

ARIZONA

# DANCE **E★**

Events | News  
Articles | Jobs  
Auditions | Submissions

SUMMER 2022



REMEMBERING ADC LIFETIME  
ACHIEVEMENT AWARD RECIPIENT  
**NIAN CADMAN-DAKE**

**DANIELLE AND LIANG FU**  
**BALLET TUCSON**  
NEW DIRECTORS OF THE  
SCHOOL OF BALLET TUCSON  
PHOTO BY ED FLORES





# Arizona Dance e-Star

a publication of the *Arizona Dance Coalition*

Volume 12, Issue 2

SUMMER 2022

## ARIZONA DANCE STATS 2021

**550** Dance Businesses

**266** Women-Owned,

Women-Managed

Dance Businesses (48% of all  
dance businesses)

**50** Nonprofit AZ Dance  
Organizations (2018-19)  
updated 12/15/2021

Revenue \$14,580,231

Expenses \$13,617,703

Personnel \$6.6 million

## SUMMER ISSUE

*features*

ARTICLES covering dance  
and genetics, healing,  
discrimination, psychology,  
and funding for the arts

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### Contributors

Les Joos, Wanda Manville,  
Renae Bohall-Rochon and  
Krystyna Parafinczuk

Dear readers,

The Summer 2022 *Arizona Dance e-Star* issue is full of interesting NEWS! From announcements by our top ballet companies and universities, to 'touring' opportunities and articles to help us promote the benefits of dance arts, the *e-Star* is packed with information. Give it a look and enJOY the read and beautiful images.

We offer our condolences to the family and friends of [Arizona Dance Coalition Lifetime Achievement Award Recipient Nian Cadman-Dake](#) (Phoenix). She died on May 6, 2022, from Alzheimer's. Thank you Renae, Wanda and Larry for sharing your love of Nian (pgs 16-19). We miss you, Nian, and will hope to carry on your memory through your choreography and scholarships.

[Les Joos](#) brings us commentary on two ADC member pieces: [Nicole Olson's TERMINUS](#) and [Cazo Dance Theatre's CONSTRICT-ED](#) (pgs 12-15). Plus it is time for ADC members to nominate Board Members and Officers and Lifetime Achievement Award recipients. Get involved and help us plan the future service of our organization (pgs 36-37).

There will be a special issue coming on the [Economic Impact of the Dance Industry in AZ for 2019](#) which will include three lists we have been maintaining: Dance Businesses, Women-Owned/Managed Business & Dance Nonprofits. [Sarah Murley](#), our economist is in the final stages of her report. This will be our 'first look' at \$DANCE\$ in AZ.

Happy Smoldering HOT Summer,  
[Krystyna](#), Editor

**DEADLINE FOR THE FALL SPECIAL ISSUE: Monday, August 22**  
**DEADLINE FOR ADC BOARD OF DIRECTOR/OFFICER**  
**NOMINATIONS: Saturday, October 1**

Natl Arts in Education Week September 11-17  
National Dance Day September 17  
Natl Ballroom Dance Week September 16-25



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AzDEO is holding their  
**6th Annual DANCE**

**RETREAT/REJUVENATION!** Annual meeting follows sessions and lunch is included.

Open to K-12 and Private Sector Dance Educators, Higher Ed Dance Educators and Students.

Rejuvenate and enrich your learning!

\$50 members, \$75 non-members, \$50 students.

Retreat includes three technique classes and three discussion/sharing sessions.

Register **online** — deadline **August 10**

Payment options — check payable to AzDEO mailed to: AzDEO, PO Box 60152, Phoenix AZ 85082, or to Venmo: @AzDEO | Arizona Dance Education Organization

Contact **Lynn Monson** for more information or questions - [LMonson@cox.net](mailto:LMonson@cox.net).

**DEADLINE FOR THE FALL**  
**Arizona Dance e-Star**  
**August 22, 2022**

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, organizations, foundations, and venues/presenters affiliated with dance. You may join online at [AzDanceCoalition.org](http://AzDanceCoalition.org). All questions about membership and sponsorship can be sent to [Lisa@AzDanceCoalition.org](mailto:Lisa@AzDanceCoalition.org). **Calendar of Events** are posted online by ADC members. Send news, article submissions, advertising, and job postings to [Krystyna@AzDanceCoalition.org](mailto:Krystyna@AzDanceCoalition.org). View the last page for more information.

Past *e-Star* publications are available at [azdancecoalition.org/newsletters/](http://azdancecoalition.org/newsletters/).





July 7-31, Tuesdays-Saturdays  
7:30, Sundays 6:30 pm,  
Matinees Saturdays 2 pm,  
Sundays 1 pm.

*ASU Gammage* presents  
*The Lion King*

GIRAFFES STRUT. BIRDS  
SWOOP. GAZELLES LEAP.  
THE ENTIRE SERENGETI COMES  
TO LIFE AS NEVER BEFORE.  
AND AS THE MUSIC SOARS,  
PRIDE ROCK SLOWLY EMERGES  
FROM THE MIST. THIS IS  
DISNEY'S THE LION KING,  
MAKING ITS TRIUMPHANT  
RETURN TO ASU GAMMAGE!

More than 85 million people around the world have experienced the awe-inspiring visual artistry, the unforgettable music, and the uniquely theatrical storytelling of this Broadway spectacular – one of the most breathtaking and beloved productions ever to grace the stage.

Winner of six Tony Awards®, including Best Musical, THE LION KING brings together one of the most imaginative creative teams on Broadway. Tony Award®-winning director Julie Taymor brings to life a story filled with hope and adventure set against an amazing backdrop of stunning visuals. THE LION KING also features the extraordinary work of Tony Award®-winning choreographer Garth Fagan and some of Broadway's most recognizable music, crafted by Tony Award®-winning artists Elton John and Tim Rice.

There is simply nothing else like THE LION KING. Get your tickets [here](#).





