoring with performance ensembles, improvisation, general musicianship, coaching, special workshops, and jam sessions in addition to jazz repertory and discussions about the history of jazz. The program provides middle school and high school aged students with a ‘centralized jazz scene,’ a place where they can supplement their school music program, meet new players from the entire region and gain valuable skills and experience in a safe, fun and professional atmosphere.

For more information about the Jazz Arts Academy [please click here](#).

Gia Maione Prima ("Gia") was an American singer and widow of singer Louis Prima.

Gia was born May 20, 1941 in Roebbling, New Jersey. From the early age of 3, she demonstrated both an interest and an aptitude for music. At age 4, she began 17 years of piano and extensive vocal training under Alma Steedman, Choir Director at Westminster Choir College at Princeton University. Upon graduation in June 1959 from Toms River High in New Jersey, she received the National Arion Society Award in Music. With intent to attend Julliard School of Music in New York City, Gia worked at the local Howard Johnsons Restaurant to save money for the tuition and to continue her vocal and piano instruction.

Gia Maione Prima rose to popularity in 1962, when she was selected to sing lead female vocals for Louis Prima and his band, The Witnesses. Her rich voice was an ideal match for Prima's rugged jazz riffs. The next 12 years were a whirlwind of live performances in Las Vegas at the Sahara Hotel, Sands Hotel, Tropicana Hotel; in New York at the Copacabana and Basin Street East and across the country. She also appeared regularly on television on such shows as Ed Sullivan, Johnny Carson, Bob Hope, Dean Martin, Mike Douglas and Merv Griffin. She recorded for Capitol Records in 1962, and thereafter released her debut album - "This is Gia" in 1965. On February 12, 1963, Gia married Louis Prima. Their union produced two children Lena and Louis Jr. She worked closely with Louis in creating the Prima Magnagroove record label in that same year. She and Louis recorded many classic albums and singles for their label from 1963 through 1975 which included 14 albums and numerous singles for Capitol Records, Disney Records, DeLite Label, Brunswick Records and Prima label. The couple performed and recorded together until Prima fell ill in 1975.

About our Sponsor



GIA MAIONE PRIMA
FOUNDATION, INC.

After Louis' passing, Gia assumed control of the Prima archives, and managed his vast musical legacy. She dedicated herself to remastering and re-releasing Prima's work. Among her other duties, Gia Prima handled the licensing of Prima's work for television, film and advertising such as the very memorable use of "Jump, Jive and Wail" for the Gap Khakis Swing ads of the late 1990's.

Professionally, Gia volunteered for many benefit charities and telethons and sponsored many golf tournaments to benefit charities. She was inducted in the Toms River Regional Schools Hall of Fame in 2004. She created the Louis Prima ASCAP Foundation Award and operated Prima Music, LLC, which released previously unavailable Prima titles. The company also operated www.louisprima.com and LGL Music Publishing Co.

In 2011, Gia Prima with the assistance of long-time friend and counsel, Anthony J. Sylvester of Sherman Wells Sylvester & Stamelman, LLP established the Gia Maione Prima Foundation, Inc. for the purpose of making donations to other tax-exempt organizations that support and encourage an appreciation for American Jazz, American popular music and jazz performance. Gia Maione Prima died on September 23, 2013. She is buried alongside her husband Louis Prima at Lakelawn Metairie Cemetery, New Orleans, Louisiana.

WELCOME STUDENTS!

Theatre Etiquette

Make the most of your trip to Count Basie Theatre! Unlike television or movies, **live events rely upon the contribution of the audience**. The more the audience gives to the performer, the more the performer can give back to the audience. The performer can hear audiences reacting, laughing, cheering, and being connected to their performance. This energy can help to fuel the performer throughout a show. **A good live performance provides communication, and a connection between the audience and performer**. In addition, each audience member affects not only the performer(s), but those sitting near him or her.



Before the performance...

- Be sure to be prepared for what you are about to see! The more you know, the more you'll enjoy the show!
- If you think you might forget something, bring a notebook or a journal to jot stuff down!
- Talking before the performance while you wait for the show to begin,(and after to talk about what you just saw on stage) is great and encouraged!
- When the lights go down on the audience and up on the stage, it's time to stop talking and start watching.

During the show...

- Leave your food, drinks, gum and candy at home! Eating and drinking disturb the people around you and alters their experience at the show.
- If you ever get separated from your group, ask an usher or a Count Basie Theatre staff member for help
- Focus and give both your energy and attention to the performers
- Laugh when you think something is funny, clap after something you particularly enjoyed

WELCOME STUDENTS!

