

ARIZONA

DANCE

E★

statewide listing of performances
master classes | auditions | articles
tips | news | and more

JANUARY 2016



RIVERDANCE
TUCSON / MESA

IF/THEN
ASU GAMMAGE

THE PEKING ACROBATS
SCOTTSDALE CPA

BODYTRAFFIC
UA PRESENTS

JUST WEST OF
BROADWAY | PHX

CARLEY CONDER
CONDER/DANCE | BREAKING GROUND
PHOTO BY DAN PERRINE

MASTER CLASSES
SOCIAL DANCES
JOBS, TIPS & MORE...



Arizona Dance e-Star

a publication of the *Arizona Dance Coalition*

Volume 6, Issue 1

January 2016

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Dear readers,

Happy New Year! I've included last year's New Year's Resolution page (pg 33), since it still applies. Plus, it looks nice. As in the past four years, the January issue also contains an **INDEX of 2015 articles, photos, and tips** (pg 51). This issue marks the 6th year the ADC is bringing greater visibility to our statewide DANCE community through this free **Arizona Dance e-Star** publication. You can become involved in making more people aware about the various dance communities in AZ, events, classes, and auditions just by **sharing** the **e-Star** / ADC website / Facebook page, and by **inviting** your friends and colleagues to join our Facebook group. Interesting STUFF is always happening and you just never know when a special performance or master class is going to pop up!

The New Year IS going to be great! This January issue is representative of what is to come. Conder's **Breaking Ground** celebrates choreographers and film makers. The three articles address social dance, Jazz music, Broadway's choreography being passed on to the new generation, and Tucson's Salsa/Latin dance scene. It was a pleasure for me to research, interview, and document the transition so many have made from a social dancer, to now a director and performer. Not only are out-of-state/country dancers coming to AZ for festivals, we are now performing in state and out-of-state fests in various styles of Latin dance - **Salsa, Bachata, and Rueda de Casino**. If you didn't read Part I, it is in the December issue (pgs 26-31)—**The Rhythm Is Gonna Get YOU!** I'd like to say Gloria Estefan inspired me, but it was just a coincidence she now has a musical on Broadway—**Get On Your Feet!** And wasn't that the best Kennedy Center Honor's show you have ever seen? Congrats to **Rita Moreno!** Yet again, another Latino woman is celebrated! **enJOY** what this issue has to offer at your own pace, but make sure you mark your calendar for those events that have meaning to you **as soon as possible**. Since I'm out of room, ADIOS!

Krystyna Parafinczuk, Editor

The **Arizona Dance Coalition** is a membership-based, statewide 501(c)(3) nonprofit dance organization creating connections and communication between the general public and the dance community. ADC membership is available to individuals and organizations interested in the art of dance. You may join online at AzDanceCoalition.org. All questions about membership and sponsorship can be sent to Lisa@AzDanceCoalition.org. Calendar of Events are posted online by ADC members. Article submissions, news, letters to the editor and advertising sales can be sent to Krystyna@AzDanceCoalition.org. Additional ADC contact information is on the last page. Past **e-Star** publications are available at azdancecoalition.org/newsletters/.



listed in the **Regional Section**. Send news to: Krystyna@AzDanceCoalition.org. AzDanceCoalition.org

Event listings are posted by ADC members on the ADC website. Events are restricted to 501(c)(3) organizations with the exception of charitable and free events, educational workshops and masterclasses. All submissions are monitored. Content may be edited. Non-member news and events are



Riverdance: 20th Anniversary World Tour in Arizona

January 5-10, Tuesday-Sunday, times vary.

UA Centennial Hall, UA Main Campus, 1020 E University, Tucson. Box Office: 800-745-3000.

January 12-17, Tuesday-Sunday, times vary.

Mesa Arts Center, Ikeda Theater, One E Main St, Mesa. Tickets \$47-77. Pre-Show Dinner available. See [website](#). Riverdance draws on Irish traditions to present a spectacle of energetic, precision dancing, music and song.

January 12-17, Tuesday-Sunday, 7:30 pm (check for other times Sat/Sun). **ASU Gammage**, 1200 S Forest, Tempe. **If/Then** features Tony Award-winner and Broadway superstar Idina Menzel (*Wicked*, *Rent*, *Frozen*, *Glee*) as Elizabeth, a role specifically written for her. Unforgettable songs and a deeply moving story follows two distinct storylines in the life of Elizabeth, a city planner who moves back to New York to restart her life in that city of infinite possibilities. When plans collide with the whims of fate, Elizabeth's life splits into two parallel paths. **Tickets** \$20-\$125.



January 17, Sunday, 2 & 5 pm. **Scottsdale Center for the Performing Arts**, 7380 E Second St, Scottsdale. **The Peking Acrobats** perform daring maneuvers atop a precarious pagoda of chairs. They are experts at treacherous feats of daring, trick-cycling, precision tumbling, somersaulting and gymnastics. They defy gravity with amazing displays of contortion, flexibility and control. Accompanied by live musicians, they bring together the excitement and festive pageantry of a Chinese carnival with fresh, explosive energy! **Tickets** \$29-\$49.



January 29, Friday, 8 pm. Centennial Hall, UA Main Campus, 1020 E University, Tucson. **UA Presents | BODYTRAFFIC's** growing repertoire is vibrant, inspiring, accessible, and challenging to both new audiences and experienced dance enthusiasts. Founded in 2007 by Lillian Barbeito and Tina Finkelman Berkett, the company has surged to the forefront of the concert dance

world, commissioning new works from world-class contemporary choreographers including Barak Marshall, Kyle Abraham, Hofesh Shechter, Stijn Celis, Sidra Bell, Andrea Miller, Alex Ketley, Laura Goernstein Miller, Zoe Scofield, Richard Siegal, and Guy Weizman & Roni Haver. Additionally, in 2013 choreographer Loni Landon was awarded a Choreography Fellowship with BODYTRAFFIC from the Princess Grace Foundation. Praised for its "confident, hard-hitting" (LA Weekly) execution in a wide range of styles, BODYTRAFFIC was named one of Dance Magazine's 25 to Watch in 2013. **Tickets** are \$32-\$60.

January 29-31, Friday 6:30 pm, Saturday 7:30 pm, Sunday 2 pm. ASU, Nelson Fine Arts Center Studio 122, Tempe.

The Emerging Artists series for **ASU Dance** presents thesis projects created by graduating MFA in Dance students. Candidates investigate personal stories and thought-provoking issues using platforms that include live performance, film and interactive media. "Emerging Artists III" features Ricardo Alvarez and Jenny Gerena. \$16 General; \$12 ASU Faculty, Staff + Alumni; \$12 Senior; \$8 Student. **Tickets** 480-965-6447, hiboxoffice@asu.edu, filmdancetheatre.asu.edu/events.



Photo by Chelsea Rowe

January 29-30, Friday-Saturday, 7:30 pm. Tempe Center for the Arts, 700 W Rio Salado Pkwy, Tempe. **Breaking Ground 2016 Contemporary Dance and Film Festival**, now in its ninth year, brings dancers, choreographers, digital artists, and the community together for a weekend of high art and energy, with some of the most vital voices in contemporary dance. Premiere dance works include LA's WHYTEBERG, NYC's Bare Dance Co and San Francisco's project agora. Two award-winning filmmakers, Marlene Millar and Marianne M. Kim, master classes led by head-lining performers, and the return of "tiny dances" as contemporary dancers perform in the Gallery of

Tempe CFA. **Tickets** \$25 adults, \$18 students 24 hrs in advance. At the door \$28 adults, \$23 students. 480-350-2822

continued on the next page

BREAKING GROUND 2016 ROSTER OF SELECTED CHOREOGRAPHERS AND FILMMAKERS

Shaun Boyle, Asst Professor, University of California Irvine Dance Dept

Rebecca Bryant, presents Manufactured

Daniel Burkholder, Artist-in-residence, Lombardi Cancer Center/Georgetown U Hospital

Carley Conder, Director, CONDER/dance

Mike Esperanza's Bare Dance Company, Peridance, Steps on Broadway and guest teacher at Broadway Dance Center

Marianne M. Kim screening her work "Martiality Not Fighting"

Bliss A. Kohlmyer + Kara Davis / project *agora*.

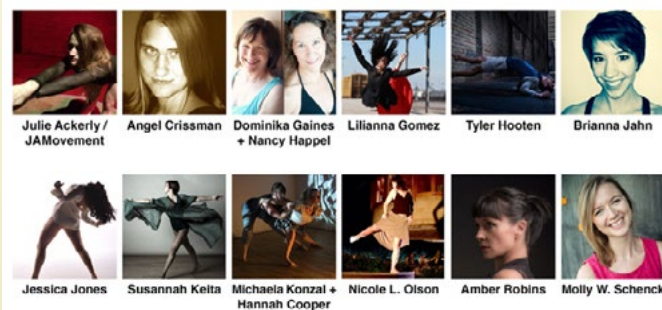
San Francisco-based art organization

WHYTEBERG, L.A. based duo created by Gracie Whyte and Laura Berg

Marlene Millar, Montreal filmmaker, screening her short film, "Lay Me Low"

Gina Ricker + Julie Miller, international collaborating artists

Nadar Rosano, dancer and independent choreographer from Tel-Aviv



"tiny dances" ~ 14 Arizona artists

2 different programs | 1 tiny stage

Friday-Saturday, January 29-30, 7:30 p.m.

TCA Art Gallery. Some of the most exciting contemporary dancers from the local scene will perform six dance pieces per night on 4 ft x 4 ft platforms throughout the TCA Art Gallery prior to the Main Stage performances. Located

amongst the paintings and sculptures, these "tiny dances" are each less than 5 minutes, and give the public a taste of contemporary dance, locally grown and blossoming, concentrated in a confined art space. Festival ticket allows entrance to Tiny Dances and Main Stage performances. Performers are *Liliana Gomez*, *Molly W. Schenck*, *Nicole L. Olson*, *Tyler Hooten*, *Julie Akerly / JAMovement*, *Jessica Jones*, *Michaela Konzal + Hannah Cooper*, *Amber Robins*, *Dominika Gaines + Nancy Happel*, *Angel Crissman*, *Susannah Keita*, and *Brianna Jahn*.

Breaking Ground 2016 Contemporary Dance Master Classes

January 30, Saturday, 9 am–4:30 pm. ASU, Nelson Fine Arts Center Dance Lab, Room 122, 51 E 10th St, Tempe. See Master Class Section on pg 9.

February 5-6, Friday-Saturday, 8 pm. Scottsdale Center for the Performing Arts, 7380 E Second St, Scottsdale. Under the leadership of Artistic Director Glenn Edgerton, **Hubbard Street Dance Chicago** is among the most original and forward-thinking forces in contemporary dance, critically acclaimed for its exuberant, athletic and innovative performances. The company features 18 dancers of unparalleled versatility and virtuosity and an eclectic repertoire of works by the world's foremost choreographers. *"Hubbard Street Dance Chicago shows, once again, that this regionally named group deserves its world-class reputation."* — The Boston Globe *"Take a deep breath, because Hubbard Street Dance Chicago is going to take your breath away."* — The Washington Post **Tickets** \$39-\$69. **20% off for ADC members. Check email for code.**



➔ **CHECK THE ADC ONLINE CALENDAR FOR ANY UPDATES & ADDITIONS**
www.AzDanceCoalition.org/calendar/ | e-Star Archives: [e-Star Publication](#) tab

**FEBRUARY ISSUE
SUBMISSION
DEADLINE**

Arizona Dance e-Star
January 25

Send news to:
Krystyna@AzDanceCoalition.org

Attention Non-ADC Members

Your performances, workshops, and master classes are mentioned in the **Regional Section** of the **Arizona Dance e-Star**. We welcome your **announcements**: job postings, auditions, scholarships, awards & recognitions, new positions, reorganizations, and invitations to participate in FlashMobs & Festivals. Keep Arizonans informed!

Consider becoming an ADC member, being a part of a statewide dance community and enjoying the member benefits and discounts offered by our members and more than 20 Merchants throughout Arizona ~ graphic designers, photographers, dancewear stores, dance studios, printers, costume designers, venues, etc. Review the benefits towards the back of this magazine.

MASTER CLASSES, WORKSHOPS & PROFESSIONAL DEVELOPMENT



January 11-14, Monday-Thursday, 11 am–5 pm. Chandler-Gilbert Community College, Agave Room 1300, 2626 E Pecos Rd, Chandler. *Jena Necrason*, currently Head of Movement at The Stella Adler Studio of Acting in NYC (faculty since 1997) and NYU Tisch School of the Arts, is a movement professional with more than 25 years' experience as a performer, director, choreographer, teacher and collaborative theatre maker. She holds a BFA in Dance Performance from the Performing Arts Conservatory at SUNY Purchase, and trained with Pina Bausch and Tanztheater Wuppertal in Germany. Jena's CGCC residency will focus on a dynamic way of working in our bodies that incorporates the techniques of Laban-Bartenieff, Grotowski, Lucid Body and Viewpoints that bring an impulse awareness to actors and dancers. **FREE and open to the public.** www.cgc.edu/arts | tracy.miller@cgc.edu | cheri.mcdowell@cgc.edu.



January 22, Friday, 9 am–3 pm. Youngker High School, 3000 S Apache Rd, Buckeye. **AzDEO's 12th Annual Pink Tutu Flu.** A great day of sharing curriculum ideas and methods from fellow educators including information from the NDEO annual conference last October. All are welcome- K-12 teachers, college students, studio teachers, Post-Secondary teachers. Continental Breakfast and lunch included. To register email Lynn Monson at Imonson@cox.net. Send registration fee to: AZDEO, PO Box 60152, Phoenix, AZ 85082. AzDEO members free, non-members \$20. Certificate of hours awarded.



ESSAY CONTEST

AzDEO is also holding a **Student Essay Contest / Deadline January 15 / Winner Notification January 30.**

Cash awards \$150 1st Place, \$50 2nd Place. Division 1 for Grades 7-9, Division 2 for Grades 10-12. Describe how *dance inspires you to reach your future goals* in 400 words or less. Please type if possible. Judging based on 1) style and content with emphasis on thoughts, honesty and creativity, and 2) writing that is clear, articulate, and logically organized. Official entry form may be downloaded from the AzDEO website. Submit one copy of the essay and the entry form to Lynn Monson at Imonson@cox.net, no later than January 15! Good luck!

