

CARRBILL

The Carr Center Gallery at the Park Shelton

April 27 – May 28, 2022





the
Carr Center
INSPIRE. ENTERTAIN. CHALLENGE. EDUCATE.

celebrating
25
years
of artistic
excellence

SOMETHING'S COMING

COMING THIS FALL

The Carr Center Performance Studio



CELEBRATING

30

YEARS

OF ARTISTIC

EXCELLENCE

...and Something's Coming

Dear Friends and Patrons:

Welcome to **Film@The Carr Presents...Jazz on Film**, a series that explores the relationship between these two great arts forms using films that focus on jazz as performance, soundtrack, theme and inspiration.

This year, The Carr Center celebrates its 30th anniversary as one of the country's leading arts institutions, and we continue our commitment to present and preserve innovative, Black-originated art forms including music, dance, poetry, film, and visual art to a multicultural audience.

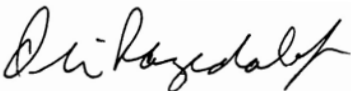
Coming this fall, The Carr Center will open its newly renovated space in Detroit's historic Park Shelton, located in the heart of the city's midtown cultural district. Our new space will include a full-time art gallery and a flexible performance studio.

Thanks to strategic planning and the creative use of digital technologies, the Center's footprint has deepened, not only within the region but across the country and around the globe. The Carr Center has also broadened its reach beyond live performances and exhibitions with broadcast and digital streams of our programs on Comcast and Detroit's A&E Cable Channel 22.

I invite you to join us again LIVE@DSA on Saturday, May 21, with special guest recording artist and composer, Patrice Rushen, and the premiere of her new work "The Resonate Suite" written especially for our Gathering Orchestra Nonet, under the direction of Resident Artist Rodney Whitaker.

Yes, **something's coming** from the Carr Center!

Enjoy the films.



Oliver Ragsdale, Jr.
President and CEO
The Carr Center



MEET *The Curators*

Since their early beginnings in the late 19th Century and their rise to mainstream popularity in the 1920's, film and the African American music known as jazz have shared parallel and often intersecting histories. Jazz on Film explores the symbiotic relationship between these two great art forms through short films that feature jazz as performance, as soundtrack, as theme and inspiration for innovative film stories and forms. From the early years of sound-on-film through contemporary storytelling, we invite viewers to experience jazz across a range of film genres and forms.

—*Juanita Anderson and Marcus Turner, Curators*



JUANITA ANDERSON, is The Carr Center's Resident Artist in Media Arts. A producer, director, still photographer and media educator who was born and raised in Detroit, her creative work lies at the intersection of cultural history, artistic expression and the community responses to social injustice. She helmed the production of two groundbreaking African American public television series--*Detroit Black Journal* (1982-86) and *Say Brother* (1988-1993), before embarking on a career in independent media. She is best known for her work as executive producer of the 1988 Academy Award-nominated feature film *Who Killed Vincent Chin?* (a film by Christine Choy and Renee Tajima), the ITVS-commissioned series *Positive: Life with HIV* (1995), and the *Favorite Poem Project Video Anthology* (2000, 2006, 2014). Anderson was named the 2019-2020 Wayne State University Murray Jackson Creative Scholar in the Arts, where she heads the Department of Communication's Media Arts & Studies programs. She is currently producing and directing two new films, the documentary short *Reclamation*, and the documentary feature film *Hastings Street Blues*.



MARCUS TURNER, Guest Curator, earned his MFA from the Kanbar Institute of Film and Television in New York University's Tisch School of the Arts and a B.A., cum laude, from The University of Cincinnati. He is a member of The Directors Guild of America and Local 52 of the International Alliance of Theatrical Stage Employees. His directorial effort *ET TU BRUTUS* for HBO's *Peace: Live In It or Rest In It*, a nationwide campaign against gun violence, won a CLIO Award and was nominated for an EMMY. Turner also won Best Music Video Director at the Kora All Africa Music Awards for his work with the African recording group - Bisso Na Bisso. His research concentrates on the formation of African American and World Cinemas and the intersection of Jazz and Cinema. Currently Marcus Turner serves as an Assistant Professor of Filmmaking and the Director of the Undergraduate Program in Media at The New School University. Currently he is completing a documentary on the future of public education and compiling an audio-visual archive of Jazz musicians making new music.