**Saturday, August 13, 7:30 pm.**  
Tempe Center for the Arts Studio  
Theater, 700 W Rio Salado Pkwy,  
Tempe

**MAC & Company** presents  
**"DUALITY"** — our summer  
performance of original modern  
and contemporary dance. We are  
excited to have special guest tap  
ensemble, Friends in Dance, in the  
show. Experience an innovative  
and exciting dance concert. [Tickets.](#)

*Poster Design: Blake Terhune  
Photo Credit: Rick Meinecke*







## JULY PHOTO OF THE MONTH

### BALLET YUMA

FOR MAESTRO, CHOREOGRAPHY BY EMMA MK CONG

DANCERS (LEFT TO RIGHT) HARLEY COLEMAN, SEYA SANCHEZ, SOFIA SANCHEZ, MADDIE KERN, LAUREN SCHUG AND HANNA TWOMEY

THE BALLET ALLIANCE FESTIVAL 2022

PHOTO BY KATIE GING PHOTOGRAPHY



# THE DUET PROJECT

Eiko Otake

**September 10, 2022 at 7 p.m.**

THE DUET PROJECT is a series of duets between Eiko Otake and a diverse group of collaborating artists, living and dead. Collaborators come from different places, times and artistic disciplines. These duets will investigate how two artists collide and express what they care about.

This performance will include Eiko's duets with choreographer/improviser **Ishmael Houston-Jones**, painter/rapper/organizer **DonChristian Jones** and poet/performance maker **Iris McCloughan**.

**Tickets \$20**

On sale at [asugammage.com](https://asugammage.com)

Students: \$10 tickets available at the ASU Gammage Box Office



**ASU GAMMAGE  
BEYOND  
presents**

**THE DUET PROJECT**

**September 10, 7 pm**

**and**

**Liz Lerman's WICKED  
BODIES**

**September 24, 7 pm**

**TICKETS \$10-20**

# WICKED BODIES

Liz Lerman

**September 24, 2022 at 7 p.m.**

Visionary choreographer Liz Lerman's dance-theater piece WICKED BODIES explores the culture of old crones, evil stepmothers, and the use of the female body as a source of fear by governments and institutions. Part epic, part fable, we discover ways in which female wisdom has emerged over time even as it has been misunderstood, negated and legislated against.

**Tickets \$20 / Students \$10**

On sale at [asugammage.com](https://asugammage.com)

[asugammage.com/shows-tickets/](https://asugammage.com/shows-tickets/)

# TEACHERS

**ASU GAMMAGE  
SCHOOL SHOWS K-12**

**2022-2023 | PLAN AHEAD [here](#)**



**ASU Gammage**  
Arizona State University

**beyond**



PHX SUMMER TAP MONDAY JULY 18TH INTENSIVE

REGISTER: [TAPZEN24.7@gmail.com](mailto:TAPZEN24.7@gmail.com)

\$25 PER CLASS  
DISCOUNT FOR CLASS PACKAGE

Jenefer Miller

Brendan Kellam

SUZY HALL

12:00-3:00  
INTERMEDIATE

1:00-4:00  
ADVANCED

4:00-6:00  
ADULTS

Dancer's Domain:  
13610 N SCOTTSDALE RD

INT • ADV • ADULT

## TAP 24.7 is offering a **SUMMER TAP INTENSIVE**

**Monday, July 18th  
1-6 pm**

**Intermediate |  
Advanced +  
ADULTS** *(mixed levels)*

**FACULTY:** *Suzy Guarino-Hall, Jenefer Miller, and Brendan Kellam*

INTERMEDIATE: 12-1 pm Suzy | 1-2 pm Jenefer | 2-3 pm Brendan

ADVANCED: 1-2 pm Suzy | 2-3 pm Jenefer | 3-4 pm Brendan

ADULT: 4-5 pm Suzy | 5-6 pm Jenefer

FEE: INT / ADV 3-class package \$65 | ADULT 2-class package \$45 | \$25 per class

LOCATION: Dancers Domain, 13610 N Scottsdale Rd, Scottsdale

**TAP 24.7** is taking **TAP SIDE STORY** on the road to DETROIT at the end of October. If you'd like to submit a video audition to be a part of the cast, see the Submission/Audition section in this issue.







**VIVA!**  
PERFORMING ARTS

**35<sup>TH</sup>**  
ANNIVERSARY

**SUNDAY,  
JUNE 26, 2022  
@ 4:00 PM**

FEATURING  
BALLET FOLKLORICO SAN JUAN  
BALLET FOLKLORICO ARIZONA  
VIVA ARIZONA DANCE CO.  
MARIACHI SONIDO DE MEXICO  
SPECIAL GUEST OLGA FLORES

ALUMNI VIP  
RECEPTION  
TEXT  
520-310-1866

**FOX**  
TUCSON THEATRE  
TICKETS- \$20 \$25 \$30

FOXTUC

Congratulations to **Julie Gallego** and the **Viva Performing Arts Center** — with all the related dance groups — on your **35th Anniversary!**

Eighteen (18) alumni of the program returned to perform in this special celebration held at the gorgeous Fox Tucson Theatre on Sunday, June 26th, including **Arizona Dance Coalition** member **Vanessa Ramirez**, Artistic Director of **Ballet Folklórico Quetzalli-AZ** (Mesa).

Vanessa, together with other members of her company, is joining Julie's **Ballet Folklórico de Arizona** and traveling to **Cartagena, Colombia** for the **6th International Dance Festival** **July 5-11, 2022** produced by **Fernasol International | Fundacion Conexion Cultural Pueblos del Alba**, directed by **Dr. Moises Milano**.



**FIRTYE**

**VI Festival Internacional de REPRESENTACIONES Y TRADICIONES CULTURALES**

**Fiesta en America**

**Cartagena Colombia - Del 5 al 11 de Julio**



**SPECIAL SUMMER OFFER**  
**FROM *DANCE FUSION*, Scottsdale**

**FREE TAP DANCE CLASSES**  
**FOR TEENS & ADULTS (13+)**  
**\*\*\*BEGINNERS\*\*\***

**SATURDAY MORNINGS 8:45-9:30 am**  
**with *RENAE BOHALL-ROCHON***  
**→ through *AUGUST 27, 2022***



No registration necessary, just show up! Tap shoes available at the studio to borrow for your first class!

**NOTE:** *Renae Bohall-Rochon* has studied with *Nian Cadman-Dake*, Phoenix Metro tap dance legend, who recently passed away (May 6, 2022 - See pages 15-17). Nian was a mentor to Renae. To pay tribute to her in a few 2023 performances, Renae will be teaching Nian's *Sing Sing Sing*. If you are interested in learning the choreography and participating in the performances, contact Renae at Dance Fusion.

