



Arizona Dance e-Star

a publication of the **Arizona Dance Coalition**

Volume 1, Issue 7

July & August 2011

Dear Readers,

Professional basketball player and art collector *Grant Hill* has signed on as a Campaign Spokesperson for **The Choice is Art**, the Arizona Commission on the Arts promotional campaign that was introduced at the beginning of this year. Already airing on COX Media television stations, Mr. Hill is featured in a donor-sponsored public service announcement (PSA) wherein he offers support to the campaign, and personal testimony about the impact of the arts on the lives of Arizona's youth. In the June issue of the *e-Star* I asked the questions: *Who is the spokesperson for dance in Arizona? Who speaks up for dancers?* I didn't get a response, but I have more questions. *Can't we put our heads and talents together and create our own TV PSAs? Is there a donor in Arizona that would like to support dance TV PSAs?*

I contacted Lisa Horner, the Executive Director of Access Tucson (public access TV), and we will be brainstorming ideas with the plan to set up workshops specifically for dancers, camera persons who want to film dancers, and for those who want to speak on behalf of dance using the TV medium. Access 13 in Prescott may also join in on this mission to help us promote dance. WE can do this. WE can talk about the benefits of dance -- for viewing, for education, for performing, for health and for beauty. We don't have to leave it all up to *Dancing with the Stars* and *SYTYCD* (AXIS Dance Co. and the World Cabaret champions Eric Luna and Georgia Ambarian performed tonight and made a difference - 6/30).

Nigel Lythgoe reminded us that **National Dance Day is July 30th**. To get in on their *flashmob* routines planned for that day, go to Fox.com/dance on July 6 for the choreography—or *create your OWN!* Join your local flashmob and promote dance!

Happy **4th of July!** Stay cool. I'm in Chi-town next week. The *Arizona Dance e-Star* returns September 1 (deadline Aug 25). Enjoy the rest of the issue. We honor the fabulous **Marion Kirk Jones** and her ADC Lifetime Achievement Award presented on her 90th birthday! *Congratulations, Marion!*

Sincerely, *Krystyna Parafinczuk*
Editor & ADC Treasurer

Table of Contents

Calendar of Events	2
Member Spotlight: Grupo Folklorico P'naru.. . . .	3
Announcement: Lifetime Achievement Award.. . . .	4-5
Regional News	6
Arizona Dance Coalition Retreat.	6
Photo of the Month	6
Auditions	7
Article: The Great American Dance Tour in China.	8
Lap Dance Headline..	9
Costume Dye Tip by Marlina Kessler	9
SYTYCD Spoiler Tip by Krystyna Parafinczuk.	9
Subscribe to Arizona Dance e-Star..	9
Join the Arizona Dance Coalition	9
Arizona Dance Coalition Sponsors	9

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.

CALENDAR OF EVENTS

SUBMISSION DEADLINE

SEPTEMBER ISSUE
of the

Arizona Dance e-Star

August 25

CALENDAR OF EVENTS listings are taken from the **Arizona Dance Coalition** website postings by ADC members. All postings of events are restricted to 501(c)(3) organizations with the exception of charitable and free events, educational workshops and master classes.

All submissions are monitored. Content may be edited.

AzDanceCoalition.org

July 16, Saturday, 7 pm

The Olive Branch Restaurant, 3231 S Mill Ave, Tempe

'Noche Puertorriquena' Puerto Rican Night with Grupo Folklorico I'naru

Experience island culture and the rich history and traditions of the African-rooted music and dance forms of *Bomba* and *Plena* of Puerto Rico. Food, Music, Dancing. The event begins at 4 pm and the show begins at 7 pm.

Admission: \$10, children 10 years and under *free*.

Contact *Elena Mitchell*, Program Manager, 602/978-4082, info@grupofolkloricoinaru.com, for more information. See **Member Spotlight** featuring **Grupo Folklorico I'naru**.