ADC & Wall-2-Wall Dance Center
present a **FREE**

JAZZ MASTER CLASS

with **JazzAntiqua's**
Artistic Director/Choreographer
PAT TAYLOR

January 17, Sunday, 1-3 pm

Wall-2-Wall Dance Center
617 S McClintock, Suite 3, Tempe



➡ **RSVP requested. Space is limited. Lisa@AzDanceCoalition.org, 602-740-9616**

JAZZANTIQUEA DANCE & MUSIC ENSEMBLE, founded in 1993, celebrates the jazz tradition as a vital thread in the cultural fabric of African American history and heritage, and a defining element of the American experience. Dedicated to **EDUCATION | PRESERVATION | CREATION**, the Company's mission is to increase awareness of and appreciation for *JAZZ as an American legacy* through collaborative dance and music projects (*performances, classes, lecture-demonstrations, symposiums, community outreach efforts*) that inspire, as well as entertain.

Exploring original music compositions along with the works of Duke Ellington, Miles Davis, John Coltrane and other greats, JazzAntiqua delves deep into the heart of jazz and the stories within the music. It then shares the art of jazz with audiences of all ages and backgrounds in venues across the globe.

JazzAntiqua has been recognized with many grant awards. Feature stories and spotlight articles on JazzAntiqua have appeared in the **Los Angeles Times** and **Los Angeles Weekly Newspapers; Dance Teacher Now, Dance Spirit Magazine, Dance Magazine** and **Los Angeles Magazine**.



PAT TAYLOR (Artistic Director/Choreographer) blends her love of jazz and blues music, visual art and spoken word, with a distinctive historical perspective to create JazzAntiqua's very own brand of "jazz theatre." Taylor is the recipient of several awards including Mayoral and City Council commendations; a Brody Arts Fund Choreography Fellowship, and grants from the Doolittle Foundation, Los Angeles Contemporary Exhibitions, California Arts Council and the Los Angeles Department of Cultural Affairs. In addition to JazzAntiqua, Taylor's work has

been presented at Lehman Performing Arts Center (NY), Cerritos Center for the Performing Arts, Glashuset (Stockholm, Sweden), Suncoast Hotel and Casino (Las Vegas, NV), Temecula Valley Film and Music Festival, Ford Amphitheatre (Hollywood), Broad Theatre (Santa Monica), and Los Angeles' Cornerstone Theatre. Taylor's background in Katherine Dunham and Lester Horton techniques, West African, American vernacular and classic jazz dance, along with her love for the collage nature of improvisation, combine to form her signature '*afro-modern-jazz*' style and approach to movement. She is also chair of the dance department at Crossroads School for Arts & Sciences in Santa Monica, California.



Breaking Ground 2016 Contemporary Dance Master Classes

January 30, Saturday, 9 am–4:30 pm. ASU, Nelson Fine Arts Center Dance Lab, Room 122, 51 E 10th St, Tempe. Classes are \$10 individually, \$25 for 3, or \$40 for all 5. Cash or credit card accepted at the time of class. To participate, please RSVP at conderdance@gmail.com.

9:00 - 10:30 am *Shaun Boyle* (Contemporary Ballet)

10:30 am - noon *Bliss Kohlmyer*

Noon - 1:30 pm *WHYTEBERG*

1:30 - 3 pm *Mike Esperanza*

3:00 - 4:30 pm *Daniel Burkholder* (Improvisation)

NOMINATIONS BEING ACCEPTED

Kathy Lindholm Lane Teacher of the Year Award
and the
Bill Evans Excellence in Teaching Award



Honor and celebrate the work you all do. Nominate a colleague or yourself. Nominations are now open for both of these awards. Application information and how to apply are at www.azdeo.org, under Awards. Applications are due January 30.



ADC Lifetime Achievement Award Nominations are being accepted (open deadline). Submissions must be by ADC members in good standing (dues paid up to date). Candidates must be AZ dance professionals that have demonstrated exemplary artistry in performance, choreography, direction and staging and / or leadership, research, scholarship, philanthropy

or service to dance in Arizona. Submit a letter explaining your nomination and provide a detailed biography. A form will be email to members. *Past LAA recipients have been Frank Trent (2010), Nian Cadman (2011), Marion Kirk Jones (2011), Jeanne Wright (2012), Ann Ludwig (2012), Frances Smith Cohen (2013) and Richard Holden (2014).*

COMMUNITY COLLEGE DANCE CLASSES



Pima Community College Social Dance Courses, Fitness and Wellness (FAW) Program, Tucson. 14-week courses in **Salsa, Ballroom & Latin Dances** taught by *Krystyna Parafinczuk*, teach students to enjoy all social dance styles and understand how one step or pattern can be adapted to fit several dance styles just by changing the music, accent, count, and rhythm. The “infamous” triple step becomes a

Waltz, Samba, Lindy Hop, Cha Cha, Salsa, Mambo, Two-step, Cumbia, Casino, Rumba, Line Dance and ... Students enjoy a field-trip “final” to a social dance event in Tucson. The objective is to become comfortable enough to dance in a social setting with enough basic steps to get you through the party, or a wedding, or a date!

1 credit/audit, \$75.50 plus registration fees. Higher fees for non-residents.

To enroll, visit www.pima.edu. Questions, call instructor Krystyna at 520-743-1340 or email kparafinczuk@pima.edu.

NW Campus, Ballroom/Latin Dance, Saturdays, 4-6:10 pm, starting February 6.

FAW 112F1 | CRN 23809. Classes held at the NW YMCA, corner of Magee & Shannon.

West Campus, Salsa/Latin Dance, Tuesdays, 6:50-9 pm, starting February 2.

FAW 123F | CRN 22512. FSSC Bldg, Room 102, 2202 W Anklam, Tucson.

The FAW courses also offer **Belly Dance, Stretch & Tone, and Zumba**

The Theater Dept offers **Movement/Dance For Actors**, similar to Jazz I | THE 110 CRN 23670

NOTE: Pima Community College also offers an **Associates in Fine Arts Degree with a Dance Concentration**. Classes are in *ballet, modern, jazz, dance conditioning, choreography, dance appreciation and history, rhythms for dance (music), business for dance careers, and ensemble/production courses*.

Scottsdale Community College Dance courses

for Spring 2016 include *Intro to Dance, Dance in Popular Culture, Hip Hop, Swing, Latin, Tango, Ballet, Modern, Jazz, Ballet, Dance Seminar, Tap, Dance Performance, Dance Production, Rhythmic Awareness, Dance Technology, Choreography for Film and Video, Dance Practicum, and Multimedia Performance Ensemble*. Classes begin **January 16, 2016**. To register, call 480-423-6100 or visit

<http://www.scottsdalecc.edu/student-life/> registration. Questions, email *Angela Rosenkrans*

at a.rosenkrans@scottsdalecc.edu. Photo by X&O Photography / Fall '15 Images in Motion



Estrella Mountain Community College Dance

Spring semester begins on January 16 and students train, create and perform in the Performing Arts Center's beautiful dance studio and 295-seat proscenium theatre. Small class sizes in a supportive and collaborative learning environment with professional faculty allow for individual attention and mentoring. Offerings include a range of levels in ballet, modern, jazz, tap, hip-hop, latin and ballroom as well as career skills and humanities courses.

"I feel connected to my body in a way I never have. I love that I am being so incredibly challenged and stretched by what I am being taught as well as by the dancers in class."

Participation in the pre-professional student company, **DancEstrella** does not require an audition. Community engagement occurs through participation in on campus and off-site performances and special events. All opportunities for dance majors, such as participation in the American College Dance Festival and MCCCCD Artists of Promise competition are available to all dance students.

"DancEstrella was totally engaging. Your process for working with dancers of all levels resulted in performances that were focused, exciting, interesting and fun!"

Contact Residential Faculty, Janaea Lyn McAlee for more information and advising at janaea.mcalee@estrellamountain.edu. Download the schedule with the provided link: [3 Spring 2016 Dance schedule Flyer](#)



Paradise Valley Community College Dance Program

offers courses in:

Intro to Dance, World Dance Studies, Ballet I-IV, Modern I-IV, Modern Jazz I-IV, Dance Performance I-II, Rhythmic Theory for Dance I, Dance Practicum, and Special Projects. Belly Dance, Hip Hop, Social Dance: Ballroom I-II, Social Dance: Swing, Social Dance: Latin I-II, Social Dance: Argentine Tango

The program is dedicated to provide professional dance training, to prepare students for dance careers, and to offer dance classes and workshops to the community. Our program offers an Associates Degree in Fine Arts Dance as well as dance scholarships to outstanding students who are dedicated to the study of dance. The program approaches the study of dance as a way of understanding history, other cultures and the human body.

Questions can be directed to Sonia Valle, Dance Faculty & Dance Program Director, 602-787-6808, sonia.valle@paradizevalley.edu

Classes begin January 16th!



February 14, 2016, 4 & 8 pm
DWTS live! at Comerica Theatre,
Phoenix. Tickets: \$28-\$63



SCHOLARSHIPS \$200-\$500

February 14, Sunday
12:30 registration

Dance Theater West, 3925 E Indian School Rd, Tucson. Susan Silverman, National Society of Arts and Letters AZ Dance Chair, announces their annual scholarship event. Prizes are \$500, \$300, and \$200. Applicants must be 14 years old by February 14, and not older than 18 by May 15. Dancers must perform a solo dance not to exceed 3 minutes. Choreography may be by the dancer or someone else. Master class/warm up taught by Diane McNeal Hunt. Registration fee \$10 due upon registration.

Contact suzerina@aol.com to register.

Tucson Tango Festival



April 7-10, 2016 ▶ **Tucson Marriott University Park**

2016 Instructors:

Homer & Cristina Ladas, Jay Abling, Ney Melo & Jennifer Bratt,
 Santiago Castro & Fernanda Valdovinos, Carrie Field,
 Brian Nguyen & Yuliana Basmajyan



DJs:

Paul Akmajian, Jay Abling, Derrick Del Pilar, John Hess, Ashvin Iyer,
 Jo Canalli, Homer Ladas, Fernanda Valdovinos, Momo Smitt

More classes, more floor space and more seating!
Same great venue and same friendly festival!

REGISTRATION NOW OPEN
<http://tucsontangofestival.com>

<https://tucsontangofestival.com/festival-registration/>



Grace and Dance
Frozen in Flour in Photos
by Alexander Yakovlev

<http://www.demilked.com/flour-ballet-dancer-photography-portraits-alexander-yakovlev/>

**Photo of the Month**

Mitch McCroskey, 5' 10 1/2"

flying at least five feet up above the stage floor!

Photo by *Ed Flores*

<https://www.facebook.com/edfloresphotography>

ADC MEMBER AUDITIONS & ANNOUNCEMENTS



Grand Canyon University (GCU) Dance Auditions ~ For acceptance into the Bachelor of Arts programs in the College of Fine Arts and Production, prospective students must first apply to GCU and declare the BA Dance or BA Dance Education degree major. Second, they will submit a digital audition video URL or DVD along with other digital

materials. After the 15th of each month, they will be informed of their acceptance, and many will be invited to audition for dance performance scholarships at our live campus auditions. Live Scholarship Audition Dates in 2016 are Saturdays, (1/9, 2/20, 4/9) at 10 am-3 pm. Register online at www.gcu.edu/auditions and find a link to more details!

GCU ELEMENTARY DANCE TOUR "Color Me Happy" ~ School Shows K-4 ~ a multimedia production and student touring company that brings an exceptional arts experience to up to eight local public and private schools each spring semester. Interested teachers in grades K-4, please visit our website and complete the brief application: www.gcu.edu/dancetour

GCU Dance Invitationals invite high school and private studio dance educators to bring their junior and senior students to spend a day with GCU Dance in the College of Fine Arts and Production. Students will learn about our program, campus life, and have the opportunity to take a class with GCU dance faculty, meet current dance majors, and take a campus tour! Teachers, register online at www.gcu.edu/danceinvitationals.

Cidade Productions LLC is creating a new dance festival featuring salsa, bachata and kizomba in Tempe, **June 17-19, 2016 – Arizona Dance Addition**. There will be four specialty bootcamps, 40+ workshops, 60+ confirmed performers, and lots of social dancing after each performance. Discounted passes are available NOW. www.arizonadanceaddiction.com.

January 17, Sunday, 12-2 pm. Scottsdale School of Ballet, 14455 N 78th St, Suite C, Scottsdale. **Scottsdale Ballet Foundation** will be hosting its **Annual Summer Scholarship Audition**. Three scholarship options totaling up to \$3000 will be awarded. The Audition is OPEN TO ALL qualified applicants, having a minimum of four years ballet training and two years of pointe between the ages of 13-18. Fee \$25. For more information call 480-826-0575 or email info@scottsdaleballetfoundation.org.



January 8, Friday, 5 pm. **West Valley Conservatory of Ballet**, Surprise. Spring production of *Peter and the Wolf*. See page 40 for audition details.



February 27, 2016, Saturday, 8 am-4 pm. Cortez High School, 8828 N 31st Ave, Phoenix AZ 85051

Arizona Dance Education Organization (AzDEO) 31st Annual High School Dance Festival

Registration is now open!

<https://azdeo.org/events/azdeo-31st-high-school-dance-festival/>



REGISTRATION FEES ~ *Due to increased expenses, a price increase has been instituted.*

Early Payment Postmarked by 2/5/2016: \$175 for AzDEO/NDEO Members; \$250 for non-members.

Regular Payment 2/6 - 2/11: \$225 for AzDEO/NDEO members; \$300 non-members.

Late Registration 2/12 - 2/26: Same fee as regular, but no option to perform or to purchase t-shirts.

ADJUDICATION: \$20 for AzDEO/NDEO members, \$25 for non-members

VIDEO: \$20 for AzDEO/NDEO members, \$30 for non-members

PAYMENT: All checks and Purchase Orders should be made out to AzDEO. Schools must be an institutional member to qualify for member registration cost. **MAIL PAYMENTS TO:** Arizona Dance Education Organization, State Dance Festival, PO BOX 60152, Phoenix, AZ 85982-0152

Fill out your purchase orders NOW! Registration and class availability is on a first come, first served basis, so please register online at www.azdeo.org, under event, and mail your registration fee ASAP. Once fees (check or P.O.) have been received, you will be officially registered for classes.

ADDITIONAL INFORMATION: Each school is limited to bring no more than 20 students. This will keep classes at a manageable size, providing a better experience for your students.

T-SHIRTS: Festival T-shirts will be available for pre-sale (\$10) and the day of the festival (\$15). If you would like to pre-order, please fill out the t-shirt section of the registration form and include payment with your other registration fees or bring money to the festival.

PERFORMANCE & TECH SHEETS: Each school may bring one dance to perform. However, it is not mandatory. Please complete the Performance Tech Sheet with the registration. Tech sheets and all performance information are due by February 10th for the Program Book. Your cooperation is greatly appreciated. If you have questions, contact:

Lynn Monson, lmonson@cox.net, <https://azdeo.org/events>



Cliff Keuter, Professor Emeritus of Dance at ASU, was honored by Phoenix Mayor Greg Stanton at "The Mayor's Arts Awards" ceremony on November 15, 2015. The event, sponsored by and held at the Phoenix Center for the Arts, celebrates outstanding leaders in Visual Arts, Theatre, Music, Dance, Public Art and Creative Writing. Mayor Stanton announced that the Dance award had been named, in perpetuity, the **Cliff Keuter Dance Artist Award**. The honor is in recognition of Keuter's international acclaim as a dancer and choreographer as well as his contributions to Dance in Arizona.