Dance Fusion Studios | 7601 E Gray Rd, Suite B | Scottsdale, AZ 85260  
 480-625-3900 | [info@dancefusionaz.com](mailto:info@dancefusionaz.com) | [dancefusionaz.com](http://dancefusionaz.com)

**About Renae Bohall-Rochon**

*Renae started her dancing career in Aberdeen, South Dakota, had apprenticeships at Chi-Town Dance and Giordano Dance, followed by a Distinguished Artist scholarship at Hope College. After moving to Phoenix, she performed in Super Bowl XXX and XXXI, at the Las Vegas Mirage, and the Beverly Hills Hotel. She has performed with the Beach Boys, Diana Ross, James Brown, Standing O Productions, Contempo Tap Company, Showstoppers Interactive Entertainment, and danced in industrial shows for Oscar Meyer, Pepsi, Toyota, Intel, and America West. In addition to judging nationwide dance competitions and owning her own tap company, Renae has been teaching at independent dance studios and public schools for almost 30 years. Some of Renae's former students have gone on to dance with Cirque du Soleil, on cruise ships, and with artists that include Lady Gaga, Justin Beiber, and Taylor Swift. Though she is trained in all types of dance, tap is her passion and will always be her first love.*



**OPEN HOUSE - FREE TRIAL CLASSES (30 minutes)**

**Ballet Theatre of Phoenix**, 6201 N. 7th St. in Central, Phoenix, is kicking off its new fall session of classes with an **Open House** on **August 6** from 10 am - 2 pm. The public is invited to tour the studio, meet the instructors and try out free trial dance classes throughout the day. Call (602) 957-3364 or email [info@ballettheatreofphx.org](mailto:info@ballettheatreofphx.org)

**Creative Movement** Ages 3-5: 10:30-11 am, 11:30-12 pm

**Primary Ballet** Ages 5-6 11:15-11:45 am, Ages 6-7 12-12:30 pm

**Contemporary** Ages 8-10 11:45-12:15 pm, Ages 11-13 12:20-12:50 pm, Ages 14+ 12:55-1:25 pm

**Progressing Ballet Technique** 12-12:30 pm

**Ballet** Ages 8-10 12:30-1 pm, Ages 11-13 1-1:30 pm, Ages 13+ 1:30-2 pm

**All Issues Archived on the ADC Website**



**ATTENTION ARIZONA DANCE COALITION MEMBERS**

**VENUES/PRESENTERS & DANCE COMPANIES/GROUPS**

**THE FALL 2022 SPECIAL ISSUE WILL CONTAIN PERFORMANCE SEASON ADS**

and YOU are invited to prepare your **FREE FULL PAGE AD** provided you have a performance season. **Deadline is August 22nd.** Size: 9.5" x 7.5" and can size to fit. PDF, jpeg, png formats accepted. If you have questions or need assistance, email [Krystyna@AzDanceCoalition.org](mailto:Krystyna@AzDanceCoalition.org) or call 520-743-1349.



*Les Joos* writes about two **Arizona Dance Coalition** members' performances — *Nicole L Olson* and *CaZo Dance Theatre*.



### **Viewed Re/Viewed**

published by *Les Joos*, Dance Commentator  
May 24, 2022

**TERMINUS**, choreographed and performed by *Nicole L Olson*

<https://viewedreviewed.com/terminus/>

Part of **ROOTED IN MOVEMENT** performed on April 29-30, 2022

Photo by *Rembrandt Quiballo*

In her new solo work, *Terminus*, Nicole Olson demonstrated once again why so few people are Nicole Olson. This was a site-specific piece, in this case designed to work with a narrow stand of trees which were wrapped in gossamer to represent a



cocoon from which Olson, as chrysalis, struggled, accompanied by a pounding vocal version of *White Rabbit* that tipped us off to the elevated fantasy we were experiencing. At first unseen within and behind this cocoon, the activity became ever more frantic and violent until Olson eventually broke free and emerged into the evening air.

The moment she freed herself and appeared, the music and the mood shifted, became immediately pensive as she stood there, quaking, unsure, exposed to the strangeness of the world and this new, foreign self. Ever so tentatively, she began a process of exploration of this new body she possessed and the environment that it inhabited. She was living a series of startling moments, a creature with consciousness and perhaps some instinct, but no knowledge,



like a babe thoroughly amazed the moment it discovers its hands and feet, with no idea what they're for or how to control them. We see her take her first halting steps, touch and explore the ground. And because Olson is connected to and experiencing each of these moments, we share them vicariously. There is a deftness here, a subtlety in her actions that cues us into her own sensory processes as she accumulates awareness. There is a moment where she watches her hands flutter at the wrist, as if discovering wings or some precursor to flight.

This evolves into a full-bodied celebration as her being fully inhabits its world, moving with surety and abandon. However, there is a point so imperceptible that you need a rewind button to see when it all began to retard, her energy progressively decay until it became undeniable that a certain finality was upon her which she began to fight – at first hesitantly, then violently, and ultimately with more and more resignation, her gestures slowing, her body slowly crumbling, physicality failing her until she lies, literally face down in the very literal dirt, fighting for one final breath before her ultimate surrender, never to rise.

Be she creature, insect, fairy or fantasy – she was born, she grew, she fully lived, then faded and she died on this patch of earth, in this space of time, before our eyes. And because she was so present in each moment, so were we. Our vicarious participation allowed us to experience that dramatic beginning and ending, those preternatural struggles book-ending and clarifying the through-line, which was a constant urge toward life.

My hope is that this piece finds a permanent place in Olson's repertoire and that what began as a sight-specific performance, audiences may experience again under a variety of circumstances. This is one of those rare pearls that doesn't just entertain, but elevates the swine before which it is cast. Speaking as part of, and on behalf of, the porcine masses, I admit we may not be worthy of such work, but we are definitely richer for it. In *Terminus*, Nicole Olson exposed us to the wonder of discovering life as surely as she led us to experience its inexorable end – the sum of mortality. It was transcendental.



**CONSTRUCT-ED**

<https://viewedreviewed.com/constrict-ed/>

Part of **ROOTED IN MOVEMENT** performed on April 29-30, 2022

Choreographed by *Bridgette Borzillo* with **CaZo Dance Theatre**- performers *Laura Belvado, Rebecca Boizelle, Maddi Miloscia, MacKenszie Mirenda*

Photo by *Rick Mienecke*



The exterior performance space for Rooted In Movement, a residential back yard, has been populated with an eclectic variety of ad hoc structures and props to invite site-specific work from the participating choreographers. This is subject to various interpretations. Some choreographers opt to simply transfer a staged work to an open space in this backyard venue.

Bridgette Borzillo and her CaZo

crew took the challenge seriously and built their piece entirely around the central stand of trees with its tiny platform/stage. In doing so, they explored literally every possibility, creating sequences on the ground around the trees, through the trunks, on the tiny stage wedged between the boles of the trees and, to my great amazement, up in the branches. Short of setting the whole thing on fire and dancing in the flames, there really wasn't an opportunity they missed.