July 25-28, Monday-Thursday, **AzDEO Teacher's Workshop**

Kinesphere, 711 E. Missouri Avenue, Suite 180, Phoenix

Gyrokinesis, Core Intelligence, Reformer, Egoscue Posture Workshop

Consider spending a few days this summer focusing on you – your body, your health, and your movement. This workshop will, through a variety of approaches, give you the opportunity to reconnect with your body and focus on alignment and efficiency in your movement. Two different groups / 6 max per group. **Cost for 4 days is \$350.**

Group I: 9:00-10:30 am Core Intelligence/Egoscue Posture
10:30-12 pm Reformer Pilates

Group II: 10:30-12 pm Core Intelligence/Gyrokinesis
12:00-1:30 pm Reformer Pilates

To register, please contact Kinesphere at (602) 532-3111 or info@kinesphere-studio.com

Core Intelligence: better understanding of core muscles and core exercises. *Egoscue Posture:* enhance awareness of your skeletal alignment through gentle exercises and ease muscular tension.

Gyrokinesis: utilizes breath and rhythmic, undulating movement to stimulate your body and organs for better health. Performed on stools and mats. *Reformer:* explore your alignment while lengthening and strengthening muscles on the Pilates Reformer.

Classes will be taught by Kinesphere staff: *Dominika Borovansky Gaines, Lisa Perry, Lisa Thorngren* and/or *Tami Link*.

MEMBER SPOTLIGHT: Grupo Folklorico I' naru



Grupo Folklorico I' naru is a professional folkloric dance troupe showcasing the unique and authentic African-rooted music and dance forms of *Bomba* and *Plena* of Puerto Rico. The name *I' naru* comes from the indigenous *Taino Indians* of Puerto Rico meaning *spirit of women dancing*. Dancers from Puerto Rico and the Dominican Republic volunteer their time to embrace and share their culture and passion for dance by fulfilling I' naru's mission to increase awareness and celebrate Puerto Rico's culturally significant and rich traditions and history. Established in July 2009, Grupo Folklorico I' naru has enjoyed great success performing at more than 40 different cultural festivals, schools/universities and charitable events around the valley and in Tucson. Music and dance are a very important part of island culture rooted in tradition and I' naru is proud to share it with those experiencing Puerto Rican culture for the first time as well as those who are interested in learning more about or sharing their culture with others.



Many people link the Bomba and Plena genres together, based on historical and musical reasons which have been one of the significant symbols of national identity. The three primary components of both Bomba and Plena are the *drums*, *lyrics* (a primary singer and chorus) and *dance*. Puerto Rican music has been heavily influenced by West African rhythms which shaped Puerto Rican music, language and heritage. The Bomba was developed directly from slaves who were brought to the islands to work the plantations in the 15th century. The name was inspired by a fairly large wooden drum covered with goatskin called the *Bomba* or *Conga* often used in modern music styles. Once the drummers set the rhythm, the woman proceeds to challenge the "primo" drum to follow her rapid steps and sharp movements called the "floretea piquetes" establishing a "controversia" by way of this call and response, a rhythmic dialogue that is at the heart of the Bomba genre. Like the corrido in Mexico, the Plena, also known as *el periodico catao* (the sung newspaper), is a narrative song that details the pains and ironies of people and life in their communities and is considered a vital cultural part of the community's expression.



To learn more about I' naru, visit their [Website](#), 
or contact *Elena Mitchell*, Program Manager, at
602/978-4082, info@grupofolkloricoinaru.com

Grupo Folklorico I' naru will be performing July 16, Saturday at 7 pm at the Olive Branch Restaurant in Tempe. See [Calendar of Events](#) for details. The group rehearses Thursdays, 7 pm, at the Azucar Cuban Restaurant, 5004 S. Price Rd., Tempe.