The Cliff Keuter Dance Company of New York, managed by the National Theater Company and the Sol Hurok organization, toured nationally and internationally for 10 years. As a freelance choreographer since 1970, his original ballets are in the repertoires of Ballet Rambert (London), the Bat-Dor Company of Israel, the Australian Dance Theatre, the Netherlands Dance Theater, the Midlands Dance Co. of England, Dancers of New York and Ballet du Rhin, France. He has received grants and fellowships from the New York State Council of the Arts and the National Endowment for the Arts, among others.

Cliff moved to the valley to join the ASU faculty in 1988. His continued professional work included serving as resident choreographer with Center Dance Ensemble in Phoenix as well as with many local, regional and university dance companies. He retired from ASU in 2005 and resides in Mesa with wife Elina Mooney, an artist in her own right, who also is a Professor Emeritus of Dance at ASU.

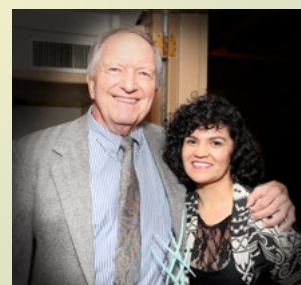


The first recipient of the **Cliff Keuter Award** is Phoenix choreographer, **Liliana Gomez**. Gomez trained in ballet, modern and jazz, began dancing at Scottsdale Community College with Instinct Dance Corps. After college, she danced with her mentors at GarnerGutierrez Dance where she focused on learning & exploring new techniques in modern dance. She then returned to Phoenix where she began to develop her voice in choreography creating original work on Instinct Dance Corps, Conder/dance, Scorpius Dance Theater, Metropolitan Arts High school, Dulce Dance Company and Glendale Community College. Liliana

has danced with Scorpius Dance Theatre for ten years and was Associate Artistic Director for Dulce Dance Company. Liliana is now pursuing a career as a solo artist and is exploring new multimedia and site specific creative collaborations with a variety of downtown Phoenix artists. Liliana received a Scottsdale Public Art Grant in 2014 for a collaborative performance piece called "Everything Flows" with visual artist Ashley Macias during the Canal Convergence artist



series. Liliana has presented the opening acts for Stylos Awards shows at The Phoenix Art Museum, won the title "Artist of the Year 2013," was featured in Remezcla magazine as "Locals to follow," and was recognized as one of the Phoenix New Times "100 Creatives."



ZUZI! Dance created its 18th Winter Solstice narrative show, **The Light Keeper's Box**. This Solstice show was our first foray into our new system of project-driven creation, rather than with a repertory company. Based on its success, we will continue with this method in 2016, so be on the lookout for artist calls and audition notices. We are also planning to create a new Youth Ensemble with auditions in late February. And the next No Frills will be the first weekend of March, so start thinking now about what you'd like to present.
<http://zuzimoveit.org>, 520-629-0237.



Light Keeper's Box, Photo by Larry Hanelin


Sarah Saza Kent's photo (**EPIK Dance Co / BeKindCrew**) was featured in a RedBull Instagram post.

<https://www.instagram.com/redbullaz/>
 redbullaz Day 2 ft. Sarah "Saza" Kent (@chipsnsaza) of @bekindpeople and @epikdanceco on her passion:

"Giving people a voice is my love. No matter how big or how small someone has a story that they want to tell, and all of those stories have so many angles to them. With both Epik and Be Kind the goal is the same: to spread light and love, and open people's minds and hearts to each other and their stories."

https://www.instagram.com/p/_zsBDDBSFC/?taken-by=redbullaz



JANUARY 2nd the **BeKindCrew**, with **Sarah Saza Kent (EPIK Dance Co)**, were performing in the **FIESTA BOWL PARADE!** You can check out there performance on AzFamily.com [here](#). 
 They were GREAT! So proud!



Images from the **FIESTA BOWL** in Tempe January 1, 2016, with the **BeKind Crew** performing and spreading the Be Kind pledge. **Sarah Saza Kent** thanks the **Fiesta Bowl Charities** for having them and looks forward to many more future events. The true power of *kindness* was spread on New Year's Day!



We performed at a **Phoenix Suns** game, the **Fiesta Bowl** (pre-party & opening act of the parade) and the **Cactus Bowl** pre-party!

What a way to start the New Year!

Sarah

The **Arizona Dance Coalition Annual Meeting & Reception** was held at Dance Theater West, Phoenix, on January 2nd, 1 pm-4 pm. Attendees came from Phoenix, East and West Valley as well as from Tucson, Prescott and Flagstaff.

We had a very insightful and educational presentation by our featured guest speaker, *Ben Watters* from the **Arizona Commission on the Arts**. As the Grants and Operations Coordinator, he manages statewide grant program for artists and non-profit organizations.



There was a lively discussion that followed with many concerns in regards to solving arts funding problems with smaller dance organizations. Some of the questions were: *How do we get our state representatives, legislators, city councils to support funding for smaller arts organizations as budgets keep getting cut? How can we get dancers to support other groups outside of their own genre and closed groups?* These have been ongoing issues for a long time; we won't be able to solve these things overnight. ADC welcomes this kind of dialogue that helps us to reconnect with each other about common issues and problems. Although the number of attendees was small in number, the discussions and networking was powerful.

We hope that the **Arizona Dance Coalition** will be able to continue to help *create connections* (our tag) between dancers across the state and to help expose and educate the general public about dance. Please get more involved. **Subscribe** to our monthly *e-Star* publication. It's **free** to *subscribe*. **JOIN** our membership if you want to be a part of our statewide organization that supports and promotes the art of dance and dancing. **SHARE** ADC's website, Facebook page, and Pinterest account with others to grow our impact on the community. And lastly, **volunteer** to make a difference.

Special thanks to: Ben Watters from Arizona Commission on the Arts, Frances Cohen and Susie Silverman at Dance Theater West.

Lisa R Chow, ADC President



ADC welcomes new board member *Kati Pan*, from Flagstaff. Kati produces the **Grand Canyon Salsa Festival** and has been an ADC member for three years. Welcome, Kati!

Photo (left to right): *Lisa R Chow, ADC President, Kati Pan, and Krystyna Parafinczuk, Treasurer/e-Star Editor*



ARIZONA DANCE WEST FESTIVAL – Call for Participants**Performance dates: March 25-26, 2016****Submission Deadline: February 24, 2016**

In its Inaugural year, **Arizona Dance West Festival** will unite the dance community by offering local, regional and national dance companies and choreographers a forum in which to showcase their work, network with each other, collaborate, and introduce more professional dance companies to the West valley community.

Sponsored by **Wight Noise Dance Company**, the Festival will be held at **Theater Works** whose generous support has been an integral part in

making this Festival a possibility. Performances will be March 25th at 7pm, and the 26th at 2 & 7 pm.

The Festival will feature three distinct performances over the course of the festival including a diverse mix of companies from Arizona, California, Nevada and outlying areas. In addition to performances, master classes will be offered to Festival performers and the public alike.

Master Dance Classes featuring *Eric Bean Jr.* from Las Vegas, Nevada, are being scheduled for March 26th at 9 am.

Application details here:

<http://www.wightnoisedancecompany.com/#!arizona-dance-west-festival/g5sg4>

Questions, contact Rachel Wight, rachelbewight@gmail.com, 623-695-1245.

LINKS for your enJOYment!

The 2015 World TAP Champion - U.S.A.'s *Kyle Van Newkirk* / Gold Medalist,
Choreographer: Anthony Morigerato - <https://youtu.be/buJ88XRluKQ>

7 Dancer Resolutions by Melissa Cyr for **DanceSportPlace.com**. Read about them [here](#).
Trust, Experiment, Do It Now, Take Chances, Condition, Focus, and Persistence

BOLSHOI'S THE TAMING OF THE SHREW, JANUARY 24, at these AZ movie theaters:

Glendale: Arrowhead Town Center 14

Green Valley: Desert Sky Cinemas | Mesa: Cinemark 16

Phoenix: Desert Ridge 18 with IMAX, Ahwatukee 24, Esplanade 14

Sierra Vista: Cinemark Sierra Vista | Surprise: Surprise Pointe 14 with IMAX

Tucson: Park Place 20 with XD, Century Oro Valley Marketplace

REGIONAL NEWS, ANNOUNCEMENTS & EVENTS

Central Arizona ANNOUNCEMENTS & EVENTS

January 9-10, Saturday-Sunday. Bricks Studio, 4550 E Indian School Rd, Phoenix.

Just West of Broadway Theatre Workshop and Convention. Attention Theatre Geeks, Dancers, and Film Junkies! Professional faculty from Broadway, NYC, LA, and Chicago will be here to instruct you in classes including On-Camera Acting (make a commercial!), Voice Over, Physical Comedy/Clowning, Improv, Voice, Audition Techniques, Stand Up Comedy, the Actor's Mindset, and more! Faculty includes: BC Smash's Assistant Choreographer Ryan Kasprzak, National Voice Over Artist Courtney Rioux, Local Improv Talent Marten Niner, Juilliard Professor and Broadway veteran Ray Hesselink, Broadway veteran Enrico Rodriguez, and more! Such a unique opportunity you do not want to miss. **\$295 through January 8.**
<http://jmillproductions.com/2016-schedule>

SUNDAY ONLY ~ Master TAP Classes: \$30/class (\$25 in advance), \$55/2 classes, \$80/3 classes, \$90/4 classes (\$85 in advance). **\$100 for 4 tap classes & Broadway Movement!**
 9 am ~ Bustin' Broadway Beats / Ryan Kasprzak; 10 am ~ Broadway Movement (see below)
 11 am ~ Rockin' Rhythm / Ray Hesselink, 12 am ~ LUNCH
 1 am ~ Phoenix Heat, Feet, and Beats / Suzy Guarino; 2 am ~ Grooves / Bruce Goolsby

January 10, Sunday, 10-11 am. SPECIAL: BROADWAY DANCE CLASS with ENRICO RODRIGUEZ ~ \$20. Making his Broadway debut at age 15 in BiG-- the Musical, Enrico has since then starred in the Broadway and national touring companies of Here Lies Love, Rent (Angel), Mamma Mia (pepper), The Radio City Music Hall Christmas Spectacular, Miss Saigon, Fame, Footloose (Ren), West Side Story, Bye Bye Birdie starring Rue McClanahan, and Crazy for You choreographed by Susan Stroman. Enrico served as assistant choreographer and dancer in an episode of CBS' The Good Wife. He also back up sang and danced for Bruno Mars at NFL Super Bowl XLVIII. His national commercials include Starburst, UPS, Subway, Mountain Dew, TD bank, to name a few. As an educator Enrico teaches Jazz, jazz funk, Lyrical, contemporary, and musical theater at several studios and universities across the country and recently in Tokyo, Japan under the company "Broadway in Japan". This fall he will be joining the teaching staff of InStudio Dance alongside Marguerite Derricks and several So You Think You Can Dance alum, and at Broadway Dance Center.



January 16, Saturday, 2-6:30 pm. Shabba-Doo Master Classes, The Jukebox, 2401 E Baseline Rd, #98, Gilbert. 2 pm Kids Class, 3:30 pm Adults Shway, 5 pm Adults Locking. \$30/class, \$50/2 classes. To register, email JennyD@FreshThreads.Dance

continued on the next page

January 16, Saturday, 7:30 & 8:30 pm. Phoenix Center for the Arts, Room 302, 1202 N 3rd St, Phoenix. **Map of Broken Glass**, premiere by **CONDER/dance and Perry Allen**. New group work explores in movement and visual imagery a process of creating art from shards. Like fragments of identity, or splinters of a life, the dancers forcibly reduce ideas and then



reassemble into new forms through unceasing contact and energetic exchange. "Map of Broken Glass" taps into the sense of self at a primitive level: how is identity constructed and managed? While Conder deals with proximity between dancers in her physical process, she explores the writings of Sufi poet Rumi in her collaboration with local filmmaker Perry Allen. Conder will also be performing a commissioned solo by Nadar Rosano, and Jordan Daniels will be performing a new solo "You Can't Go Home Again" created for him by Conder.

The room is small, and CONDER/dance is large, so this event has limited seating. The event **WILL SELL OUT** so get your **tickets** in advance: \$15 online/\$20 at the door.

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January 30, Saturday, 7-9 pm. ASU Gammage, 1200 S Forest, Tempe. **ASU Gammage** presents **Meredith Monk**, contemporary music/theater icon. Her new work, "On Behalf of Nature," offers a poetic meditation on our timeline connection to the natural world and the fragility of its ecology. Monk and her acclaimed Vocal Ensemble create a transitional space where human, natural and spiritual elements are woven into a delicate whole, illuminating connections and dependency among all things and all people. \$20 general public, \$10 ASU students, \$10 Military Tickets, \$15 ASU Faculty/Staff. **Tickets** available at the ASU Gammage Box Office and 480-965-3434.



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 Lynn Trimble wrote an article for the **Phoenix New Times** entitled *State of Dance in Metro Phoenix: Pioneers and Innovators Must Look to the Future* on December 28, 2015. ADC members mentioned. You can read it here: <http://www.phoenixnewtimes.com/arts/state-of-dance-in-metro-phoenix-pioneers-and-innovators-must-look-to-the-future-7915285>

Southern Arizona ANNOUNCEMENTS & EVENTS

Roberto Bedoya, former Executive Director, now Director of Civic Engagement, Leaves Tucson Pima Arts Council to Pursue New Opportunities. On December 14th, TPAC announced Bedoya will be pursuing opportunities on a national level. During his tenure Bedoya put policy into practice by achieving more than \$600,000 in national foundation funding, creating and spearheading the innovative PLACE (People, Land, Arts, Culture and

Engagement) initiative, which is nationally recognized and helping to foster a thriving inclusive arts community in Tucson. He helped redefine the parameters and expectations of creative placemaking, consistently advocating for an expanded definition of inclusion. Additionally, Bedoya spearheaded the creation of the New Works grant program, which supports individual artists' projects within Tucson and Pima County that meet the highest standards of excellence across a diverse spectrum of artistic disciplines.

The Arizona Dance Coalition thanks you for your work, Roberto, on behalf of the arts in Tucson and Southern Arizona. We will miss you. Please stay in touch.

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January 9th, Saturday, 5 pm. Downtown Swank Parlor, Tucson (2nd Saturdays). Can't Stop the Rock / Robot Rock's B-day Jam with Mathew Love. 1 on 1 Freestyle, 1 on 1 Popping, \$7 to Battle. Money goes towards Cash Prize!