Constrict-ED is a social awareness performance meant to illustrate the plight of a child facing a life-long struggle with asthma. Unfortunately, as viewed, the performance was given a minimal introduction without even a title, and though I asked, I had no access to a program and the back-story. This was offset by an earlier promotion of the piece which, as I recalled, mentioned asthma as the subject, so I had something, however thin, to go on. Fortunately, I believe this clue was enough to identify the theme of breathing and a struggle for breath which was well developed in the piece.

This was aided in particular by a large sheet held in tension between the dancers which would rise and fall, fill and deflate, in a representation of the action of the



lungs. I thought this was a particularly brilliant prop, both in its conception and execution. It was hardly literal, yet the effect translated effectively, its billowing motions correlating with both breathing and the graceful motions of the dancers. Big kudos here to the costumes – form-fitting white body suits with a discreet attachment for the sheet so that it could move with the dancers' bodies independent of their hands.

This may have been a serious subject, but I didn't perceive the performance as dark or foreboding. And while there was a depiction of tension and struggle, it was also a thing of grace and beauty, interspersed with moments of drama. While it was confined spatially to the cluster of trees and the area immediately surrounding them, it was never restricted artistically, with the dancers moving independently at times, linked in tension with the sheet at others which could then transform itself into a rope or be used as a sling to cradle a dancer (a representation of helplessness? suffocation?). The piece was continually inventive, occasionally chaotic – even surprising, as when all four dancers suddenly and simultaneously mounted various branches of the trees. This was not the first time this had been done. Performers in a previous iteration of Rooted had also utilized the upper branches of the same trees but that had involved some fairly obvious climbing. The mechanism here was unclear, as these dancers seemed to simply spring into the canopy. Suddenly, they were just there. It was impressive.

Constrict-ED, while a shorter performance, had a strong conceptual basis that is highly representative of Borzillo's work and a complex execution effectively delivered by her talented CaZo dancers. The attention to detail, innovation and coordination in the costumes and props are hers to claim as well. As site-specific performances go, they really don't get more focused or thoroughly integrated than this. And while, at the time of viewing, I was not privy to the back-story, Constrict-ED still conveyed the essence of its concept while managing to, above all, be entertaining.

**Thank you, Les, for taking the time to share your observations with us. You can read more of Les' dance commentaries at [viewedreviewed.com/](http://viewedreviewed.com/)**



## Nian Cadman-Dake

### September 27, 1942 - May 6, 2022

It is with great sadness that we announce the passing of **Arizona Dance Coalition Lifetime Achievement Award** recipient **Nian Cadman-Dake** on May 6th, 2022. She was 79 years old, lived, taught and danced in Phoenix, and was a significant force and leader in the tap dance world in Phoenix Metro, Arizona, and across this country.



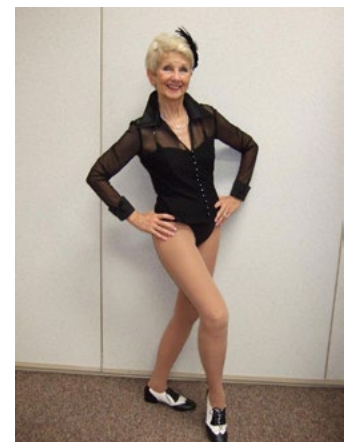
As mentioned in Nian's *obituary*, the family suggests contributions to **"The Nian Cadman Dake Memorial Scholarship Fund"** c/o Larry Cadman, to perpetuate Nian's legacy. *Send to: Nian Cadman-Dake Memorial Trust, c/o Larry Cadman, 968 E. Middletown Road, North Lima OH 44452.* Nian's service was held on May 21, 2022, at the Lane Funeral Home Austintown Chapel in Austintown, Ohio.



2011 *Arizona Dance e-Star*, Volume 1, Issue 6 - reprinted with changes to tense

*The Arizona Dance Coalition* with great honor presented its **Lifetime Achievement Award** Saturday, May 21, 2011, to **Nian Cadman-Dake** during the **Sounds of the Soles of the Southwest** performance in Tucson. The Coalition selected Nian for her 32 years of service to the Arizona tap dance community in performance, education, and mentorship.

*Nian taught students ages seven to 90 and her coaching and choreography won many 1st place awards for her students both young and "active." Based out of the metro Phoenix area, with adult enrollment surpassing 350, Nian's students tapped their way through ten countries promoting tap dancing, its health benefits and Arizona. Nian was the only dancer from auditions around the country to be chosen for the NBC TV show *Second Chance*, the search for America's most talented seniors. She organized adult talent competitions under the All American Talent Performance Cruise banner. Her work and passion resulted in lifelong friendships around the globe bringing positive visibility to Arizona and to dance.*







Originally from Youngstown, Ohio, Nian started dancing at 7, teaching at 10 and opened a dance studio while still in high school in her parents' basement. Her summers were spent studying with dance legends in New York City -- Jack Stanley, Ernest Carlos, Jack Pottiger, Ronn Daniels, Stan Mazin, Bob Audy, Luigi, Jo Jo Smith and Danny Daniels to name a few. Later she would one day return with her students to NYC to perform at Radio City Music Hall and the Phoenix Little Theatre. She and her students would also drive 450 miles each way to perform for the airmen at least two to three times a year and were billed with the Thunderbirds flying team.

Nian received a citation from Bob Hope for 14 years of USO shows and managed a very successful studio for 20 years (400+ students) before moving to Phoenix in 1980.

Nian was a certified international adjudicator and judged the World Dance Competitions in Europe. She assisted in preparing the graded system of tap and the exams for the Fred Astaire Performing Arts Association. Without question, Nian played a significant role in the development of tap dancing in the Arizona dance community both in the valley and Tucson. It was fitting to present the ADC Lifetime Achievement Award to her during Tucson's 3rd annual National Tap Dance Day Celebration.

The following is from the **AZ Central** obituary:

North Lima, OH – Nian Cadman Dake, (Sept. 27, 1942-May 6, 2022) lived an amazing life. Nian was more than a dance teacher for her students. She was a mentor, role model, friend, and even a second mom. She was constantly beautiful, cheerful, and always friendly. Today she is dancing in the sky.