JAZZ on FILM

The Films

FRONT SCREEN

(total run time 47 minutes)

Snappy Songs, directed by Lee De Forest (1923, USA 3 min.)

St. Louis Blues, directed by Dudley Murphy, (1929, USA, 16 min.)

Symphony in Black: A Rhapsody of Negro Life, directed by Fred Waller (1935, USA, 9 min.)

Begone Dull Care, directed by William McLaren and Evelyn Lambart (1949, Canada, 7 min.)

Oscar, directed by Marie-Josée Saint-Pierre (2016, Canada, 12 min.)

BACK SCREEN

(total run time 55 minutes)

Max and Abbey, produced and directed by Stan Lathan (1970, USA, 24 min.)

Alice Coltrane: A Love Supreme, produced and directed by Stan Lathan; (1970, USA, 13 min.)

The World Saxophone Quartet, directed by Barbara McCullough (1980, USA. 5 min.)

That's My Jazz, directed by Ben Proudfoot (2019, USA, 14 min.)

ABOUT *the Films*

FRONT SCREEN

Symbiosis: Black Music and the early history of sound on film



Noble Sissle and Eubie Blake

Snappy Songs

Directed by Lee De Forest
(1923, USA 3 min.)

Noble Sissle and Eubie Blake, who composed and performed the groundbreaking 1921 Broadway musical *Shuffle Along* perform the songs “Sons of Old Black Joe” and “My Swanee Home.” This experimental sound-on-film recording is one of the earliest to feature Black musicians on film. Here, Blake is credited with being the first to use the term “talkies,” to describe the early sound films.



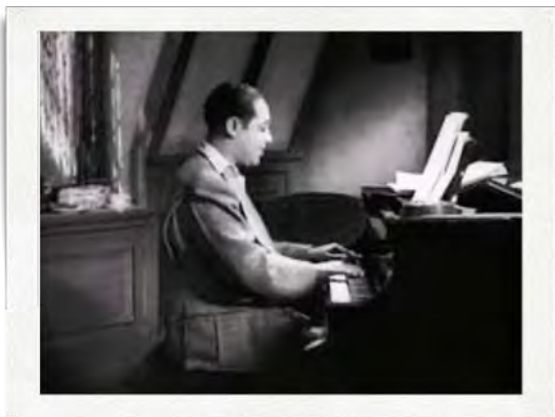
Bessie Smith

St. Louis Blues

Directed by Dudley Murphy,
(1929, USA, 16 min.)

In her only film appearance, legendary blues singer Bessie Smith and the Fletcher Henderson Orchestra tell the story of a woman who is deserted by her boyfriend for a St. Louis “floozy.” Also starring Jimmy Mordecai, Isabel Washington and the Hall Johnson Choir. The film was produced by composer W.C. Handy, who was the first to publish music in the Blues form.

Courtesy of Cohen Media.



Duke Ellington

Symphony in Black: A Rhapsody of Negro Life

Directed by Fred Waller
(1935, USA, 9 min.)

Duke Ellington unveils his groundbreaking composition “A Rhapsody of Negro Life” against scenes depicting the filmmaker’s interpretation of life. Featuring the Duke Ellington Orchestra and Billie Holiday’s screen debut.

Courtesy of Cohen Media.

FRONT SCREEN

Oscar Peterson and the Canadian Animation Tradition



Begone Dull Care

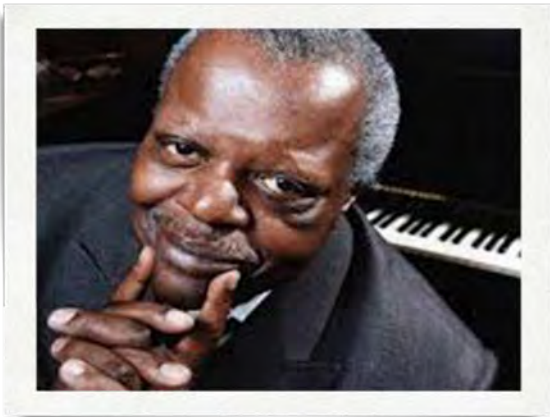
Directed by William McLaren and Evelyn Lambart

(1949, Canada, 7 min.)

Two Canadian artists—filmmaker Norman McLaren and piano virtuoso Oscar Peterson—join forces to create Canada's first jazz inspired film.