<https://www.facebook.com/events/552454368250954/>

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January 15, Friday, 7:30 pm-1 am. The Drop Dance Studio, 716 E 46th St, Tucson. **Dancers Delight** is a nostalgic celebration of dance and music. "Class Is In Session" by JOJO DIGGS 7:30-9 pm, with Jay Sound spinning. \$15/both, \$10 Dancers Delight, \$10 Class Is In Session. Ages 17+. <https://www.facebook.com/events/204288539908342/>

HUBBARD STREET DANCE CHICAGO

Fri-Sat, Feb 5-6, 8 pm

save 20%
 AZ Dance Coalition members enjoy a discount on this performance. Check your email for the promo code.

scottsdale center for the performing arts

one of the most original and forward-thinking forces in contemporary dance

What It Means That We Are Lindy Hopping Again

*Yes, the younger generation loves that old time jazz,
but why?*

by Peter Gerler | HUMANITIES
Nov/Dec 2015 | Volume 36, Number 6

One summer night in 1914, a band of New Orleans musicians on cornet, trombone, clarinet, violin, guitar, and stand-up bass showed up, far from home, at Doyle's boxing ring in Los Angeles for a well-attended lightweight fight. Woodrow Wilson was president, Henry Ford had recently unveiled the first mass-production assembly line, and two weeks earlier World War I had broken out in Europe.

Between bouts at Doyle's, the cornetist got up on a bench and started blowing. Immediately, "the crowd stood up as one man and shouted for us to get in the ring, and screamed and

screamed," recalled George Baquet, their clarinet man.

Baquet was a formally trained musician, who nearly a decade earlier on New Orleans's South Rampart Street had had a "conversion experience" when he heard the legendary First Man of Jazz, Buddy Bolden, play the cornet. "After that, I didn't play legitimate so much," Baquet recalled.

He and his buddies, billing themselves as the Creole Orchestra from New Orleans, had wandered slowly into L.A. and pulled what gigs they could. A Los Angeles Record reporter described one of their shows: "In a corner of the café a strange orchestra was producing . . . a rhythm so enticing that the temptation to dance was almost overwhelming."

A talent booker heard the rhythm at Doyle's and asked the guys to form an act, "he did not care what, so long as he had that music." Soon

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they were blowing the "uncanny sounds" of inchoate New Orleans jazz on vaudeville stages around the country.

Not long after, Einstein published his field equations, linking planetary pull with space-time. The coming of swing rhythm around this time seems more than coincidental. Now music was released from gravity.

A century later, the New Orleans parade beat has, like grass, broken through sidewalks of cities across the globe. In the streets, dance halls, and late-night venues of New Orleans, New York, Philadelphia, Austin, Sacramento, Denver, Chicago, Washington, D.C., Vancouver, London, Paris, Edinburgh, Stockholm, and Tokyo, the music has reincarnated in the young bodies and souls of today's millennial generation—musicians and hoofers alike.

Notices from the last two years show that this trend, first observed more than a decade ago, has swollen to massive proportions.

The Guardian reported that with "the recent resurgence of swing music . . . dance floors all over the country seem to be filling with new Lindy Hoppers." In *Vanity Fair*, the New York jazz journalist Will Friedwald wrote, "I find that I can go hear a twenties-style band, almost inevitably made up of musicians born well after 1980, playing somewhere in the city virtually every night of the week." Offbeat has observed that in New Orleans, "more traditional bands may play regularly today than at any previous time in jazz history," and audiences "have swelled into crowds of enthusiastic young people who turn out in droves from all over the world."

What's going on? Why are twenty- and thirty-somethings suddenly playing and dancing to music older than their grandparents?

On a Friday night at Boston Swing Central, hiding among industrial back streets, I watched two hundred Lindy Hoppers rock-stepping and swinging-out, smiles plastered on their faces,

the Crescent City polyphony of the Baby Soda jazz band driving them on. A young dancer told me, "It's a religious experience, I am so in the moment." Baby Soda co-leader Peter Ford summed it up: "You've got these 25-year-olds throwing each other around the room with reckless abandon and swing."

Baby Soda's website describes the band as "on the forefront of a new movement loosely known as street jazz." But the "movement" never went away—just into slumber. A century ago, "ragged" music played out on New Orleans streets amid marching brass bands, dance hall turkey-trots, street-corner honkers, and horse-pulled band wagons. For African Americans, it was about confidence and kinship—standing as humans under the sun.

Now, on the hundred-year marker, I find myself thinking that the millennials who are playing and dancing to swing rhythm are

experiencing those same, oddly joined feelings of freedom and connectedness. Talk to them and you hear one word coming up again and again: community.

April 2014, French Quarter Festival in New Orleans. The band was Tuba Skinny, eight ragtag kids in their late twenties and early thirties playing jazz and jug-band music tight as a clock and fueling a floor full of Lindy Hoppers into a jumping groove. A dancer named Les said, "When people are dancing, everyone smiles. You can see the joy in their faces." Listeners thronged by the hundreds.

The band has roots going back to New York in 2006, just after Hurricane Katrina, when a 28-year-old University of Michigan music-school grad named Ben Polcer met a braying clarinetist named Michael Magro. He played "the same kind of music I heard growing up," noted Polcer in Jim Flynn's book *Sidewalk*

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Saints. "But it was grittier, and at the same time it also had this kind of sanctified feel, like church music. I was like, 'damn, I wanna do that.'"

Billing themselves as the Loose Marbles, Polcer and Magro moved to New Orleans and began playing around the French Quarter. "There's something about New Orleans where I just get so caught up in the moment," Polcer remarked in *Saints*. This computes: Jazz players always look for that moment, the "pocket," the groove.

Polcer once told a New Yorker writer, "I like rock 'n' roll. We all like rock 'n' roll. But jazz is special. To play it well, you really have to listen to each other." Contrast that with, say, the Rolling Stones, who have said that on stage they can't hear one another.

Swing rhythm—the jazz heartbeat—comes from the early black Sanctified and Baptist churches. In the fabled plantation "ring shouts," in their brush arbors, black folk could forgo the white man's litany and find community,

sharing the loneliness, howling in freedom to the heavens. One old slave preacher recalled a Georgia camp meeting: "There is a joy on the inside and it wells up so strong that we can't keep still. It is fire in the bones. Any time that fire touches a man, he will jump."

The rhythm likely goes back to African work song, an example of coordinated group action. Folklorist Roger D. Abrahams wrote that plantation corn-shucking songs expressed "intense feelings as they were experienced by the whole group moving together in common purpose."

In New Orleans, that sense of common purpose shows up in the "second line" brass band funeral parades, where whole neighborhoods side-step and gyrate alongside the "first line" of marching musicians. Writing in *JazzTimes*, Geraldine Wyckoff remarked, "When a brass band really starts kicking in and the club members and second liners get down

with the groove, dancing for all they're worth . . . , one can become lost in time and space, swept up in the rhythms and joyfulness."

Polcer and Magro began pulling in all manner of musicians, some with training, some with just passion. One of them was 32-year-old Shaye Cohn, granddaughter of the renowned tenor saxophonist Al Cohn and current leader of Tuba Skinny. Growing up in Brookline, Massachusetts, Cohn practiced classical piano for 12 years, winning awards. She studied music at New York University. But tiring of that "lonely, stressful lifestyle," she walked away. "I didn't think I'd be playing any other instruments ever again," she told me.

She drifted down to New Orleans, where she connected with a fiddler who "played klezmer and old-time, Appalachian, and gypsy music from Romania." It was a reawakening, "a new world of music for me," she said.

She explained: "One thing really important to the Loose Marbles was ensemble playing. When I first started with them, I was playing second trumpet. So I had to work to find a voice where I could fit in. It taught me to play very simply, and to listen."

Early jazz revolves around the ensemble—the whole band sound. (Modern jazz centers on the solo.) It has been called the sound of democracy, an example of *e pluribus unum* or "out of many" voices "one" song, a music that depends on musicians listening to each other, and working toward, again, a common purpose.

Eight years after arriving in the Big Easy, Cohn leads one of the most synchronous yet rootsy bands in the traditional jazz idiom. On tour last summer, Tuba Skinny played 24 different venues in California, Maine, and New York.

On the Lindy Hop's late 1920s emergence,

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Canadian music professor Howard Spring has written, "The most direct factor was the dynamic relationship between musicians and dancers." And, he added, "the dance set off changes in the music."

The Lindy Hop is swing music made visible. As with the cornet-clarinet-trombone polyphony, the dance-player connection brings the ecstasy. If everyone pushes the beat just right, the moment swings.

They knew it back in the day. Albert Nicholas, a Crescent City clarinetist who played with Joe "King" Oliver, said, "The band played full but no blasting. Joe wanted to hear those feet on the floor; the feet of the dancers. He'd say, 'When you don't hear those feet, you're not playing music; you're making noise.'"

And they know it today. In *Why New Orleans Matters*, Tom Piazza has written, "Mac Rebennack, better known as Dr. John, once told me that when a brass band plays at a small club back up in one of the neighborhoods, it's

as if the audience—dancing, singing to the refrains, laughing—is part of the band. They are two parts of the same thing."

So—the beat goes into the feet and connects everyone who is present to each other, even as it induces a temporary state of splendid freedom. Think of a child on a swing set. At the top of the arc, there's a moment between going up and coming down. The child floats, buoyant. He's found release from gravity—and from all that word implies. And gravity, as Einstein showed a century ago, is a warp in space-time.

Beyond the century-old scientific and musical parallels, there are socioeconomic ones. In his landmark study *Bowling Alone*, the sociologist Robert Putnam has seen a decline in our social capital, that is, in our connections with others. In the late nineteenth and early twentieth century, massive industrialization and immigration split up families and

neighborhoods. Today, Putnam writes, we have again been “overtaken by a treacherous rip current. Without first noticing, we have been pulled apart from one another and from our communities.”

By contrast, Bruce Boyd Raeburn, of Tulane University’s Hogan Jazz Archive, described the early years of jazz this way: “New Orleans players held a virtual monopoly on the syntax of collective improvisation, a musical give-and-take which resembled a street-corner conversation with everyone trying to get a word in edgewise.” In a time of political polarization, it makes sense that music and dancing that connects people should seem especially exciting, an answer to some of the estrangement and alienation we feel off the dance floor.

The 32-year-old trumpeter/vocalist Bria Skonberg, a bright light in the jazz resurgence,

has played major NYC jazz venues and toured ceaselessly around North America. “Coming out of the ‘next great depression,’” she told me, “the music might be a way to bring people together. The energy is that much more important in dark times.”

It is the human quest, from the dark into the light. Writing of Emancipation and the spiritual “Go Down Moses,” the great New Orleans reed man Sidney Bechet recalled: It was years they’d been singing that. And suddenly there was a different way of singing it. You could feel a new way of happiness in the lines. All that waiting, all that time when that song was far-off music, waiting music, suffering music; and all at once it was there, it had arrived. It was joy music now.

So now, ten years post-Katrina, what’s with the swing jazz resurgence? Tom Piazza may have hit it: “Most funeral traditions in our

What It Means That We Are Lindy Hopping Again

society are there to remind us that we are dust, and to dust we shall return. In New Orleans the funerals remind us that Life is bigger than any individual life, and it will roll on, and for the short time that your individual life joins the big stream of Life, cut some decent steps, for God’s sake.”

About the Author

Peter Gerler writes about early jazz and is working on a book about the New Orleans trumpet legend Joseph “King” Oliver.

Funding Information

NEH has funded several projects on the evolution of jazz in New Orleans. In the early seventies, a research grant was given to the renowned jazz collector and archivist Bill Russell for, according to *Humanities* magazine, the purpose of “editing tapes and assembling narratives and illustrations for three books: one on Jelly Roll Morton, one on ‘Fess Manetta, and one on New Orleans style.” Other grants since then have related to New Orleans funeral music and

postwar jazz history. NEH also made emergency grants to Louisiana State University and Louisiana Museum Foundation after Hurricane Katrina in 2005. WETA received an \$800,000 production grant to support Ken Burns’s eight-part documentary *Jazz*, which first aired in 2001. Sources: *Pioneers of Jazz* by Lawrence Gushee, *Sidewalk Saints* by Jim Flynn, *Black Culture and Black Consciousness* by Lawrence W. Levine, “Swing and the Lindy Hop: Dance, Venue, Media, and Tradition” by Howard Spring in *American Music* (Summer 1997), *Bowling Alone: The Collapse and Revival of American Community* by Robert Putnam, *Oh Mister Jelly* by Bill Russell, *Why New Orleans Matters* by Tom Piazza, *Keeping Time: Readings in Jazz History* edited by Robert Walser, *The Oxford Companion to Jazz*.

You can read the article in HUMANITIES here:
<http://www.neh.gov/humanities/2015/novemberdecember/feature/what-it-means-we-are-lindy-hopping-again>

SOCIAL DANCE NEWS

Flagstaff Latin Dance Collective meets every Sunday with a dance lesson from 7-8 pm, followed by open dancing until 10 pm. Tranzend Studio, 417 W Santa Fe Ave, Flagstaff. \$10/\$8 students. www.latindancecollective.com.

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January 30, Saturday, 8 pm. Uptown Pubhouse, 114 N Lerous St, Flagstaff. **Great Gatsby Night 2016.** The best throwback garden party in the county is celebrating its 6th anniversary. Dancing, costume contests, drink specials.
<https://www.facebook.com/events/722972327834669/>

February 5-7, Friday-Sunday. Northern Arizona University Swing Club presents **Swing Fling** with Sean and Laurel, Phoenix instructors! Locations, live bands, schedule TBA. Sunday BRUNCH! 5-hr Instructors Workshop! \$30/workshop, \$20 dance.