Nian was born in Youngstown, Ohio, where she attended Austintown Fitch school, and graduated with her many friends in the class of 1960. While attending Fitch, Nian was awarded The National Honor Society, performed as a cheer leader in all sports, and was elected Home Coming and



Prom Queen. Around age 5, Nian discovered her lifelong love of dancing and began taking lessons from local dance instructors, including her favorite, Billy Dickson. As Nian grew, she realized even more that she had a love of dance, particularly tap, and a love of teaching others her growing skill.

She began her professional career with a dance studio in her parent's home basement on Aldrich Rd. Her classes soon outgrew the basement and she moved from there to the

basement of a local business in Austintown, then to a ground level business building, and finally to the old Austintown airport office and hanger. Nian's love for dancing and teaching flourished



into a dance school with hundreds of students participating in many prominent local, area, and national events, including numerous appearances at the Canfield Fair, the 1964 New York World's Fair, and 1967 Montreal Canada World's Fair. During the Vietnam War, Nian and her troupe made many trips to Chanute AFB, in Illinois, to perform for the troops at the USO, and various air base events. During one such event, Nian performed with celebrity Bob Hope, during which Mr. Hope awarded Nian a certificate of appreciation for service to the USO.

Eventually, Nian's talent and energy led her to Phoenix, Arizona, where she taught while working with Wanda Manville at The Tempe Dance Academy and eventually with her own "Contempo" dance studio. Nian was also featured on NBC's "Second Chance: Search for America's Most Talented Senior." During that era, Nian became a well-known member of Dance Masters of America, and was recognized for her talent, teaching skills, and ability to judge dance competitions around the world, including producing an encyclopedia of dance steps that is still used by teachers today. It is a huge understatement to say that Nian had a very positive influence on many hundreds of young and old dance students, most of whom remember her to this day.



Nian was preceded in death by her loving and beloved husband, T. Gale Dake, her father and mother, Edward "Bud" and Eldora (Dunn) Cadman, her brothers, Harry, Carole (Neff), Robert "Bob," Judy (Baker), her sisters, Dorothy (Ray) Menning, Terry (Ron) Houser. She is survived by her brother, Larry, Linda (Hodson). The family requests contributions to "The Nian Cadman Dake Memorial Scholarship Fund" c/o Larry Cadman. Send to: Nian Cadman-Dake Memorial Trust, c/o Larry Cadman, 968 E. Middletown Road, North Lima OH 44452.

*Filled with sadness today (May 6, 2022) as I recently found out that my teacher, mentor, friend, and inspiration, Nian Cadman-Dake passed away. I always said that if I was half as good of a teacher as Nian, I would feel accomplished. There is so much I can say about Nian as a person (anyone that knew her, LOVED her), but she is the reason I had a career in Phoenix. I had job interviews with four other studios and all agreed to hire me, but I just liked her best and the gut reaction was she felt like a 'new home.' I eventually needed more hours and interviewed at another studio. They saw that I was working for Nian and they said... "Oh, our kids took from her! When do you want to start?" The interview lasted 5 minutes because they knew Nian. I work at Royal Dance Works because they called Nian to come teach and she said she was phasing out, but gave them my number and vouched for me. That was over 20 years ago and I'm still there. To every tap student I have ever had — you have Nian to thank for countless "rootbeers" and pendulum pullbacks. For everyone that has performed Sing Sing Sing or Jump Shout, thank Nian. It's because of Nian and her passion that I respectfully carry this art form and pass it on every day. I'm glad you are at peace Nian. We were all blessed with your beautiful soul and will always remember your gentleness and love.*



*—Rena Bohall-Rochon, Phoenix*



*Wanda Manville, Tempe Dance Academy, remembers Nian —*

*Nian was the classiest woman I have ever known and a great person and friend. I knew her for about 30 years and she taught for Tempe Dance Academy about 10 years. We even drove down together weekly to teach at my daughter's studio (Tammy) in Tucson - Tucson Dance Academy - for about 6-7 years. That gave us a lot of time to talk and we got very close. We belonged to Dance Masters and made many friends across this country that have created dance memories to last a lifetime.*

*I also taught her ballroom and that's how she met her loving husband Gale who died from Alzheimer's in November 2013. Nian also suffered from Alzheimer's (started to get bad 4-5 years ago), but towards the end her memory of dance never failed her. We would take many trips to Prescott – one of our favorite stops – and always talk about dance. She would call me many times a day to talk and our close connection will stay with me forever. Nian's brother Larry brought her back to Ohio to care for her. Together with a dear friend, Jeannie Wenzel (Dance Masters member), we visited her for four days in November. May 6th I woke up at 12:20 am thinking about her – thinking about tap steps. The next day Larry called to say she died at night. Miss you and think of you often, Nian.*



*Clockwise: Jeannie Wenzel (Boston) & Nian (Dance Masters friends), Wanda Manville (Tempe) & Nian keeping warm, and Nian with her brother Larry (Ohio).*



## Ballet Arizona Announces New Executive Director

### Jami Kozemczak Elevated to Executive Director Beginning July 1, 2022

PHOENIX – **Ballet Arizona** is excited to announce its new executive director, **Jami Kozemczak**, beginning July 1, 2022, following a nationwide search. She replaces **Samantha Turner** who announced her departure in January.

As director of development for Ballet Arizona since 2015, Kozemczak has a record of consistently meeting and exceeding contributed revenue goals to advance the organization. During her tenure at Ballet Arizona, the organization established a culture of philanthropy that permeates throughout the entire organization. Kozemczak has secured more than \$36 million in contributed revenue during her time at Ballet Arizona and led the charge for the Be Our Bridge Recovery and Relief Fund that ensured all staff members and dancers remained fully employed during the Covid-19 crisis.

Kozemczak's experience in arts non-profit management includes fundraising, public relations, communications, donor relations, and marketing. Beginning her career as a marketing professional, she quickly transitioned to fundraising after discovering her true vocation was helping connect donors to their passion. Kozemczak holds a bachelor's degree in Political Science from Arizona State University. She is co-chair for the AFP Professional Mentoring Program and a board member of the Association of Fundraising Professionals.

*"Leading the effort on the search gave myself and others the opportunity to interview and speak with several great executive director candidates from some of the great arts organizations around the country," said Michael Bolar, board vice chair and chair of the search committee. "It is with great pleasure to see one of our own rise*



*Karianne Munstedt Portraits*

*Jami Kozemczak continued*



to the top of an exceptional list of candidates. Jami's talent, passion, and energy will help lead Ballet Arizona to our exciting future."