McLaren painted and etched directly onto film to create a visual that was perfectly synchronized to the music of the Oscar Peterson Trio. The resulting film is an avalanche of constantly changing lines, colors, and textures that seem to vibrate with every note.

Courtesy of the National Film Board of Canada.



Oscar Peterson

Oscar

Directed by Marie-Josée Saint-Pierre
(2016, Canada, 12 min.)

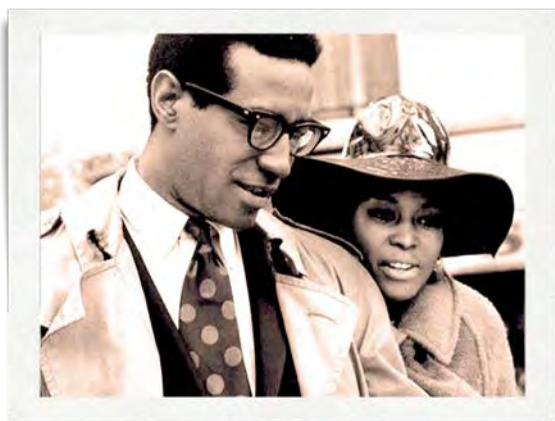
Animation and archival footage are intermixed in this touching portrait of Oscar Peterson at the twilight of an exceptional career, as he wistfully meditates on the price of fame and the impacts of the artist's life on family life. From the young prodigy's beginnings in Little Burgundy, Quebec to his triumphs on the international stage alongside the biggest stars of his time, the film is set to the tunes of Peterson's sometimes catchy, sometimes melancholy-tinged compositions.

Courtesy of the National Film Board of Canada.

BACK SCREEN

Black Journal — Call it Black Music

With the arrival of executive producer William Greaves in 1968 and continuing with that of executive producer Tony Brown in mid-1970, the public television series *Black Journal* set a gold standard for documenting Black life, Black political movements, Black art and culture through the lens of Black people. Two groundbreaking documentaries from this groundbreaking series:

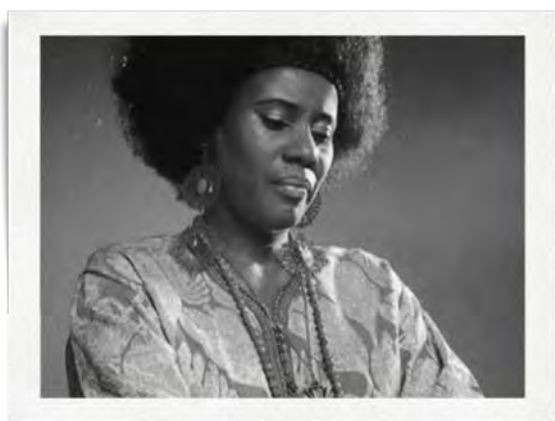


Max Roach and Abbey Lincoln

Max and Abbey

Produced and directed by Stan Lathan (1970, USA, 23 min)
In Norfolk, VA, Max Roach and Abbey Lincoln share their thoughts on African American music, their relationship, and the role of Black artists as they rehearse and perform with the Norfolk State College Choir. Featuring George Cables on piano, Woody Shaw on trumpet, Reggie Workman on bass, and Gary Bartz on saxophone.

Courtesy the WNET Group.



Alice Coltrane

Alice Coltrane: A Love Supreme

Produced and directed by Stan Lathan (1970, USA, 13 minutes)
Filmed only three years after her husband's death, Alice Coltrane reflects on the legacy of John Coltrane, on her family, her spirituality and her music. This short documentary features Alice Coltrane on harp and piano.

Courtesy the WNET Group.

BACK SCREEN **Film as Improvisation**



The World Saxophone Quartet

The World Saxophone Quartet

Directed by Barbara McCullough (1980, USA, 5 min)
Barbara McCullough's early improvisational video provides a glance at an innovative quartet of jazz saxophonists, Hamiet Bluiett, Oliver Lake, Julius Hemphill, and David Murray, both in concert and conversation.

Courtesy Third World Newsreel.



Milt Abel II

That's My Jazz

Directed by Ben Proudfoot
(2019, USA, 14 min.)

A portrait of Milt Abel II, the son of Kansas City jazz legend Milt Abel Sr. Milt II became head pastry chef at The French Laundry and Per Se, and sous pastry chef at two-Michelin star restaurant Noma. As his career was rising, his father's was coming to an end. Finding himself at a crossroads, Milt II pushes the button to turn back time.