Mesa ~ Saturdays, 7-11 pm. The Kats Corner (entrance in the back), 446 E Broadway Rd, Mesa. **The Kats Korner Swing Dance** with a beginner's East Coast Swing lesson at 7:15 pm. \$8, \$6 with student ID). www.thekatskorner.com

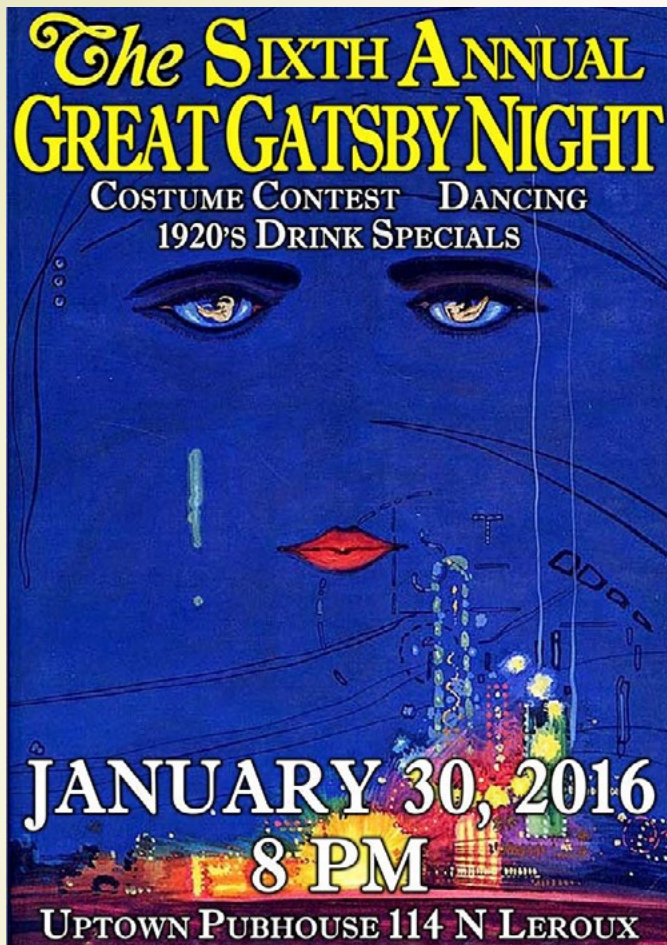
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January 8-9, Friday-Saturday. Mesa Active Adult Center, 247 N. MacDonald, Mesa. **Contra Dance / Winter Frolic** with the Stringrays and Adina Gordon. <http://www.phxtmd.org/> or email webmaster@phxtmd.org or call 480-893-3328.

Scottsdale ~ January 22-24, Friday-Sunday. Scottsdale Neighborhood Arts Place (SNAP), 4425 N Granite Reef Rd, Scottsdale. **Intensive Tango Weekend with Jennifer Bratt and Ney Melo**, joining us all the way from NY. Six classes, practica and Milonga Las Estrellas included. Full workshop \$125, or \$20/class, \$15 Milonga, \$10 Practica. Each class is 1:15. Hosted by Malachai Payne and Erick Duarte. <https://www.facebook.com/events/757758507702544/>

Tucson ~ Sasha & Latin Dance Revolution present Latin dancing at Five Palms, 3500 E Sunrise R, Tucson. Dance to the best *Salsa, Mambo, Timba, Bachata, Merengue, Cumbia, Cha Cha, Kizomba* and more. We play your requests. Dancing from 9 pm-2 am. Dinner served until 10 pm, night menu until 1 am. Drink Specials. All ages welcome. Singles and Couples. Thursdays and **Saturdays with a free Salsa/Bachata dance lesson from 9-10 pm on Saturdays.** \$10 cover with \$5 bar credit. latin.dance.revolution@gmail.com

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January 8, Friday, 6:50 pm classes, 9-12 am Social. Tucson Creative Dance Center, 3131 N Cherry, Tucson (SW corner Cherry & Ft Lowell). Zona Pachanga Social & Class: Intermediate On2 Salsa Class 6:50-8 pm. Beginner On2 Salsa 7:50-9 pm. Class is free with entrance to the social playing salsa (mambo, timba, charanga, son), bachata, and kizomba throughout the evening. \$5. Hosted by Isamu Matsuyama, zonapachanga@gmail.com.

SOCIAL DANCE NEWS



Arizona Dance e-Star Editor/Designer/Writer: Krystyna Parafinczuk

Contributors: Lisa R Chow, Gerardo & Lupita Armendariz, Melissa Alejandra Aguirre, Angie Bohorquez, Art Garcia, Virna Fratt, Mikey Maliner, and Mohankumar Ns.

January 23-24, Saturday 7 pm-midnight; Sunday 12-3:30 pm. Tucson Creative Dance Center, 3131 N Cherry, Tucson. **TucSon Casineros** presents a **Cuban CASINO Workshops & Party with Mike Eskeldson, director of Rumbanana!** Whether you've been dancing Casino for years or just started, you will have an opportunity to learn and enjoy this event. Rueda and partner Casino workshops are crafted to benefit all levels by the always charismatic, humorous, and very talented **Mike Eskeldson** of Corvallis, Oregon. Mike heads the infamous **Rumbanana Casino Salsa Group** (2006) and **Performance Team**. Rumbanana has made appearances (performed and partied) at the San Francisco Rueda Festival; Salsa Extravaganza in Palm Springs; Mexico City Cuban Salsa Congress; Salsa Rueda Congress in Miami; Cubamemucho in Munich, Germany; Cuba Baila in Vancouver, BC; L.A. Salsa Congress; Honolulu Salsathon; Philadelphia Salsa Congress; Houston Salsa Congress; and many other national and international events. This will be Mike's second visit to Tucson (July 2014), and he taught at the Grand Canyon Salsa Festival this past September. There will be a "party" on Saturday night and **YOU are INVITED**. Questions, email info@tucsoncasineros.org, or call (520) 261-5211.



Schedule

Saturday ~ 7 pm-midnight – 1 hr Casino Rueda Workshop, followed by a party until midnight playing the music of Salsa, Timba, Bachata, and Kizomba

Sunday ~ 12-1 pm - Rueda Workshop

1:10 pm-2:10 pm - Partner Casino Workshop 1

2:20 pm - 3:20 pm - Partner Casino Workshop 2

5-9 pm ~ Everyone is invited to attend the **Sunday Salsa Social**, hosted by Gerardo & Lupita Armendariz, at Shall We Dance, Tucson.

Fees: \$40/Weekend DEAL; \$35/Sunday Workshops; \$12 Saturday Workshop & Party; \$7 Saturday Party, \$12/each Sunday Workshop. Purchasing tickets in advance is preferred, but registration will be available at the door.

BrownPaperTickets here: <http://www.brownpapertickets.com/event/2468503>



The beautiful, round studio at **Tucson Creative Dance Center**—perfect for Rueda de Casino!



NORTHERN Arizona

FlagstaffDance.com

for the most up-to-date schedule

Wednesdays, The Peaks ~ Alpine Room, 3150 N Winding Brook Rd, Flagstaff (on Hwy 180, North Fort Valley Rd). Group Dance Lessons FREE. Gary Millam 928-853-6284 or Bill Pranke 928-814-0157.

1st & 3rd Thursdays, Museum Club, 3404 E Route 66, Flagstaff. 6-7 pm line dance lesson; 7-8 pm Nightclub 2-Step; open dancing. \$3 non-members/ \$4 for both classes

Wednesdays, Ctr Indigenous Music & Culture, 213 S San Francisco, Flagstaff. Latin Dance Collective 6-7 pm. \$8-12, Kati Pantsosnik, 928-814-2650, latindancecollective@gmail.com.

Saturdays, Galaxy Diner, W Route 66, Flagstaff. Swing lesson & dancing with Tom Scheel 7:30-9 pm.

Sundays, Canyon Dance Academy, 2812 N Izabel St, Flagstaff (across from Coconino HS) 5-7 pm ballroom technique practice, open dancing with instructor *Paul Jack*. \$8, \$7 USA Dance Members, \$5 students. 928-213-0239

Fri/Sundays, Tranzend Studio, 417 W Santa Fe Ave, Flagstaff. Flagstaff Latin Dance Collective 7-10 pm, \$5-8, Kati Pantsosnik, 928-814-2650, latindancecollective@gmail.com; **Fridays** \$3-5, 7:30-10 pm. Salsa Rueda & Latin, Paul & Nadine Geissler, nadinegeissler@hotmail.com

ADULT CENTER OF PRESCOTT, 1280 E Rosser St, Prescott. 928-778-3000. adultcenter.org.

Tuesdays, Country & Contemporary Line Dance Classes, \$5 / *No charge Silver Sneakers* 5:30 pm Beginners; 6:30 pm Intermediate

Fridays, Dance lessons with *Andy Smith and Marilyn Schey*, Rumba, 6-6:45 pm beginners; 6:45-7:30 Beyond Beginners. \$6 one or both lessons. 7:30-10 pm Open Dance \$5.

The COTTONWOOD CIVIC CENTER, 805 Main St, Old Town Cottonwood. AZ We Dance - Contra Dance. 6:30 pre-dance lesson, 7-10 pm dancing. \$7, \$5 students \$4 16 yrs and under. 928-634-0486, azwedance@gmail.com.

CENTRAL Arizona

The **Arizona Lindy Hop Society** has an extensive calendar.

AZSalsa.net covers Phoenix, Scottsdale & Tempe

Sock Hop at 5 & Diner

First Friday, 220 N 16th St, Phoenix.

Third Friday, 9069 E Indian Bend Rd, Scottsdale. 7 pm FREE Swing dance lesson; 6-9 pm Live Rockabilly/Swing music, wood dance floor, diner food and vintage cars. Come in a car older than 1972 and eat for 50% off!

SOCIAL DANCE ** verify schedules in advance**

SOUTHERN Arizona

TucsonDanceCalendar.com

for the most up-to-date schedule

January 10 & 24, Sundays, 5-9 pm *Tucson Sunday Salsa Social* hosted by Gerardo & Lupita. Beg/Int/Adv lesson/open. \$7, \$10/ live band. Shall We Dance, 4101 E Grant Rd, Tucson. tucsonsalsa.com **NEW LOCATION**

Mondays ~ Lindy Under the Stars FREE Swing Social Dance. Dance on the U of A Mall stage! Lesson 7-8 pm, open dance 8-10 pm. No partner or experience required.

Tuesdays ~ Desert Moon Blues Dance, Movement Culture, 435 E 9th St, Tucson. \$5, 8 pm intermediate lesson, 8-12 am dance.

2nd Friday ~ Tucson Stomps! 7 pm lesson; 7:30-10 pm open dancing. 1st United Methodist Church, 915 E 4th St, Tucson. \$5

Saturdays ~ Armory Park Recreation Center, 22 S 5th St, Tucson
2nd Saturday *SW Soul Circuit* FREE 6-10 pm. Live music, dancing, food, fun!

3rd Saturday *USA Dance So Arizona Chapter* presents their Dance, 7-10:30 pm.

4th Saturday *TucsonLindyHop.org* Live music for Lindy Hop & Swing dancers. 7-8 pm beginners lesson, 8-11 pm open dance. \$10 with discounts for students. \$15/if big band.



Tucson Tango Festival April 7-10, 2015
Tucson Marriott University Park

ATTENTION "SOCIAL DANCE" COMMUNITIES THROUGHOUT ARIZONA

If you host a "community" event (not private studio), you are welcome to submit your information to: Krystyna@AzDanceCoalition.org by the 25th of each month.

Call for Dancers / Instructors / Choreographers

Call for Lindy Hop Dancers / Will Train for "Performances"



Jump & Jive

CALL FOR
*Lindy Hoppers &
Tap Dancers 18+ yrs*

Tucson ✦ Phoenix

Perform with a *Live Big Band*

charitable benefits, concerts, school shows **520-743-1349**

Image courtesy of Gayl & Howard Zhao
Tucson Instructors / Performers

The **Arizona Dance Coalition** is organizing a "Swing Era" musical production featuring a live Big Band, Lindy Hop dancers, and Tap dancers. The mission is to establish performing opportunities for dancers with big bands, and generate awareness about **Alzheimer's Disease** through:

- **performances in Tucson, retirement communities, Phoenix, and beyond**
- **benefit productions** for the **Alzheimer's Association** and those suffering from Alzheimer's (Tucson, Phoenix, and possibly Las Vegas), and
- **community involvement** at the high school level & up ~ including school shows on the topic of jazz music history

Lindy Hop teachers will be working with dancers and choreographing specific pieces to be performed with a live Big Band. Organizational meeting is being planned. **PLEASE CONTACT** organizer Krystyna@AzDanceCoalition.org, 520-743-1349, to get on the list.

Dance Machine of the 21st Century Imparts Vintage Broadway Steps to a New Generation

by Brian Schaefer, Dec 20, 2015, *NY TIMES*

Gemze de Lappe clapped her hands in frustration, and the piano went silent. She walked to the center of the studio, which overlooks 42nd Street, and demonstrated to a dancer how to properly swoon over a man. "It's, 'Oh my God, he's so beautiful,'" she said, clutching her heart and then spreading her arms. "This time, don't be fancy." Another attempt, another correction, and then Ms. de Lappe walked away, satisfied for the time being.

Ms. de Lappe, 94, was polishing Agnes de Mille's "Dream Ballet" from the musical "Oklahoma!," a work she knows well, having danced the lead in the show's first national tour in 1943 and having been de Mille's assistant for years. "Dream Ballet" and more than a dozen other classic Broadway dances are to be performed starting on Monday at the Joyce Theater as part of the two-week engagement of American Dance Machine for the 21st Century.

"When shows close, the book remains, the score remains, but there's really no notation for choreography," said Nikki Feirt Atkins,

"When shows close, the book remains, the score remains, but there's really no notation for choreography,"

the producing artistic director of Dance Machine, which is committed to passing on musical-theater dances from one performer to the next. She gestured toward Ms. de Lappe, who was showing some young men how to rein in their imaginary horses. "This is the living mission statement of the company."

It is a calling that Ms. Atkins inherited from Lee Theodore, a Broadway dancer and choreographer who founded and ran the original American Dance Machine from 1976 until her death in 1987. Ms. Atkins danced with that company until an illness forced her to quit, then turned to a career in medicine. Yet in 2012 she rebooted Dance

Machine, and last year she left her private pathology practice to focus on dance full-time. "This was a way to complete my creative journey," she said.

To help her dust off vintage dances and continue Ms. Theodore's vision, Ms. Atkins has recruited an all-star team of Broadway veterans, including Ms. de Lappe, to restage works for Dance Machine's corps of 20 dancers. The afternoon after the recent "Dream Ballet" rehearsal, several of them gathered to reminisce about choreographers they had danced for, consider the current state of dance on Broadway and discuss the challenges of handing down a dance.

Dance Machine of the 21st Century Imparts Vintage Broadway Steps

Ed Kresley, who assisted the choreographer Gower Champion and was the supervising archivist of the original Dance Machine, said that before video was widely available to capture choreography, he would round up as many people as possible from the original show, “lock them in a studio and let them fight about the number.” Now that the steps can often be watched on video, the veterans enlisted by Dance Machine have a different purpose.

“We’re trying to give the choreographer’s voice and recreate an experience,” said Robert LaFosse, a former ballet star who

worked closely with Jerome Robbins and staged a number from “Jerome Robbins’ Broadway” for this year’s showcase. “A lot of Jerry’s work has to do with energy,” he said, demonstrating by lifting an arm. It hovered statically for a moment, then came alive as Mr. LaFosse stretched it slightly, flooding the gesture with purpose. “It’s these fine little details we’re working on, and it takes a lot of hours.”