Announcements

LIFETIME ACHIEVEMENT AWARD

presented to

MARION KIRK JONES



Marion Kirk Jones & Lisa Chow

Photos this page: Heather Hill

On Saturday, June 4, 2011, the Arizona Dance Coalition proudly awarded its Lifetime Achievement Award to **Marion Kirk Jones**. The award was presented to her at the Tempe Center for the Arts during Desert Dance Theatre's concert, **Cool at 90!** – a tribute to Marion and her work on the occasion of her 90th birthday. The ADC Board of Directors selected Marion for her outstanding lifelong work as a dance educator and choreographer. She has mentored and inspired thousands of students who have studied with her and have moved on into professional careers in dance as choreographers and educators throughout the country.

Cool at 90! featured many of Marion's dance works that were reconstructed by *Lisa R. Chow* (DDT Artistic Director) along with *Billbob Brown* (DDT founding member, past Artistic Director) and *Diane McNeal Hunt* (past DDT member). Solos were reconstructed and performed by *Renee Davis* (DDT Associate Artistic Director), and *Margie Romero Wolf* (DDT founding member). The dancers who performed in the larger group works included dancers from **Desert Dance Theatre, Arizona State University**, various community colleges and from the community. All of the dancers worked very hard in a short period of time to perform a spectacular show for the guest of honor, Marion Kirk Jones, who was amazed, surprised, and enthusiastically ecstatic. After the final bow of the evening, Marion was presented with the Lifetime Achievement

Award by ADC President **Lisa R. Chow**. The award was a beautiful 16.5" bronze sculpture of a dance figure reaching upward called "**Striving**" that was generously donated by **John Henry Waddell**. Marion's last comment, in addition to her big thanks, was "**Keep dancing!**"



About Marion Kirk Jones

Marion was born in London, England and lived in Hamstead, England from 1921-1928 before moving to Michigan with her artist parents, a silversmith and a dancer. She was exposed to modern dance at an early age since her mother studied dance from *Annea Spang*, whose style was inspired by *Isadora Duncan*. In the early 1940s, Marion attended Jacob's Pillow, and studied in Massachusetts and New York with dance masters – *Jan Veen, Martha Graham, Hanya Holm, Doris Humphrey, Ted Shawn* and *Charles Wiedman*. She studied choreography and pre-classic dance forms with *Louis Horst*, and studied at the *School of American Ballet* with *Anatol Obukov, Pierre Vladimirov, Muriel Stuart* and *George Balanchine*. She performed with the USO for armed services in New England, made guest appearances with *Erika Thimey Dance Company*, and was a performing member of the *Lester Horton Dance Company*.

Prior to moving to Arizona, Marion taught dance at high schools, community centers and colleges from 1948-1961 in Michigan, Indiana, Pennsylvania, and New York, including: Cornell University, Mercy College, Purdue University, Cranbrook Institutions and University of Rochester. After moving to Arizona in 1968, she was the dance



Marion Kirk Jones &
Lisa Chow

Photo: Step Raptis

instructor at the Scottsdale YWCA and Scottsdale Parks and Recreation. In 1970, she joined the dance faculty at Arizona State University where she specialized in dance notation, choreography, dance history, and improvisation until she retired in 2006. Aside from teaching, she choreographed and was the artistic director for many ASU Faculty Concerts, *American College Dance Festivals* (Western Region), *Dance Arizona Repertory Theatre* (DART), *Showcase for Arizona Dance* and more. Since 1979, Marion has been involved with *Desert Dance Theatre* in many stages of its development as a choreographer, consulting director, artistic director and co-artistic director. She won the *Arizona Commission on the Arts Choreographer's Fellowship Award* in 1982, and received special recognition as an artist from the Governor of Arizona in 1983. In March 1998, she received an *Arts Achievement Award* from *Wayne State University* in Detroit. It was a great honor to award Marion with the well-deserved *2011 Arizona Dance Coalition Lifetime Achievement Award*. *What a wonderful surprise for her 90th Birthday!*