Courtesy Breakwater Studios.

special program

IN THE GALLERY

Jazz as Colors

What Seems To Be The Problem?

Produced & directed by Richard. E. "Shades" Dunbar
(2004, USA/France, 45 min.)

Free jazz French horn player and composer Richard Dunbar (1944-2006), takes fellow artists on a musical journey between dreams, fantasy and reality as he interrogates his mental health and explores the relationship between jazz, spirituality and life. (English with French subtitles)

Courtesy Marcus Turner.

Jazz as Muse

Songs For My Right Side

A film by Jeffrey C. Wray & Tama Hamilton-Wray
(2020, USA, 29 min.)

Rodger Smith is in pain and he has caused plenty of hurt. The fate of two recently encountered young black people occupy his thoughts. An undocumented West African longing for home crosses his path. Most of all, he wants his estranged wife Josephine to come back home. All the while, a mysterious pain takes over the right side of his body. Only music can soothe his troubled soul. Composer Kris Johnson. Singer/Songwriter Yellokake

Courtesy JazzyTam Films.

THE CARR CENTER TEAM

the Staff

| | |
|------------------------------|-------------------------------------|
| Oliver Ragsdale, Jr. | President & Chief Executive Officer |
| Gina Ellis | Arts Academy Coordinator |
| Sarah Norat-Phillips | Marketing Manager |
| Brenda Terrell | Development Office |
| Lumumba Leon Reynolds | Technical Director |
| Lina Stephens | Curator |
| Evan Condron | Gallery Manager |
| Tia Nichols | Curatorial Assistant |
| Raymond Martin | Technical & Production Assistant |

Artistic Leadership

| | |
|------------------------------|-------------------|
| Terri Lyne Carrington | Artistic Director |
| Rodney Whitaker | Resident Artist |
| Debbie Allen | Resident Artist |
| George Shirley | Resident Artist |
| Juanita Anderson | Resident Artist |

the Carr Center
INSPIRE. ENTERTAIN. CHALLENGE. EDUCATE.



4750 Woodward Avenue / Detroit, Michigan 48201
thecarrcenter.org

THANK YOU

to our sponsors



Summer Dance Intensive

SAVE THE DATES:

**The Carr Center Summer Dance Intensive
July 11 – July 24**

The Carr Center is proud to present the fifth year of our Summer Dance Intensive in partnership with the acclaimed Debbie Allen and the Debbie Allen Dance Academy (DADA).

As a Resident Artist of the Carr Center, Debbie Allen brings her world class faculty from Los Angeles and New York to Detroit, where they teach student dancers from across the metropolitan area in a comprehensive 2 week early professional dance and musical theatre experience.

Dancers, ages 8–21, will receive training in ballet, modern, tap, jazz, African, Dunham and Hip Hop dance. This summer will also be the second year we are offering a concurrent 2 week Musical Theatre Intensive in partnership with DADA.

The intensives will run Monday through Saturday from 9:00 am to 5:00 pm with a final performance on July 23 in The Ford Theatre at Detroit School of Arts.

All students must audition to participate. Auditions will be held on Sunday, May 15th. Registration for auditions will begin at 11:00 a.m.



*To register or for more information about all our education
and training opportunities visit our website at:*

www.thecarrcenter.org

the Carr Center
INSPIRE. ENTERTAIN. CHALLENGE. EDUCATE.



CALL for ENTRIES

Visual Artists

The Arts League of Michigan and The Carr Center is celebrating its 30th Anniversary! To mark thirty years of excellence and thirty years of Carr we are creating a series of exhibitions featuring artists who have exhibited with the organization during the past 30 years. We encourage all visual artists, both adults and youth exhibitors and former students of the arts academy program who have continued their practice, to submit their work for this incredible opportunity.

If you are an artist who has exhibited with us in the past, please apply using submittable at:

**The Carr Center Submission Manager — Carr Center
30th Anniversary Exhibition (submittable.com)**

For questions or inquiries please send an email to:

exhibitions@thecarrcenter.org

Exhibitions are scheduled for
July 13, 2022 — September 10, 2022 and
September 28, 2022 — November 26, 2022.

Deadline for entries is June 3, 2022.

**4750 Woodward Avenue / Detroit, Michigan 48201
thecarrcenter.org**