The dancer Pamela Sousa recalled lessons learned from Bob Fosse, who directed her in the original 1972 production of “Pippin.” “Bobby always said, ‘Make them come to

...the dancer should quietly seduce the audience rather than project a forced charisma.

you,” she said, meaning that the dancer should quietly seduce the audience rather than project a forced charisma. She imparted that advice to members of Dance Machine when teaching them the “Manson Trio” number from “Pippin,” in which three entertainers swivel their hips to distract the audience somewhat from the brutal scenes of war depicted around them. For Ms. Sousa, that context is as important as the moves. “I don’t even care if the audience gets it,” she said. To her, what is vital is that the dancers do.

The veterans said they were careful not to be too prescriptive or to nail down a “right way.” For Donna McKechnie, the original lead in Michael Bennett’s “A Chorus Line”

(1975), the goal is the opposite: “I want to give her the freedom to create her own story,” she said of teaching a Dance Machine dancer her solo from that show.

As Wayne Cilento, another original cast member of “A Chorus Line,” put it, the dancers “need the permission to express themselves as individuals.”

It would be difficult to settle on one right way to do a dance in any case, the veterans pointed out, because the original choreographers were constantly fiddling with steps and adjusting them to new performers. “I have three different videos of ‘Cool,’” Mr. LaFosse said, referring to a gang dance in Robbins’s “West Side Story” that he

Dance Machine of the 21st Century Imparts Vintage Broadway Steps

has restaged for Dance Machine. "And Jerry had a hand in each of them, and they're all different."

Reflecting on yesterday's great dances inevitably led to a conversation about dance on Broadway today, which inspired some hand-wringing. "It's just all tricks nowadays," Ms. de Lappe said about the flashy flips and spins. "Which is wonderful to watch, but it leaves you cold sometimes." The group bemoaned a new economic reality in which increasingly expensive shows aim for 10-year runs. Because dance requires ample time and space and lots of

performers for the sake of experimentation, it can be considered too big a creative and financial risk to let it drive the story.

It's not that there is no good dance on Broadway today. The veterans praised Joshua Bergasse's work for the recent revival of "On the Town" and Christopher Wheeldon's ongoing "An American in Paris," which earned him a Tony Award for best choreography. But the first was a revival that paid homage to Robbins and the second an adaptation of a traditional 1951 movie musical.

By celebrating the past, though, Dance

...encourage a new generation of choreographers to embrace the storytelling spirit of earlier Broadway dance-makers...

Machine hopes to encourage a new generation of choreographers to embrace the storytelling spirit of earlier Broadway dance-makers like de Mille and Robbins and to discover their own singular style.

Mia Michaels, who recently choreographed her first Broadway show, "Finding Neverland," was invited by Dance Machine to contribute one of her popular dances from the television show "So You Think You Can Dance" to the Joyce performances, suggesting that a memorable piece from any medium can become a modern classic. Echoing the ethos of Dance Machine, Ms. McKechnie told Ms. Michaels admiringly: "You always tell stories. You always go deep."

About the author:

Brian Schaefer is a California-bred, NY-based, Tel Aviv-inspired journalist/writer covering a unique spectrum of topics from arts & culture to politics and social issues, weighing in on the world through everything from dance criticism to political OpEds.

Brian's work has appeared in The NY Times, The Daily Beast, Dance Magazine, among others.

From 2010-2013, Brian lived in Tel Aviv as a reporter, columnist and editor for Haaretz, Israel's oldest and most prestigious daily newspaper, a partner of the International New York Times.

Brian moved to NY in 2013. He currently writes for the NYTimes Dance Listings and Week Ahead column, covers dance for Out Magazine, and continues to contribute feature articles to Haaretz.

New Year's Resolutions for Dancers

Reposted from 2015! It all still applies.

Make time to dance for YOURSELF ~ Tango, Salsa, Lindy Hop, West Coast Swing, Ballroom, Pole Dancing, ZUMBA, Bachata, Kizomba, Stepping, Contra Dance, etc.

Allow yourself to be social and connect. Get out of your studio!

LIMBER UP | GET STRONGER | TRY A NEW STYLE | CHALLENGE YOURSELF | CREATE

Here's a link to an article written two years ago by [Lindy Hop St. Louis](#) entitled **5 New Year's Resolutions for the Aspiring Dancer**. Here's the list, and you'll find the entire article [here](#).

1. Lessons and Individual Practice
2. Regularly Social Dance!
3. Travel to an Out-of-Town Dance Event
4. Become Well-Versed in Original Dance Footage
5. Collect and Listen to Jazz, Swing, and Blues Music

Top 10 Healthiest New Year's Resolutions (Health.com)

**LOOSE WEIGHT | SAVE MONEY | CUT YOUR STRESS | STOP SMOKING | VOLUNTEER
LEARN SOMETHING NEW | CUT BACK ON ALCOHOL AND SUGAR (even fruit sugar)
GET MORE SLEEP | TRAVEL | BE WITH FAMILY / FRIENDS**

★ **DRINK RAW SUPERGREENS** ★

Five Data-Driven Tips for Successful New Year's Resolutions (Slate.com)

1. You need a goal. 2. Be realistic. 3. Get social. 4. Smile. 5. If you commit, you won't quit.

**PROMOTE DANCE | INVITE PEOPLE TO TAKE DANCE CLASSES
TELL PEOPLE YOU DANCE & INVITE THEM TO YOUR PERFORMANCES**

**LEARN TO PROMOTE YOURSELF | LEARN HOW TO MARKET YOUR BUSINESS
LEARN TECHNOLOGY ~ VIDEO EDITING, SOCIAL MEDIA, PHOTOSHOP, LIGHT DESIGN**

CREATE A VIDEO | POST IT ON [YOUR](#) WEBSITE & CHANNEL (YouTube, Vimeo, Google)

Make time to TAKE CLASS!

MOST IMPORTANT FOR ADC MEMBERS!

Post your events on the [Arizona Dance Coalition](#) website calendar at least two months in advance of the date of your event - if possible! **PHOTOS: "Featured Image" box/link!!!!!!**

BIZ TALK

BIZ Talk is a new section where YOU can have something to say - exactly the way you want to say it. *But it will cost you.* If you are interested, please email Krystyna@AzDanceCoalition.org or call 520-743-1349 for rates and sizes.

ADC members receive discounted rates.

Thank you to **Dennis J Fesenmyer**
Principal/Owner, **Fezlab**
for helping with the Cover Image
FB | <http://www.fezlab.com/>



JOB POSTINGS

Arizona Commission on the Arts jobs page:
<http://www.azarts.gov/news-resources/jobs/>

Americans for the Arts JOB BANK
<http://jobbank.artsusa.org/>

Chandler: **Phx Wushu Academy**, 1727 N Arizona Ave, Dance Instructor modern, jazz, ballet, hip hop, and/or folk dance. \$20/hr

Mesa: **Sequoia Star Academy** for the Performing Arts, PT Dance Instructor / middle & high school. \$10-\$12/hr

Phoenix: Urban & Hip Hop Adjunct, **Grand Canyon University**, PT. MA, MFA preferred, BA, BFA considered.

Phoenix: Dance Instructors, **N*Step Dance School** expanding. Pre-ballet, ballet, jazz, hip hop, creative mvmt, musical theater, cheerleading. Teach ages 3-10 yrs old. \$25/hr

Prescott Valley: **IndepenDance Perf Arts**, ballet, jazz, hip hop, acro, tap, contemporary or tumbling. \$20/hr

Tempe: **ASU Assistant Prof-DANCE**, contemporary modern dance, contemporary ballet, and/or urban movement practices and creative practices. Terminal degree.

Tucson: **TUSD**, many dance positions open at Cholla HS, Pueblo HS, Tucson HS, Ochoa ES

See next page.

JOB POSTINGS *continued*

Director, School of Film, Dance and Theatre
Herberger Institute for Design and the Arts at Arizona State University

This position is a full-time, 12-month academic administrative appointment with a preferred starting date of July 1, 2016.

The Herberger Institute for Design and the Arts at Arizona State University (ASU) invites nominations and applications for the position of Director, School of Film, Dance and Theatre beginning July 1, 2016. The Director will provide artistic, academic and administrative leadership for the school's vital participation in ASU's vision for a New American University: a reinvention of higher education in which creative practice is a core value for the nation's largest public university and research institution. The Director will lead a dynamic and growing school as it prepares a new generation of artists and scholars from diverse backgrounds to succeed in the 21st century.

Arizona State University is a new model for American higher education, an unprecedented combination of academic excellence, entrepreneurial energy and broad access. This New American University is a single, unified institution comprising four differentiated campuses positively impacting the economic, social, cultural and environmental health of the communities it serves. Its research is inspired by real world application blurring the boundaries that traditionally separate academic disciplines. ASU serves more than 80,000 students in metropolitan Phoenix, Arizona, the nation's sixth largest city. ASU champions intellectual and cultural diversity, and welcomes students from all fifty states and more than one hundred nations across the globe. president.asu.edu/about/asucharter

The Herberger Institute for Design and the Arts, the largest comprehensive design and arts school in the nation, is a vibrant example of the New American University philosophy. With 4,700 students, more than 400 faculty and faculty associates, 135 degrees and a tradition of top-ranked programs, the Herberger Institute is built on a combination of disciplines unlike any other program in the nation. The Institute includes the School of Art, The School of Arts, Media + Engineering, The Design School, The School of Film, Dance and Theatre, The School of Music, and the ASU Art Museum. Through recognizing that design and the arts are critical resources for transforming society and solving complex problems, the Herberger Institute is committed to positioning artists, scholars, designers, and educators at the center of public life. herbergerinstitute.asu.edu

The School of Film, Dance and Theatre, with its emphasis on new work and socially engaged practice, is a collaborative community of artists, scholars, students, faculty, and staff who are shaping the future of film, dance, and theatre through inventive curricula and innovative programming. At the center of our philosophy are the four "Cs": creativity, community, collaboration, and collegiality. We build on these core values in our classrooms and studios, research endeavors, public programming and community engagement. filmdancetheatre.asu.edu

With over 450 undergraduate film majors, over 250 undergraduate theatre majors, 100 undergraduate dance majors and over 50 MA, MFA and PhD students, the School of Film, Dance and Theatre is a dynamic teaching, learning, and discovery environment in which production and curriculum are mutually supportive. Each year we present an extensive season of productions that push the boundaries of contemporary theatre and dance and an annual student film festival that highlights the best emerging talent in digital film and media production. Our programming during the 2014-2015 academic year featured over 200 live events and over 50 student films; these works engaged over 20,000 community members in the metro Phoenix area. School initiatives include the Performance in the Borderlands lecture series, workshops, performances, and public discussions; the Pave Program in Arts Entrepreneurship, including speakers, workshops and a biennial symposium; the Urban Sol collaboration of Valley area DJs, MCs, graffiti artists, and dancers; the Hollywood Invades Tempe series connecting students with top filmmakers; and ArtsWork, an Institute-wide initiative that unites ASU artists and scholars with community leaders in research and programs focused on children and the arts.

Facilities include two film and media production teaching studios, high definition and digital video equipment, three editing labs, a sound editing lab, the 482-seat Galvin Playhouse with adjacent scene, costume, and lighting shops, the 250-seat Margaret Gisolo Dance Studio, the 162-seat Lyceum Theatre, two flexible black box theatres, and seven classroom/rehearsal studios with sprung or marley floors. Visit filmdancetheatre.asu.edu/about for more information on the facilities.

The Role of Director: We seek a visionary Director who will build on our strengths in inventive curricula, innovative programming and technology, field-defining research, and graduate programs that are renowned globally. We seek an individual with a clear strategy relative to advancing the role of film, dance and theatre within contemporary society and academia; a leader who will give voice to the school as it participates in the New American University; and an advocate for the school within local, national and international communities.

Candidates will be expected to demonstrate experience in and a clear commitment to:
Academic and artistic excellence in undergraduate and graduate education; Intellectual, artistic and cultural diversity; Fostering the professional development of a diverse faculty and student body; Expanding artistic and intellectual horizons for both the practice and advanced study of film, dance, and theatre; Building strong external financial support through fundraising and grants; Developing strategies to integrate the school and its faculty and students in research and programs across the Herberger Institute and the campus; Fostering community engagement and participation.

The Director reports directly to the Dean of the Herberger Institute for Design and the Arts. To learn more about the school and the institute, please visit filmdancetheatre.asu.edu and herbergerinstitute.asu.edu.

Qualifications:

Required: Terminal degree in film, dance, theatre, or performance studies, or commensurate experience
Record of artistic and/or scholarly achievement appropriate to the rank of full professor
Significant administrative experience including knowledge of strategic planning, development, human resources and a record of promoting diversity and inclusion
Excellent interpersonal, written and verbal communication skills

Desired: Record of innovation

Significant administrative experience in a college or university setting
Professional creative experience in film, dance, theatre, or recognized scholarship in one or more of these or related areas
Experience recruiting, retaining, mentoring, and evaluating a diverse faculty and student body
Demonstrated ability to mentor and develop emerging artists and scholars
Experience coordinating active film, theatre and/or dance production programs
Experience in the creation and evaluation of curricula from a multicultural and social justice perspective
Experience in fiscal planning and development activities
Experience in catalyzing interdisciplinary creative activity and research within and outside of the arts

Instructions to Apply: The search committee will accept nominations and applications until the position is filled. Screening of candidates will begin immediately, however, for best consideration, application materials should be provided by the application deadline, February 3, 2016; if not filled, reviews will occur every two weeks thereafter until search is closed. Please submit, in confidence, a letter of interest, curriculum vitae, and the contact information of four references electronically to: Chair, School of Film, Dance and Theatre Search Committee, C/O Wendy.A.Johnson@asu.edu. Only electronic submissions are accepted.

AUDITIONS

NATIONWIDE DANCE AUDITION LINKS

Dance.net ~ <http://www.dance.net/danceauditions.html>
DancePlug.com ~ <http://www.danceplug.com/insidertips/auditions>
StageDoorAccess.com ~ <http://www.stagedooraccess.com/>
DanceNYC ~ <http://www.dancenyc.org/resources/auditions.php>
BackStageDance.com ~ <http://www.backstage.com/bsd/dance/index.jsp>
SeeDance.com ~ <http://www.seedance.com>

West Valley Conservatory of Ballet

January 8, 2016, 5 pm

OPEN AUDITION ~ \$10

Students: Level 2, Letter of Recommendation

Adults: Ballet/Pointe a plus

Rehearsals Fridays 5-7 pm, and some Saturdays 4:30-6:30 pm

Sunago Community Center

13945 W Grand Ave, #104

Surprise

Looking for Professional Male & Female Dancers in Phoenix for a corporate event.
January 17th & 18th | Must be 18+ and local | Please submit headshot, resume, and video ASAP Today to Office@StarStuddedProductions.com

Subject: Phoenix Dancer

We are excited to announce... the **2016 Be Kind Crew Auditions!!!** The Be Kind People Project is looking for high energy dancers who embody the culture of BKPP to perform at school assemblies, teach residencies, before and after school programs, perform in our online videos (The BE Kind Break), perform at community and corporate events, and MORE!! 18+ years, available for Sunday rehearsals & Thursdays 8:30 pm.