Theatre Etiquette

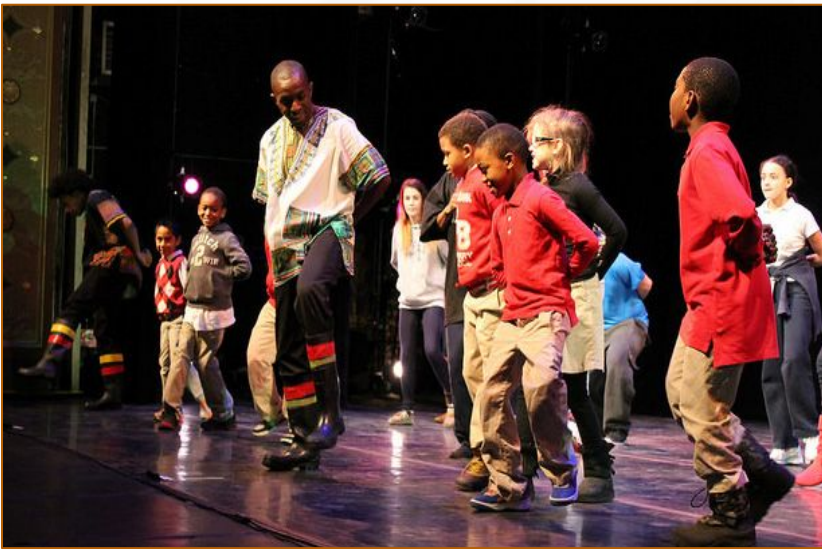
Watch and listen closely...

- Look for different lighting, props, and costumes
- Notice the choices that were made and went into everything you see on stage
- If something is not particularly interesting to you at a specific moment, think to yourself about what would make this part more engaging for you - support the performers and all of the hard work they are doing!



At the end of the show...

- Applaud and cheer to show respect for the performer's time and energy, and if you think the show was fabulous, give the performer(s) a standing ovation!



Stay alert!

You never know when you might have the chance to perform on stage yourself!

There are no pause buttons, rewind options or volume controls in live performance

What you miss cannot be recaptured!

Bring the **PERFORMANCE** into your classroom!

The following suggestions are taken from Appendix B from the Common Core State Standards

GRADES 2-3: Ah, Music by Alik

1. Read the book Ah, Music by Alik
2. Discuss the different sections that are described, Sound, Rhythm, Creative, etc. and where they find those things in other places.
3. Have students fold a piece of paper in half so it looks like a book. Play a piece of jazz music and have students draw what it makes them think of or feel. Flip the paper over and repeat using a contrasting or different piece of jazz music.
4. After, have students open the paper to reveal both drawings side by side. From this have them create a story linking the two drawings. This story can be written out as a creative writing piece or explored through creative play and/or performance.

For more ELA connections, visit [Scholastic's Experience-Text-Relationship](#).

Guiding Question(s): How did you decide on your art piece? What about the music made you draw what you did?



GRADES 4-5: Casey at the Bat

1. Have students read Casey at the Bat by Ernest Lawrence Thayer [found here](#).
2. After, have students listen to a recording that was inspired by the poem, and then just a recording of a reading. Like [Casey at the Bat by Randol Alan Bass](#), and [James Earl Jones's recording](#) of the famous poem.
3. Now listen to a narration set to live music, like [this one from the New York Pops Orchestra](#) (August 2010). How is the impact of this different? What does the music do to illuminate the story and/or the effect of the poem?

Guiding Question(s): How did each creation differ in the way you perceived the story? How did it change your reaction or interpretation of the poem?

For a full lesson plan that includes Reading, Writing, and Speaking and Listening standards please [visit this site](#), which includes all materials and procedures.

Bring the **PERFORMANCE** into your classroom!

GRADES 6-8: Becoming a Playwright

1. Introduce students to playwriting, and how a story can be told through theatre. [This resource from Edutopia](#) is a great help, and even provides a [sample lesson plan](#) to kick start the creativity!
2. After the playwriting exercises and reading through this guide, separate the students into groups.
3. Each group should decide on which part of Count Basie's life they found most interesting, or a part they would like to learn more about.
4. Groups should familiarize themselves with Count Basie and the specific topic they chose through self and group-guided research.
5. Next, based on their research, the groups need to decide the story they want to tell.
6. After, they should determine their setting, characters, relationships, and storyboard the events of their scene. Additionally, a list should be drafted of any "props" they would like to use.
 - a. *When developing the character of Count Basie, students should take into consideration his upbringing, passion, determination, drive and how he overcame adversity to pursue his dream*
7. As a group, using the information gathered through their research, they should write their script.
 - a. *The script they create can be submitted for revision, and even given a grade for their use of informational texts, research, collaboration, historical accuracy, and creativity.*
8. Upon the completion of a script students can perform their scene for the class.
 - a. *Post-performance discussions can strengthen everyone's learning, and can be as detailed/in-depth as you see fit.*

Prompting Language and Questions:

Collaborate with your group to write a scene that portrays a part of Count Basie's life. From your own reading and research, explore different time periods in Basie's life, his music, successes, etc. Use what you know about playwriting and your research about William "Count" Basie to **think critically** about this performance.