*"It is with deep enthusiasm and excitement that I accept the role of Executive Director for Ballet Arizona. I could not be more grateful to our board, staff, faculty, and dancers for helping make one of my personal dreams come true,"* stated Jami Kozemczak. *"I am honored to follow in the footsteps of Samantha Turner, whose leadership has kept Ballet Arizona in a position of fiscal health and has successfully navigated us through our most challenging times. It will undoubtedly be one of the greatest privileges of my career to lead this organization alongside our brilliant Artistic Director Ib Andersen and our visionary board of directors. Together we will continue advancing the mission of Ballet Arizona for the benefit of all members of our community."*

*"Jami's seemingly endless energy, enthusiasm, and optimism are absolutely inspiring,"* said Miranda Lumer, board chair. *"While my tenure with the board is ending in June, I leave filled with confidence that our organization is poised for achieving great things with Jami leading the charge as our next executive director."*

*"During her tenure with Ballet Arizona, Jami's work has directly contributed to the growth of Ballet Arizona through her relationship building and fundraising,"* said Ib Andersen, artistic director. *"I look forward to seeing the impact her dedication will have on the organization's current and future efforts as our new executive director."*

For more information on Ballet Arizona and its upcoming performances, please visit [balletaz.org](http://balletaz.org).

**BALLET**  
**ARIZONA**

## **2022-2023 BALLET ARIZONA Season Announced**

*Contemporary Moves: An Evening of Three Short Ballets | September 22-25, 2022*

*Cinderella | October 20-23, 2022*

*The Nutcracker | December 9-24, 2022*

*Giselle | February 9-12, 2023*

*All Balanchine | May 4-7, 2023*

*An Evening At Desert Botanical Garden | May 16-June 3, 2023*





**AUGUST PHOTO OF THE MONTH**

**SOFIA SANCHEZ**

**BALLET YUMA**

**PHOTO BY KATIE GING PHOTOGRAPHY**



## Ballet Tucson Announces New School Directors and New Official School Name

TUCSON, May 31st, 2022 – Tucson's only professional ballet company is pleased to announce that their official school has a new name and new directors. Beginning in August, the newly minted *School of Ballet Tucson* will be led by the accomplished husband and wife team *Danielle and Liang Fu (cover image)*. They join the *Ballet Tucson* Artistic Staff as School Directors to bring the company's prestigious training institution into a new era of excellence. They will also be leading dancers with Ballet Tucson's professional company, adding further excitement to the upcoming 2022-2023 performance season.



Photos by Ed Flores

### From the Ballet Tucson Board of Directors

*"It brings us great pleasure to announce the appointment of Danielle and Liang Fu as the new Directors of The School of Ballet Tucson. Along with their teaching expertise, they will also contribute their incredible artistic talent to Ballet Tucson as lead performers in our professional ballet company. Their diverse skill set is sure to guarantee a robust and promising future for Ballet Tucson and The School of Ballet Tucson!"*

### From Margaret Mullin, Ballet Tucson's Artistic Director

*"We are delighted to welcome Danielle and Liang Fu as the new Directors of The School of Ballet Tucson and as leading artists in our professional company. They bring a wealth of experience gained from over a decade spent performing with prestigious national and international ballet companies. I look forward to our patrons experiencing their exceptional talent and exhilarating performance quality for years to come. Their commitment to excellence aligns perfectly with our*

*Ballet Tucson School Directors continued*



organization's standards and has made them respected artists and sought-after teachers for dancers of all ages and levels. They possess a passion for nurturing the next generation that is sure to excite and uplift our students, helping them to reach new heights in their training while deepening their love and appreciation for the art form."

### **Danielle and Liang Fu Share**

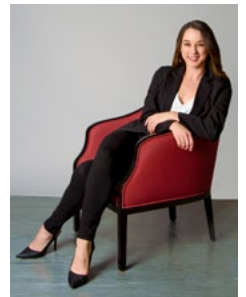
"We are thrilled to be the new directors of The School of Ballet Tucson and to be leading dancers with the professional company. We are extremely grateful for the opportunity to teach and inspire the next generation of dancers in Tucson and to contribute our artistic abilities and expertise to the company. Our combined 36 years of experience dancing with both international and U.S. professional ballet companies, in addition to our time teaching in the schools of those companies has prepared us well for the new responsibilities we will undertake here in Tucson." They add, "We are excited to be joining a school and company that has had a reputation for excellence over the last 36 years and look forward to helping to maintain that standard well into the future. We have found that the community of Tucson is home to many wonderful performing arts organizations and we are proud to be a part of that. We look forward to welcoming even more students to the school as well as helping to grow a larger audience and support base for Ballet Tucson."



### **About Danielle Fu**

**Danielle Fu** was born in Ridgewood, New Jersey, and started dancing at the age of three. Her family relocated to Northern California where she continued her training at Lamorinda Ballet Center with Lynn Homeres of San Francisco Ballet, Deborah Pitts of Oakland Ballet, and Pat Keene of the Royal Ballet. She went on to train for six years at the San Francisco Ballet School while also attending summer programs at The Briansky Saratoga Ballet Center, The Jillana School, American Ballet Theatre, and International Dance School in Jackson, Mississippi. While training at the San Francisco Ballet School, Ms. Fu had the privilege of

Ballet Tucson School Directors continued





performing many works by George Balanchine, Helgi Tomasson, Lew Christensen, and August Bournonville. She also had the opportunity to perform with the San Francisco Ballet Company in Helgi Tommason's *The Nutcracker*, *Swan Lake*, and *Romeo & Juliet*.

Ms. Fu joined Cincinnati Ballet in 2006 and danced with the company for eight seasons. Over the course of her career with Cincinnati Ballet, she performed featured roles such as Tinkerbell in Septime Webre's *Peter Pan*, Myrtha in Devon Carney's *Giselle*, The Rose in Victoria Morgan's and Val Caniparoli's *The Nutcracker*, The Lead Woman in James Kudleka's *The Man in Black*, *Pas de Trios* and *Big Swan* in *Swan Lake*, and 3rd Movement Principal in George Balanchine's *Symphony in C*. She also had the privilege of touring with the company in May 2014, performing at The Joyce Theater in New York City. Ms. Fu taught at the Otto M. Budig Academy, the official school of the Cincinnati Ballet, for 5 years during her time as a dancer with the company.