January 15, Friday, 4:30-9:30 pm, Mesa Arts Center, 1 E Main St, Mesa.

www.bkpp.org, Facebook: /thebekindpeopleproject, IG: @bekindpeople, Twitter: @bekindppl, Snapchat: @bekindcrew, YouTube: The Be Kind People Project

*Celebrate dance not just today but every day – or as Rumi would say:
 "Dance, when you're broken open. Dance, if you've torn the bandage off.
 Dance in the middle of the fighting. Dance in your blood.
 Dance when you're perfectly free."*

AUDITIONS

AUDITIONS!

for the




Requirements:

- At least 18 yrs.old
- Must be available for rehearsals on Sunday afternoon/evenings as needed.

We are looking for high energy dancers who embody the culture of **The Be Kind People Project** through their words and actions. Opportunities include:

- Performing in Be Kind Crew school assemblies
- Teaching before/after school programs & workshops
- Corporate and media appearances / performances
- Making a difference in schools and communities nationwide through character education and youth development!



Audition Date:

Friday, January 15th

6:30-10:30pm

(5:30 pm registration)

*Please bring headshot and resume.

At:

Arts Studios at Mesa Arts Center (2nd Floor)
One East Main Street
Mesa, AZ 85201

Email Saza@bkpp.org for an application and any questions!



TheBeKindPeopleProject



@BeKindPpl



@BeKindPeople



BeKindCrew

www.thebekindpeopleproject.org


NATIONAL DANCE PROJECT

Dear Colleagues,

As current and former NDP hub sites and advisors to the National Dance Project, I am writing to *enlist your help*. The National Dance Project is working with Metris Arts to conduct a *nation-wide survey of dancemakers* as part of an overall program evaluation as we approach NDP's 20th anniversary.

The survey is for U.S. based dancemakers, regardless of having had NDP or NEFA support. I'm hoping you will help us spread the word by circulating this through your various networks via email and/or social media. We are hoping to get as many responses as possible to *help inform future directions for NDP* as we move forward.

The *survey will be live through January 22nd*, and we are planning to share some preliminary results and interim findings from the evaluation during APAP.

Here are some links to this survey: This blog puts it all in context

<http://www.nefa.org/blog/dancemaker-survey-how-should-ndp-evolve>

And here is a Facebook post:

<https://www.facebook.com/NEFApage/posts/10153786692779784>

And a Tweet: https://twitter.com/NEFA_Boston/status/674249078998441984

Let me know if you can help us spread the word.

Thanks so much-

Sara

Sara Crawford Nash

Manager, National Dance Project

nefa

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The Rhythm Is Gonna Get YOU - Part II

No way, you can fight it every day
But no matter what you say
You know it

The rhythm is gonna get'cha

Lyrics by Enrique "Kiki" Garcia & Gloria Estefan
(May 1987 Miami Sound Machine)

If you missed **Part I**, you can view and download the December 2015 **Arizona Dance e-Star** from the **Arizona Dance Coalition** website:
www.azdancecoalition.org/newsletters

Mouse over for live links within the article when viewing as a PDF.



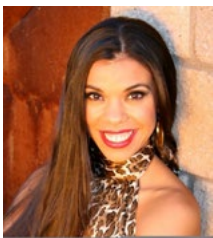
Tucson Casineros Azucar Night Social

Tucson's Salsa dance scene experienced huge growth from 2005 moving forward as **Gerardo and Lupita Armendariz** went from organizing and structuring the *Rueda de Casino* curriculum for the **UofA Ritmos Latinos Dance Club (RL)**, to creating the **TucsonSalsa.com** website, to hosting the weekly **Sunday Salsa Socials** at Arizona Ballroom Company (ABC, now closed). The introduction of

Dancing with the Stars was also a significant factor in social/ballroom dancing experiencing a boom globally. You can read about these beginnings in **Part I** of **The Rhythm Is Gonna Get YOU** (pgs 26-31) in the December issue of the **Arizona Dance e-Star** archived on the ADC website: www.azdancecoalition.org/newsletters.

MORE Is Better

The natural progression for those attending Salsa Socials was to improve their dancing skills. They wanted to know more. More "styling" – for women AND for men. More intricate and quicker steps. More "convoluted" arm patterns and turns! More ways to make women dizzy! Or just "getting" the beginner steps and finding the count of "one" in the music! Not everyone can pick it up in one class. At least 25% of those attending the Sunday Salsa Socials sought more instruction. And a lot of Salsa dancers got turned on to the Ritmos Latinos (RL) group, and vice versa. Everyone was sharing dancers and students.



Assisting in the instruction were all around dancer (tap, jazz, Flamenco specialist, Tango, Salsa/Latin), singer, actress **Melissa Alejandra Aguirre** and **Peter Chipello**. Melissa, originally from Hermosillo, Mexico, (parents relocated to Tucson when she was five) is one more woman, besides his wife,

who describes Gerardo as "an incredibly bright (aura) and positive individual with a huge, generous, open heart and spirit. He has a natural love and appreciation for the people and the community." An observation she has made, and confirmed by out-of-towners,

When Melissa isn't teaching Salsa, she is pursuing a new passion – Afro-Cuban folklorico music and dance. She returned from Cuba this summer and is looking forward to returning this 2016. And she's working on a movie right now!

is that the Tucson Salsa community is inclusive and the “root” of that is Gerardo. *“This isn’t the case elsewhere and lucky for us. It’s because of his innate strength, and ability to be kind, generous and welcoming,”* Melissa continues, *“that we can enjoy what we have now.”*

Melissa and Peter began teaching beginning level classes on Wednesdays at **The Historic YMCA** in downtown Tucson under the **Salsón** umbrella as a consequence of the Sunday Social. And Gerardo and Lupita began teaching *progressive* choreography classes at the **Dunbar Cultural Center**. Anywhere from six to twelve couples would commit to learning a dance to perform in at the Socials and RL parties in December and May. And then invitations came to perform in festivals in Phoenix, Los Angeles, San Diego and more. The idea of being a “performer” was becoming appealing to those who had been infected with the “rhythm.” *It’s gonna get you ... eventually!* And that brings me to **Part II - The Performers!** Social dancers were motivated to take the next step.

THE PERFORMERS

TucSon Casineros

The **Arizona Dance Coalition** produced the first **Dance Festival of Southern Arizona** (DFOSA) in October 2013. Wanting the Fest to have representation from the many dance styles of the region, **Salsón** and **TucSon Casineros** were invited to perform. **TucSon Casineros** was a new *Rueda de Casino* performing group created by **Art Garcia**, another “captured by the rhythm” RL participant and instructor.

TucSon Casineros had its first performance during the Summer 2012 RL party with members comprised of RL dancers – the natural feeder group for TC. At that time the group name was under development, but the result is a play on words, as it is the name of the town, and it highlights the name of the music, **Son**, aka **Salsa or Timba**.



Art, originally from San Luis Potosi, Mexico, moved to Tucson in 1999 at the age of 17. He met Gerardo at a Sunday Social, and with his wife, Heather, joined the RL club the summer of 2011. The new year welcomed an inspiring and enlightening trip to the **San Francisco Salsa Rueda Festival**. Stimulated by all the styles of dancing, instructors, participants and music, Art and Heather returned to Tucson with a plan formulating to bring more of this rich dance culture to Tucson. When RL leaders were reluctant to add to their established and working curriculum, TucSon Casineros (TC) was born, and Art was able to create his vision.

Performing credits to date include:

2013 Las Vegas Rueda Festival

2013 ADC Dance Festival of So AZ (Tucson)



*TucSon Casineros performing at DFOSA.
Photo by Larry Hanelin*



*TC performing in the 2015 Tucson
Salsa Bachata Dance Festival*

2014 & 2015 Grand Canyon Salsa Festival (Flagstaff)

2015 Tucson Salsa Bachata Dance Festival (TSBDF)

Upcoming performances

2016 San Fran Salsa Rueda Festival (Feb)

2016 Arizona Dance Addiction (June/Tempe)

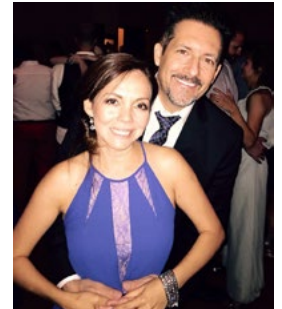
June 27, 2015, TC hosted their first guest artist *Mike Eskeldson*, director of the infamous Cuban Casino team *Rumbanana*, from Corvallis, Oregon. Bringing artists to Tucson was part of Art and Heather's enrichment vision and they took their first step. *Mike is returning this month. Keep reading...*



Virna Fratt & Art Garcia

Traveling to D.C. every two weeks for work (I.T. operations support specialist for the **Nature Conservancy**), Art invited *Virna Fratt*, another RL and TC dancer and instructor, to co-direct TC with him. The plus side of the traveling is that it has allowed Art to explore the D.C. Casino scene (and others), dance with locals and study with experts. Plans are being formulated to bring in some of these experts for workshops *and we will be ready for them!*

Meanwhile, Virna holds down the fort when Art is gone, and Rachel O'Neill manages the logistics and events. Virna started salsa dancing in California in '95 and moved to Tucson in 2004. She met Gerardo in 2007 and convinced her now husband of 13 years, Joe, to also take up Salsa and Casino. Joe is always there, supporting her passion and being a much needed "leader." Yeah, Joe! And Virna's daughter, *Angie Bohorquez*, co-directs **Alma Tucson Bachata Dance Company** and the new, all-female **Monzón Divas!** *It's all in the family—a continuing theme throughout this article.*



Alma Tucson Bachata Dance Company

Alma Tucson Bachata Dance Company formed in May 2015, and is co-directed by *Mohankumar Ns*, RL Coordinator of Instructors, and *Angie Bohorquez*. The team focuses on the Bachata dance style which originated in the '60s in the Dominican Republic (Caribbean) and complements *bachata music*. Steps are commonly described as a sideways three-step tap (counts 1-2-3-4), which can include a soft hip lift on the 4th count. It's very enjoyable music that invokes images of a "tropical" paradise landscape with umbrella drinks—at least in my mind!



Jaime Fuller Photography

"Mohan," as every calls him, joined RL in 2007 and traveled the *fast track* to being one of the best leaders and instructors in Arizona in Salsa, Casino, and now Bachata. He moved from India to Louisiana



2016 6.1

in 2003, then Tucson in 2004. A UofA student, RL was just what he was looking for and he became another victim *infected with the "rhythm" bug*.

Under the guidance of Gerardo, Salsón's progressive classes (2009-10), and RL instructors *Ron White* and *Peter Chipello*, Mohan became a member of Salsón in 2011 and performed with their all-male team. "*Gerardo is the inspiration for everything I am on the dance floor*," states Mohan. "*My dance career is dedicated to Gerardo and I'll drop all to work with him*."

Mohan was a guest teacher in my **Pima Community College, NW Campus, Salsa and Ballroom** classes (2011?). Always eager for my students to experience *Rueda de Casino*, I had an opportunity to observe Mohan's teaching skills and he's a natural at explaining, demonstrating, leading and inspiring.



Mohan, Gerardo, and Peter looking dapper!



Mohan Ns (2nd leader from the left), Suave Dance Co, World Latin Dance Cup, Miami Beach, Florida, December 2015.

Photo by Ricardo Tellez Giron, tellezphoto.com
ricardotellezphotography@gmail.com

TSBDF. January 7-13 they will be attending and performing in the **Reno Latin Dance Fest**, only to return and perform in an NFL-themed Latin Dance social in Tempe at **Z Room Dance & Fitness**, 1835 E University Dr, on the 14th. On January 29, Friday, AT will host a **Bachata Social** at the stunning **Tucson Creative Dance Center**, 3131 N Cherry, Tucson. The studio is designed in a circle with a beautiful hardwood floor and skylights! *The best part - no mirrors!* View their 2015 TSBDF clip [here](#).

Note: Alma Tucson is a franchise of **Alma Latina Dance Co**, founded in Tijuana, Mexico, 2005, by *Sergio Jasso & Gabriela Equiz-Jasso*. Read about this dynamic couple [here](#).

For upcoming events, check out their Facebook page [here](#). Rehearsals are at **Body Quest Pilates**, Village on Broadway, 2900 E Broadway Blvd, #138, Tucson AZ 85716.





On a personal note, Mohan is a Texas Instrument engineer, and is married to RL dancer/instructor [Sara Tichenor](#). They have two children born on Valentine's Day 2014 – [Daniel and Tara!!](#)

Angie (right) is Virna's 24-year-old daughter, who grew up studying tap and jazz. In addition to co-directing AT with Mohan, has started an all-female team—**Monzón Divas!** To learn more about joining, send Angie an email at monzondanceco@gmail.com.



Zona Pachanga

Zona Pachanga (ZP) is a new performing group and artistic collaboration between [Jenn Henzler](#), and [Isamu Masuyama](#) (*below*), originally from Colombia and trained and performed with **Salsamania** and **Mambo Romero** in the Bay area. Jenn is a trained dancer, and together with Isamu, they are creating choreography for their favorite styles—*Pachanga, Boogaloo and Mambo*. ZP has performed in the Grand Canyon Salsa Festival and the Tucson Salsa Bachata Dance Festival in 2014-15.



They are hosting a Social to include beginner and intermediate "On2" Salsa classes beginning at 6:50 pm on **January 8, Friday**, at the Tucson Creative Dance Center.

To see them in action, view this clip from a recent valley event [here](#). To contact them, email zonapachanga@gmail.com.



LATIN DANCE FESTIVALS

The recent additions of the **Grand Canyon Salsa Festival** (GCSF/Flagstaff) produced by ADC member and new board member *Kati Pan*, and the **Tucson Salsa Bachata Dance Festival** (TSBDF), produced by ADC member *Antonio*



Medina of **Cidade Productions**, have provided the purpose and platform for Tucson teams to form, choreograph, rehearse, and perform. These festivals are occurring in our "home" and are bringing in artists from across the world with extraordinary talent. As a result, more Tucsonans have been motivated to step up and present their work and talent in a performance setting.

Note: You can learn more about *Antonio Medina* (right) and his work/upcoming festivals in the October 2015 *Arizona Dance e-Star*. He was featured in the "Member Spotlight" on page 33.



Festivals Provide Bootcamps for Beginners

The festivals have also provided a concentrated block of time for beginners to learn under a "bootcamp" label. *Michael Newton*, a beginner RL student, volunteered at the 2015 TSBDF and worked behind the stage. He had a great view of the performers and found the atmosphere friendly and energetic! In return for his nine hours of work, he was able to attend **Edie, the Salsa Freak's, Black Belt Salsa Bootcamp**. Salsa was new for him and he "loved it."