- **In what ways does your scene reflect your research and the life of Count Basie?**
- **How did you use the elements of playwriting, collaboration/teamwork, and research to communicate?**
- **Cite evidence from the text, your own, and your group's work, to support your thinking and presentation.**

Bring the ARTS into your classroom!

Expand the stories and performance into your classroom! [ArtsEdge](#) - Kennedy Center's free digital resource for teaching and learning in, through and about the arts! ArtsEdge provides many lesson plans, resources, tips and tricks to integrate the arts into your curricula.

Check out these and more arts integration lessons from ArtsEdge that link standards in core subject areas to the arts!

- [Jazz In Time](#)
- [Jazz & Blues Resources](#)
- [Musical Harlem](#)
- [Swing! Swing! Swing!](#)

Cut and send the questions below home with students so that parents can talk about the performance with them!



Take a Bow!

Today our class traveled to Count Basie Theatre! Use these questions to jump-start a conversation with me about the performance. Not only will you get to learn about what I experienced at Count Basie Theatre, **but it will also help me process and reflect upon the onstage material. I'm so excited to tell you all about it!**

- What type of art form did you see on stage?
(Theatre? Dance? Music? Acrobatics? Was there more than one art form?)
- What was the performance about? Was there a theme, style, and/or story?
(Did it make you think of something new or think about something differently?)
- What did you learn from the performance?
- Did you have a favorite moment in the performance? Tell me about it and show me what it looked and sounded like.
- Did you do anything in class that relates to what you saw today? If so, what?
- Was there something about the performance that you particularly liked or disliked? If so, what was it and why did it stand out to you?

If talking with your child gets you curious about the show and you'd like to find out more about it or our other programs, please visit Count Basie Theatre's Education and Outreach page online at:

www.TheBASIE.org/education

Become an Advocate for the Arts!

There are many ways to support the arts and bring them into your school.

NJ Arts Education Partnership's study on the [history of arts in US education and the crucial part they play in the future](#) of our students, AND take part in the Arts Ed Now campaign!

We hope you find the following links helpful in learning more and advocating for arts education!

- [Arts Education Partnership](#)
- [Americans for the Arts - Arts Education](#)
- [PBS - The Importance of Art in Child Development](#)
- [Education Week - Arts Education Matters: We Know, We Measured It](#)
- [Studies on the Arts in Education](#)
- [Edutopia - Arts Education: A Right and Necessity](#)



Did you know...

- ❖ The arts develop kids **imagination** and **critical thinking skills**.
- ❖ The arts **strengthen problem-solving skills**, **increasing school success**.
- ❖ The arts **teaches kids life skills** such as **decision making** and **self-confidence**.
- ❖ Using the arts in the classroom **engages students** making them more **active learners** and **more likely to retain the information**
- ❖ The arts **teach** children that problems can have **more than one solution**.
- ❖ New brain research shows that arts **promote creativity, social development**, and **self-worth**.



Bus-In Shows 2016-2017

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THANK YOU

**GIA MAIONE PRIMA
FOUNDATION, INC.**



Golden Dragon Acrobats

April 24, 2017 · 10:30AM
Recommended for grades: K-12

SOLD OUT



Mariachi Los Camperos

May 4, 2017 · 10:30AM
Recommended for grades: K-12

Coming in 2017-2018

- February 12, 2018 - 10:30AM (Grades 5-8)
12:30PM (Grades 9-12)

Mayhem Poets

- February 20, 2018 - 10:30AM

DIABOLO

March 15 & 16, 2018 - 10:30AM

***Actors from the London Stage:
TAMING OF THE SHREW***

COUNT BASIE THEATRE
BUS-IN PROGRAM IS
SPONSORED IN PART BY



Mary Owen Borden Foundation



The **Elizabeth C. Brinley Education Fund** for Monmouth County at the Community Foundation of New Jersey



The **Monmouth County Board of Chosen Freeholders**