She then went on to join Kansas City Ballet in 2014. Over the next eight years of her career with KCB, she performed numerous featured roles including The Queen of Hearts in Septime Webre's *Alice (in Wonderland)*, Sanguinic in Balanchine's *The Four Temperaments*, Milady de Winter in *The Three Musketeers*, Snow Queen, Rose and The Sugar Plum Fairy in Devon Carney's *The Nutcracker*, Helena in Bruce Wells's *A Midsummer Night's Dream*, Carabosse in Devon Carney's *The Sleeping Beauty*, The Wicked Witch in Septime Webre's *Wizard of Oz*, Olympe in Val Caniparoli's *Lady of the Camellias*, Russian Girl in George Balanchine's *Serenade* and Mina Harker in Michael Pink's *Dracula*. She has also been featured in many contemporary works including *Klein Persepectives* by Andi Schermoly, *Petite Mort* by Jiri Kylian, *In the Middle*, *Somewhat Elevated* by William Forsythe, *In the Upper Room* by Twyla Tharp, and *Petal* by Helen Pickett. She had the opportunity to perform *Opening Night Snow Queen*, representing Kansas City Ballet at The Kennedy Center for the Performing Arts in November 2017.

Ms. Fu has served as an instructor for the Kansas City Ballet School's Summer Intensive and has coached several young aspiring dancers for their YAGP competitions. She had the privilege of staging and rehearsing a group piece, that won YAGP regionals and was to be a finalist in NYC in March of 2020 before the pandemic shutdowns. Her teaching experience also includes several summer intensives such as Georgia Academy of Dance, Ballet North in North Kansas City, and The School of Ballet Tucson; *previously known as Ballet Arts*. Additionally, she has taught master classes at the Center Stage Academy of the Performing Arts in Sedalia, Missouri. She is thrilled to be joining Ballet Tucson, not only to continue her

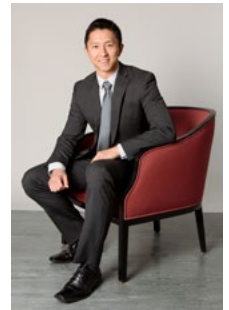
*Ballet Tucson School Directors continued*



*dance career but also to help shape and inspire the next generation of dancers as one of The School of Ballet Tucson's directors, alongside her husband Liang Fu.*

### About Liang Fu

*Liang Fu was born in Qingdao, China. He trained at Beijing Dance Academy for six years before graduating in 2001. He then went on to dance with Singapore Dance Theatre, Universal Ballet Company in Seoul, South Korea, and was a Senior Soloist with Cincinnati Ballet before joining Kansas City Ballet in 2014.*



*Mr. Fu was invited to perform at the Gala of Benois de La Danse Competition at The Bolshoi Theatre in Moscow, Russia in 2003. In 2005, he was awarded 1st Prize at the 10th Asian Pacific International Ballet Competition in Tokyo, Japan. His performance repertoire includes many leading roles such as Siegfried in Swan Lake, Prince Desire in The Sleeping Beauty, Albrecht in Giselle, Romeo in Romeo and Juliet, James in La Sylphide, Dracula in Dracula, Oberon in A Midsummer Night's Dream, D'Artagnan in The Three Musketeers, Escamillo in Carmen, Lucien in Paquita, Jean de Brienne in Raymonda, Snow King and Cavalier in The Nutcracker, as well as in George Balanchine's The Four Temperaments, Theme and Variations, Diamonds and Serenade. He has also been featured in contemporary works including Stamping Ground, Lieder eines fahrenden Gesellen, Forgotten Land and Petite Mort by Jiří Kylián, In the Upper Room by Twyla Tharp, In the Middle, Somewhat Elevated by William Forsythe, Tabula Rasa by Ohad Naharin, Maninyas by Stanton Welch, The Man in Black by James Kudelka, Lambarena and Vivace by Val Caniparoli, Wunderland by Edwaard Liang and Petal by Helen Pickett.*

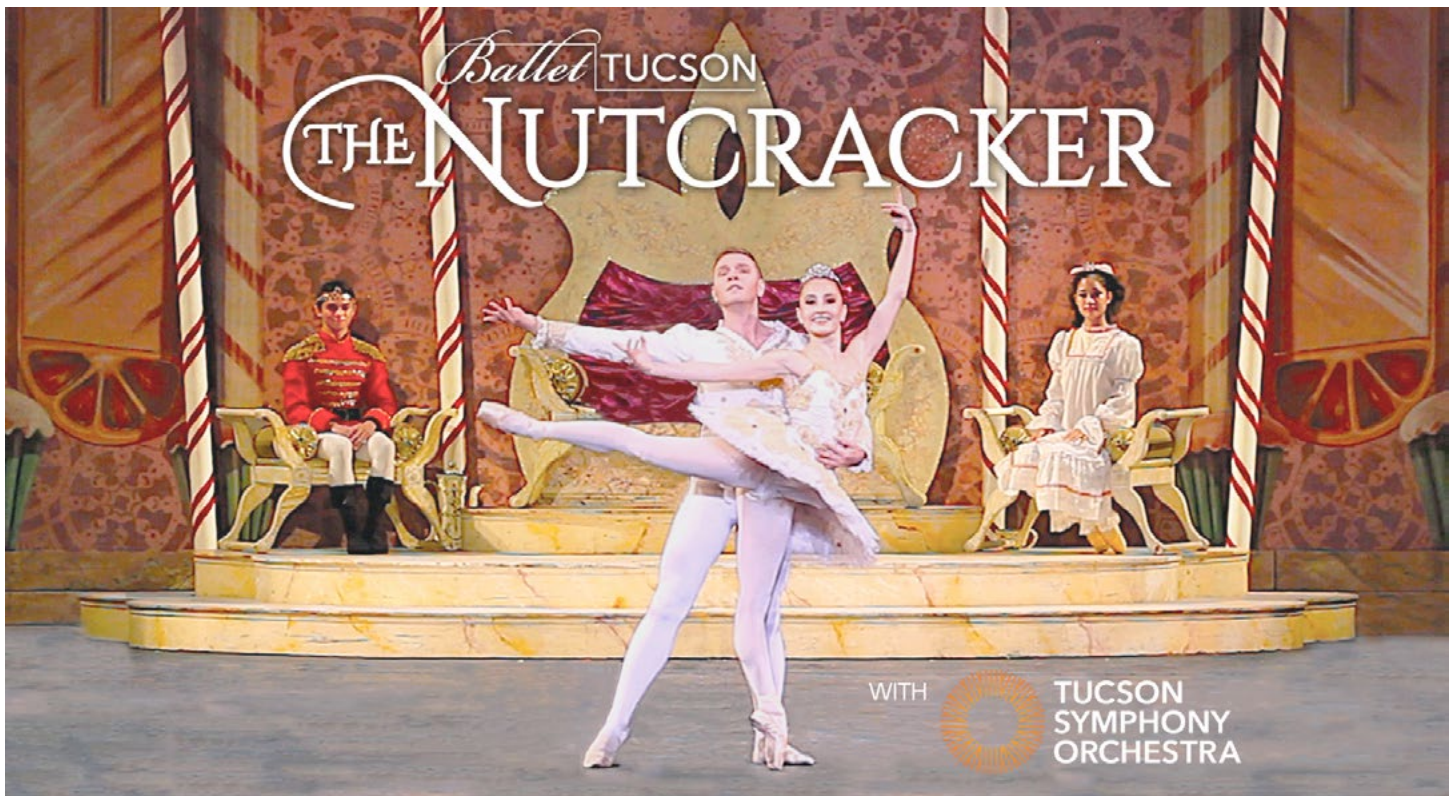
*Throughout his career, Mr. Fu has taught at numerous ballet schools and summer intensives, in addition to masterclasses, including Cincinnati Ballet Academy, Ballet Tech of Ohio, Gregory Hancock Dance Theatre, Georgia Academy of Dance & the Performing arts, and The School of Ballet Tucson.*