Kathy Salm, a soon-to-retire pilot, took Edie's Salsa class in Colorado, and it motivated her to attend TSBDF. Her highlight was the class on Rhythm and Flow. The participants were so relieved they didn't have to memorize any more new steps (one of the last classes in the festival) and could just dance in a free-style manner. *"The mental relief of not having to memorize anything was so welcomed it drew applause from everyone at the end,"* Kathy said. *"The weekend was packed with classes in Bachata, Salsa, Zouk, Cha Cha, Kizomba, Mambo and more. It was great to just feel the music and dance spontaneously,"* she concluded.

Patricia and *Patrick Freel* took advantage of as many classes as possible. Patrick just started dancing and joined RL with Patricia, an experienced dancer. The 3-day pass, with the additional fees for three bootcamps, came to \$200. *"Happy we did it,"* Patrick stated. *"It's very reasonable for the number of classes and performances offered."* Looking forward to 2016 fests!

While these festivals have provided an outlet for both performers and Salsa dancers, there were those in Tucson looking for a class, performance, and social dancing between 5-10 pm. Unfortunately, that is when performers rest or rehearse. Maybe next year. Seems like the perfect time for those looking to sample a class and dance or see a performance. Date night! Maybe a "singles" organized event! After all, this is the time people go out on the weekends to socialize and have fun!

SOCIAL DANCING in a Restaurant Venue

In between the festivals, workshops, and socials, Tucson Salsa dancers are still trying to find a replacement venue for **El Parador Restaurant** which closed several years ago after a very long run.



Mikey Maliner (left, with Melissa Aguirre), longtime friend and supporter of the Salsa dance scene, has been spearheading this movement and **Five Palms Restaurant**, located in the Tucson Foothills area (3500 E Sunrise Dr), is currently his choice for hosting Salsa dancing on Thursday and Saturday nights. There's no live music, but the DJ plays a variety of styles—*Salsa, Mambo, Timba, Bachata, Merengue, Cumbia,*

Cha Cha, Kizomba and more—and the dance floor is nice. There is also an outdoor balcony overlooking Tucson's beautiful city. See the Social Dance section for more details (pg 26). And don't forget to connect with Social Media dance groups to stay informed. All mentioned in this article have Facebook pages.



RITMOS LATINOS (RL) / UofA Club



RL continues to be the largest Latin dance program in Southern Arizona, possibly all of Arizona, that is accessible to the community and membership is affordable (\$30/semester UA students; \$40/community members). *Yoga Korgaonkar*, President of RL, has been on a mission since November to find a new location for RL classes on campus. The former patio outside

of the MacClelland building (pictured left) is being converted into a building! Classes should resume the end of January and hopefully news will be forthcoming. I'm looking forward to continuing and learning Spanish through dance!

Below are pictures from the Fall 2015 Semester End Party held at the UA Student Union, on Sunday, December 13th.



Intermediate I



Intermediate II



Beginners

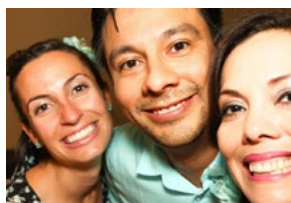
Instructors above Beginners image (left to right):
Ron White & Nina Marvcesim, Int II
Angelee Connors & Jesica Nosedo, Int I
Brittany Ny & Yoga Korgaonkar, Beginners

IT'S A NEW DAWN, IT'S A NEW DAY, IT'S A NEW YEAR ... and I'm feelin' good ...

I seem to keep quoting songs (*Michael Buble*)! Which brings me to the title of this article, **The Rhythm Is Gonna Get YOU!** I'm not planning a trip to N.Y., but if you are, try and see the new musical based on the life of *Gloria Estefan*—**Get On Your Feet!**—at the **Marquis Theatre** on Broadway. What an incredible and challenging life she has led. Music got her through it, and it is easy for us, who are passionate about dancing, to understand how music is *healing—emotionally, physically and spiritually.*

Our New Year's Resolution is to promote dancing and taking lessons, attend workshops, festivals, socials, and PERFORMANCES, and *invite* others into our circle of dancing friends—our dancing *family*. We have role models in Gerardo and Lupita who have been doing it since they began their dancing partnership and marriage. With consistent and persistent *kindness*, it will work, and Tucson will become a healthier and happier place to live. Let's *connect—literally—*on the dance floor! If for no other reason, it will keep us from watching and listening to the news and sitting / laying on the couch!

Happy New Year! Krystyna



Sunday Salsa Social, December 20, 2015, at Shall We Dance, Tucson



Combo Unico with Melissa Alejandra Aguirre

KENNEDY CENTER HONORS

We were able to watch one of the most moving, emotional, and spectacular Kennedy Center Honors ever televised on December 29th, 2015! Recipients were singer-songwriter **Carol King** (*I had no idea she wrote all those hits!!*), film maker **George Lucas** (timely), actress and singer **Rita Moreno**, conductor **Seiji Ozawa** (bet he dances!), and actress **Cicely Tyson**. From their press release: *"The Kennedy Center Honors recognizes the extraordinary and unparalleled talents of individuals whose impact and genius have left an indelible mark on civilization,"* stated Kennedy Center Chairman David M. Rubenstein. *"Quite simply, our Honorees represent the voices, soundtracks, and stories of our personal lives and memories. Carole King's heartfelt lyrics and tunes are woven throughout the tapestry of American music; George Lucas' films have enriched our world with stories of epic adventure; Rita Moreno's iconic spitfire roles are embedded in the heart of American culture; Seiji Ozawa's artistic leadership as a conductor has set a new standard for orchestras around the world; and Cicely Tyson's range of strong female roles on stage and screen have broken boundaries for women of color."*



While they did not credit Rita Moreno as being a "dancer," we know otherwise. She was born Rosa Dolores Alverio on December 11, 1931 (now 84), in Humacao, Puerto Rico and her most memorable acting and "dance" role as Anita in **West Side Story** (1961) earned her an Oscar for Best Supporting Actress. She is only one of 11 people to have received the Emmy, Oscar (first Hispanic), Tony and Grammy awards. She debuted on Broadway at 13. In the '70s she joined the cast of The Electric Company, continued to perform on Broadway, and appeared on The Muppet Show (1977) and The Rockford Files (1978).



Moreno has appeared in more than 40 feature films and countless television shows. She continues to make guest appearances on television and perform in theatrical productions. She was awarded the Presidential Medal of Freedom in 2004 and the National Medal of Arts by President Obama in 2010. In 2013, her first book, **Rita Moreno: A Memoir**, published by Celebra Books instantly became a New York Times Bestseller. In January 2014, Rita received the Screen Actors Guild Life Achievement Award. This past June, she served as the 2015 Grand Marshal of the National Puerto Rican Day Parade and is the voice of Abuelita in the new animated series, Nina's World, on NBC-TV's Sprout Network.

She married her manager Leonard Gordon in 1965, and he died at 90 on June 30, 2010. Here is her incredible bio on the Kennedy Center page: <http://www.kennedy-center.org/artist/A4376>

You can watch the full **38th Annual Kennedy Center Honors** episode hosted by Stephen Colbert here: http://www.cbs.com/shows/kennedy_center_honors/



Here are some video clips you may enJOY of Moreno dancing:

Dancing the Tina Lina / Mario Lanza is singing in Toast of New Orleans.

<https://youtu.be/NTw9CgfwmpU>

A Dance Lesson (Samba) with Ricardo Montalban for Lana Turner.

https://youtu.be/8q7Z_cJGdnl?list=RDNTw9CgfwmpU

Chita Rivera, Rita Moreno, and Bette Midler do AMERICA

https://youtu.be/Pl05p_cwUbk?list=RDNTw9CgfwmpU

West Side Story – Mambo!

<https://youtu.be/kokbJvSEMUY?list=RDNTw9CgfwmpU>

West Side Story – America (with George Chakiris)

<https://youtu.be/Qy6wo2wpT2k?list=RDNTw9CgfwmpU>



Arizona Dance Coalition Member Benefits & Perks

The ADC offers *four* types of memberships:

Individual \$20 • Organization \$50
Venue/Presenter \$100 • Sponsor \$100

Membership and dues renew annually and ADC organizes an Annual Member Meeting in January to discuss the state of dance in Arizona featuring guest speakers. See the last page for details on joining. Membership entitles you to ~

- **ADC Membership Directory** ~ inclusion and online access, plus a PDF document with live links
- Posting events on the **ADC website Calendar of Events*** which are then prominently featured in the **Arizona Dance e-Star*** with a photo & live links
- **Arizona Dance e-Star** monthly e-newsletter received *in advance* of subscribers
- **Member Spotlight opportunity** in the **e-Star**
- **Performance opportunity** in the **ADC Member Showcase** (when production funds are available)

• Posting classes on the **ADC website Class Page***

• Board Member Nominations (December) & Annual Membership Meeting Voting Privileges (January)

• **ADC Lifetime Achievement Award** Nominations (March)

• **Merchant Discounts** and periodic member-to-member discounts

• Affordable **Venue General Liability Insurance** for 1-2 day performances. *We have renewed our policy to continue this benefit for our members because we know the cost of insurance (\$400-\$500) would prohibit most individuals and small companies from producing in a professional theatre. Current fee is \$75/1 day; \$150/2 days.*

• **NEW** ~ Discounted **Arizona Dance e-Star** Advertising Rates. Inquire for details.

** All postings of events and classes are restricted to 501(c)(3) organizations with the exception of charitable and free events, community festivals, educational conferences and master classes.*

"Join the community and feel welcome."

This is just one quote from many in this wonderful, must-see, video clip. It is the best promo I have ever seen to promote all dance styles. Thank you to Gerardo Armendariz for finding and posting it on facebook. ***It would be great to film something similar in Arizona as well as an "I Charleston" piece to show off our landscape.*** Watch "Why I dance" ... *over and over and over ...* and share it! (click on the link below)

Why I dance... Pourquoi je danse...

This video was created to support the goals of Ontario Dances. Ontario Dances is a program of the Ontario Arts Council (OAC). In 2013, the Ontario Arts Council will celebrate 50 years of support to the hundreds of artists and arts organizations across the province. Among these are the dance organizations, dancers and choreographers who produce and create in Ontario. OAC support helps ensure that dance lovers throughout the province have access to their work.

2015 Arizona Dance e-Star Index

Cover Photo

January–Cynthia DuFault, Genesis, by Joanne Hsu
 February–Arianni Martin & Brian Leonard, Ballet Arizona's Napoli, by Alexander Iziliaev
 March–Stephanie Lebedies, CONDER/dance, by Ed Flores
 April–Zachary Campbell & Nicole Mayes, GCU, by Tim Trumble
 May–Kari Haviland, Chelsea Taylor, Cori Wall, Canyon Movement Co, by Scott Sawyer
 June–Joseph Mack, Scorpius Dance Theatre, by Rose Torres
 July/August–Chelsea Early, Convergence Ballet Co, by Ed Flores
 September–Christopher Hernandez & Marcos Rodriguez, Ballet Hispanico, by Paula Lobo
 October–Caroline Liddicoat & George A Johnson, by Robin Silver
 November–Step Raptis & Lisa R Chow, by Michael Simon
 December–Callie Duff, Ballet Etudes, by Kellan Meko

Member Spotlight

January–UA Presents
 March–Movement Source
 April–Rodeo City Wreckettes
 May–UA Presents Dance Season
 June–Scottsdale CPA Dance Season
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 October–Cidade Productions
 November–Liz Ann Hewett

Tips

January–MINDBODY-Love Your Business
 February–Shutterstock 2015 Trends, Lobby Design
 March–15 Apps to Enhance Facebook Pages
 April–Branding/Mascot
 May–NYU Women's Choreographic Fellowship
 June–Energy Tip/High Protein Snacks & Ballet Class Music & Audio Editing
 July/August–Light Weight, Wrinkle-Free Storage
 September–Dance Recovery/Compression Wear
 October–Email / Gmail Management
 November–GIFS & Vintage Dance Photos
 December–Edible Holiday Treats

Photo of the Month

January–Scottsdale Community Coll Instinct Dance Corps, by X&O Photography (Jenny Gerena)
 February–Cari Smith, by Ron Brewer, and Nicole Johnson, by Sara Therese (Moore) Photography
 March–Movement Source Dance Co, by Paul Markow
 April–Deanne Poulos, Flamenco del Sol, by Howard Paley
 May–Britney Schwartz, by Ed Flores
 June–Arianni Martin, Ballet Arizona, by Ron Brewer
 July/August–Katey Konderik, Center Dance Ensemble, by Allen Patrou
 September–Ashley Hammond & Max Foster, by Ed Flores
 October–Natalia Magnicaballi, Coppelia, by Rosalie O'Connor
 November–Amber Robins & Tyler Hooten, by Joanne Hsu
 December–Ballet Tucson Snowflakes, by Ed Flores

**2014 ADC Lifetime Achievement Award
 Winner Richard Holden Danced On To
 Another Dimension Oct 14, 2015**

Articles

January–Misty Copeland on Love, Life, and Leaps of Faith
 February –15 Ways to Optimize Facebook Ads, 5 Social Media Best Practices
 March–One Step At A Time: the Tale of Graduate School for a Tap Dancer
 April–ADC Survey Results
 May–Tips & Tools: Grant Apps
 June–Dance Notation
 July/August–Rachel Moore: In, on and out of the box at ABT
 September –Transforming the (Arts) Field
 October–Tips for Virtual Meetings
 November–Arts Websites (design), Richard Holden
 December–The Dance Problem, **SPECIAL: The Rhythm Is Gonna Get You (Tucson Salsa Part I)**

Thank You TIPS

The end of the year usually means nonprofits are accepting a lot of donations and also writing a lot of letters, receipts and "thank you's." Consider some of these "thanking" ideas by *Chelsea Alves*, of [Classy.org](#), posted on December 15, 2015—[15 Creative](#)

Ways to Thank Donors: *website appreciation, welcome package, profile donors, video (check out the great Nature Conservancy clip), cultivation event, stewardship matrix, thank you letter, be thoughtful, handwritten notes, resolve complaints quickly, anniversary cards, social media, schedule phone calls, photo book, and tour.*

"Saying thank you to your supporters is a necessity. Fundraising boils down to landing donations from two sources: new and existing donors. And a good thank you is one of the most effective ways to keep new donors coming back. All donors should have a relationship with your nonprofit organization, and if you treat them well, they'll treat you well in return, hopefully for years to come."

by Krystyna Parafinczuk



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Board Members are needed with expertise in organization & event planning, marketing/graphics, writing and computer/website maintenance. *Help us grow and make a difference.*

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