About the artist John Henry Waddell Master Sculptor of Figure & Dance

John Henry Waddell was raised in the Midwest and studied at the Art Institute of Chicago. He moved to Arizona in 1957 where he headed the art education department at Arizona State University. During this time Waddell made sculpture his primary art form. Waddell has been teaching and exhibiting his work, both in one-man shows and permanent displays throughout the United States. A prolific artist, at age 43 he resigned from teaching to become a full-time sculptor. His work has been acquired and displayed nationwide from the Mondavi Vineyards in Napa Valley, California, to the Flushing Meadows Tennis Center in New York City, and 14 public venues in Arizona including: Phoenix Civic Plaza, Phoenix Art Museum, Herberger Theater Center, Sedona Cultural Park, etc.

Here is what John said about his sculpture:

"When I make these small pieces, they usually pertain to dance somehow. I don't usually let go of these pieces unless they fit the occasion or hit the mark. With 'Striving' the dance figure reaches upward, and it seemed appropriate for the occasion and hit the mark. Unlike dance, sculpture can capture the essence of the dance and be constant in the moment in its physical form, whereas the beauty of dance is only in the moment while it is happening live. Congratulations, Marion!"



(Left) *John Henry Waddell* with *Jennifer's Dance of Life* and *Pensive* at his art studio in Cornville, AZ.

Dance (right)

Dance, a major work created in the early 1970s, and displayed in front of the Herberger Theater, is a representation of John's unique ability to give bronze motion. He offers us a glimpse into the inner beauty in each of the grouped figures, and brings to life a feeling of gentle grace and energy. Each dancer has a portrait-like quality that is unique to the model while adding to the overall dimension of the piece as a whole. This series of sculptures can be seen at the Herberger Theater Center in Phoenix.



NOTE: When you are submitting information / photos, announcements & events, please include complete names of venues, locations, addresses and contact information.

Arizona Dance Coalition Projects, Regional & Festival News

ADC Retreat

Lisa Chow, ADC president, will be communicating details of our retreat sometime in July. The date may be changed to August 20-21 to accommodate participants.

Northern Arizona

FREE live music and dancing every Tuesday through Saturday this summer, July 1 - September 8. Prescott Downtown Summer Concert Series - **Summer's Dance Studio**, 6:30-8:30 pm, Prescott Courthouse Plaza, 120 S. Cortez St., July 6 - Cowboy Cha Cha Cha; July 13, 27, August 10, 24 - Lynx Creek Cloggers; August 17 - Texas 2-Step; August 31 - Country Swing.

Central Arizona

July 1, Friday, Dance Theater West Studio presents the free Summerdance Workshop Grand Finale, 11 am - Neighborhood Preview Performance, 1 pm Grand Finale Performance, 3925 E Indian School Rd, Phoenix.

August 1, Monday, deadline for applications/submissions for the **Arizona Dance Festival** that will take place at Tempe Center for the Arts Studio on October 7-8, 2011. To download an application and learn more, visit [Desert Dance Theatre](http://DesertDanceTheatre.com) or call Lisa Chow at 480-962-4584 or at LRChow@cox.net. The Arizona Dance Festival is open to individuals and emerging artist groups as well as professional companies from all genres and styles of dance.

Southern Central Arizona

August 13, 9 am - 6:30 pm, **Summer Dance Expo** - Ballroom Exhibition hosted by Studio West, Ventanna Canyon Resort, Tucson.

Photo of the Month

This photo was taken in front of one of the Poly Theatres in Taizhou, China. It was one of the many enormous posters that promoted Artifact's *The Great American Dance Tour* around China. Read the article on page 8.

*Photo courtesy of
Ashley Bowman
Co-Artistic Director
Artifact Dance Project*



Auditions - Performance

Saturday, July 9, 11am - Tucson Tap Attack (youth tap dance company for ages 10-20)

Auditions will be held at Tap Sensation Studio, 450 S. Tucson Blvd, Tucson (small building in rear of the parking lot). Dancers should be at least 10 years old and a level 4 or higher tapper. Goal is performance, but 1-2 competitions are a possibility. Special routines for the younger dancers are created as well as routines for the older dancers. Trio and small group routines are also created. Rehearsals Saturday mornings 9-11 am. **Monthly tuition fee: \$100.** 2-3 performances per month expected. For more information, contact director/choreographer **Frank Trent** at **520/444-9279** (cell).

Saturday, July 16, 12-2 pm, Scottsdale Neighborhood Arts Place - SNAP (SNAP parking is located at the back of the Congregational Church), 4425 North Granite Reef Road, Scottsdale

Dias Dance Life auditions for males & females

Come at 11:30 am for paper work/warm-up. Audition will be company repertoire.

Registration & Contact Information: diasdancelife.com, (602) 301-6209, braziliandivarj@yahoo.com

Rehearsal Schedule: Saturdays 2-7 pm, Sundays 5-9 pm

REHEARSAL STARTS SATURDAY, July 16, 3-8 pm

Performances:

Thursday, August 11, 11 am, Arizona Coalition Against Domestic Violence

Sunday, September 11, 11 am Benefit Party

Thursday, September 15, 5 pm, Scottsdale Mustang Library

Wednesday, September 21, 4:30 pm, Scottsdale Appaloosa Library

Saturday, October 15, 8 pm, Tempe Center, World Premiere and New Production

Tsahai Dias began dancing in her hometown of Rio de Janeiro, Brazil, and has since toured with many ballet and modern dance companies throughout Europe, the United States and South America. Ms. Dias is a master teacher for Alvin Ailey American Dance Theater out of New York. She has presented master instruction for Ballet Hispanico, Utah University, Dance Theater of Harlem, New York University, and American Ballet Theater, among others. Tsahai continues to travel throughout the world touching and changing lives with her unique teaching style: "Contemporary Horton Fusion." She is well versed in ballet, modern, creative movement, Afro-Brazilian, Brazilian folk dance and improvisation. Ms. Dias has nurtured students who have gone on to dance with prestigious organizations including Donald Byrd, Joffrey Ballet, Alvin Ailey, The Juilliard School, Marymount Manhattan, Texas Christian, Miami City Ballet, and Suny Purchase. She has been an instructor for Scottsdale Community College for the past ten years and created Dias Dance Life during the spring of 2010 to the delight of her students, peers and the audiences who receive her work.

“The Great American Dance Tour” in China

The business and coordination aspects of taking a large performing arts group to 14 different cities in China presented unexpected challenges and rewards throughout the process. Artifact Dance Project is barely two years old and recently became a non-profit organization. Our financial resources are scarce, yet like most start-up companies in the arts and otherwise, our creativity is abundant onstage as well as behind the desk.

“The Great American Dance Tour” of China included 14 cities and 17 concerts in the span of 28 days. It was a massive project with spectacular results, but a difficult journey at times in dealing with a foreign culture. As Directors, Claire Hancock, Ben Nisbet and myself (Ashley Bowman) found ourselves in constant communication with Larry Lang, the coordinator of this tour who is based in Tucson. A successful tour of China began with communication and trust, not necessarily organization. That seems like an odd concept, especially for Americans. Different cultures do business differently and you must be open to that if you want your tour be successful. You have to believe in the production, be willing to make changes, but not so many changes that you jeopardize your production and your sentiments towards it. Our greatest success was the overall artistic organization and high-level of dedication from everyone involved in this tour. The most important decisions that contributed to that success occurred before a bar of music was ever played or single step hit the studio.

For the “Great American Dance Tour,” we faced the daunting task of taking all of the pieces we selected for the show and arranging them for the musical ensemble that we put together. Everything from Scott Joplin to Michael Jackson needed to be tailored to an eleven-piece group that included strings, horns, vocalists and a standard jazz rhythm section. Arranging the entire show was a huge task, so we enlisted the help of two local Tucson arrangers, Rob Boone and Mike Fan. The end result was spectacular. The combination of great musicians and great music with energetic and well-trained dancers added an indispensable element to this tour. These arrangements proved to be a work-in-progress as did the choreography in some ways. We performed a couple of Chinese pieces on the tour, and at the request of our Chinese agents, made changes to better suit the Chinese audience. This meant writing and re-writing music on train rides, at dinner tables, and in dressing rooms, sometimes hours before a performance. Dancers would get injured and the choreography immediately changed to accommodate such situations. Claire and I designed the show to be that way as we knew injuries and sickness were inevitable. Live sound also proved to be an interesting experience. In the 14 different theaters, each one was slightly different. On performance days we spent many hours assessing and learning about the specifics of each venue’s sound system. This was made more interesting by the language barrier between us and the local crews. Every sound check and every performance was slightly different from the next, as hall acoustics and equipment, such as monitors and sound boards, were different in every city.

It is a privilege to do what we do as performing artists. We can create new understandings with people without speaking each other’s language because it all starts with one simple emotion—a passion for the arts. And that’s what you need to pull off productions such as “The Great American Dance Tour.” Audiences, whether Chinese or American, saw that.

*About the Author – **Ashley Bowman**, Co-artistic Director and Choreographer of *Artifact Dance Project*, is a dancer, designer (costumes, graphics, jewelry, websites), and director of several films inspired by dance. She received her training from Ballet Arts in Tucson, performed for a while in Pittsburg, then Ohio, and finally returned to Tucson to receive her BFA and MFA from the U of A. She co-founded “Dance in Red” in 2009 to raise awareness of AIDS and is married to Music Director, Ben Nisbet, who was responsible for all the “sound” for all the jumpin’ and jivin’ in China.*

CATCHY DANCE HEADLINE

New York Strip Club Claims Lap Dances Are Tax Deductible; Court Disagrees

An alcohol-free strip club in New York believes lap dances and private room acts are tantamount to live theatrical and choreographed art performances and should be tax-exempt. Unfortunately, the Fourth Appellate Court disagreed. Read the AssociatedContent full story [here](#). Anyway, these days *art* doesn't qualify for nonprofit status.

COSTUME DYE TIP *by Marlina Kessler*

Any type of basic acrylic paint can be used on fabric and is permanent. Add water to thin out and create amazing watercolor effects. In a pinch, Kool-Aid can also be used to dye natural and some synthetic fabrics. *It is not as long lasting or colorfast as regular dye.*

ALWAYS test on a scrap of fabric or a hidden area of costume, such as lining or hem.

**SYTYCD Elimination Spoiler TIP**

by Krystyna Parafinczuk

Wall Street Journal on SYTYCD - **SPEAKEASY** [blog](#) - by *Gwen Orel*. I very much enjoyed this review of tonight's episode (6/30) of SYTYCD. Refreshing, honest and funny (to me) and she reveals those who were eliminated (9 pm EST)—the perks of living out west.

EXTRA: [Cow and Cow and Cow](#) clip - 10 million hits - inspired modern dancers!

Subscribe to email

Unsubscribe

JOIN ADC



Become an Arizona Dance Coalition Member ~ online (PayPal) or snail mail / click on the icon to download application

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

SPONSORS


Arizona
Commission
on the Arts

Dancing.

chadcreates.com

Desert Dance Theatre
Ackerley Advertising



Arizona Dance Coalition, PO Box 64852, Phoenix AZ 85082-4852
AzDanceCoalition.org, 
Lisa Chow, President (Central Az), Lisa@AzDanceCoalition.org
Office: 480-962-4584; Fax: 480-962-1887; Cell: 602-740-9616
Krystyna Parafinczuk, Treasurer (Southern Az)
Krystyna@AzDanceCoalition.org, 520-743-1349, call first to send fax