**OPEN HOUSE REGISTRATIONS are Saturdays, August 6 & 13, 12 noon-3 pm  
Ballet Tucson Studios, 200 S Tucson Blvd, Tucson.**

**Classes begin August 15, 2022. 520-623-3373 | <https://ballettucson.org/school/>**





## **Ballet Tucson and Tucson Symphony Orchestra Announce Vibrant New Partnership**

Ballet Tucson and Tucson Symphony Orchestra (TSO) are excited to announce a new artistic partnership. The TSO will perform for Ballet Tucson's production of the holiday classic *The Nutcracker* from December 22-24, 2022 at the newly renamed *Linda Rondstat Music Hall* (*renamed May 7, 2022; formerly Tucson Music Hall*). This collaboration between two of the region's leading professional arts organizations adds a further layer to the already-rich cultural landscape, giving audiences the opportunity to experience the joy and wonder of the holiday season through the combined artistic excellence of Ballet Tucson and the TSO. The performances will be included in Ballet Tucson's season subscription and will be available as an add-on for TSO season subscribers.

Ballet Tucson's Founding Artistic Director *Mary Beth Cabana* states: "We are delighted to join forces with the Tucson Symphony Orchestra. This partnership promises to elevate the artistic experience of our beloved holiday classic for Tucson and Southern Arizona." Tucson Symphony's President & CEO, *Paul Meecham*, adds, "We look forward to celebrating a new holiday tradition, combining Ballet Tucson's beautiful staging of *The Nutcracker* with the TSO's performance of Tchaikovsky's magical score."



## Ballet Tucson Announces New Artistic Director & Resident Choreographer



Photo by Ed Flores

TUCSON, June 21st, 2022— Tucson's professional ballet company is proud to announce the appointment of *Margaret Mullin* to the position of Artistic Director and *Chieko Imada* as Associate Artistic Director and Resident Choreographer of **Ballet Tucson** effective June 21st, 2022.

*"The Board of Directors is delighted to welcome Margaret Mullin as Ballet Tucson's new Artistic Director. Margaret returns to Tucson from Seattle where she experienced a successful career with *Pacific Northwest Ballet* culminating as a soloist. We are particularly gratified that Margaret is a Tucson native who participated in Ballet Tucson's school and performances prior to launching her triumphant profession on the national stage,"* says James P. Allen, President of the Ballet Arts Foundation.

Mullin is an award-winning dancer, director, choreographer, teacher, and choreographic stager. She is a native Tucsonan, holds a Nonprofit Leadership and Management certificate from the University of Arizona Eller Executive Education and is an active member of Tucson Young Professionals.

Allen continued, *"We also announce that our much loved Associate Artistic Director Cheiko Imada has been designated as Ballet Tucson's Resident Choreographer in recognition of her many significant artistic contributions to our repertoire, including many enduring audience favorites. The Board is greatly pleased that Cheiko will continue in her role as Associate Artistic Director as Ballet Tucson enters this exciting new chapter. Finally, we thank our Founding Artistic Director, *Mary Beth Cabana*, for her vision and dedication for over more than three decades leading Ballet Tucson. It is our great honor to permanently recognize Mary*







Photo by Karya Schanilec

*Beth as Ballet Tucson's Founding Artistic Director, and we wish her much happiness and joy in her retirement."*

*"This is a great honor and an opportunity that I am profoundly grateful for," says Margaret Mullin. "This is my hometown and it is deeply important to me to see the city of Tucson thrive. The arts are a vital part of our community and they had a great impact on me throughout my formative years living here. They shaped the person I am and the wonderful career I was fortunate to have dancing with Pacific Northwest Ballet in Seattle. It was always my goal to become an Artistic Director of a ballet company after I retired from dancing and my hope that I would be able to return to Tucson and give back to this*

*community that is so important to me. To have the opportunity to deliver inspiring arts experiences to my fellow Tucsonans is an incredible gift, and something I am grateful to share with my mentor and friend, Associate Artistic Director and Resident Choreographer Chieko Imada. She is a remarkable and gifted choreographer whose work has had a tremendous impact on our company for three decades. It brings me great joy that she now holds the well-deserved title of Ballet Tucson's Resident Choreographer," adds Mullin. "Ballet Tucson is a fantastic company with endless potential. Our artists and staff not only offer world-class talent, but unparalleled passion, love, dedication, and appreciation for this art form. I see big things ahead for Ballet Tucson and I can't wait to share all that we have to offer with our community."*

## **BALLET TUCSON 2022-2023 SEASON**

**FOOTPRINTS AT THE FOX | Friday, October 7, 2022 at 7:00 pm**

**In Partnership with the Fox Tucson Theatre Foundation**

**FALL CONCERT | November 11-13, 2022 | Leo Rich Theater**

**THE NUTCRACKER | December 22-24, 2022**

**In Partnership with the Tucson Symphony Orchestra | Linda Rondstat Music Hall**

**WINTER CONCERT | February 17-19, 2023 | Leo Rich Theater**

**SPRING CONCERT | March 24-26, 2023 | Leo Rich Theater**



## HOUSE APPROPRIATORS AGREE ON INCREASED ARTS & HUMANITIES FUNDING FOLLOWING MONUMENTAL HEARING

Wednesday, June 29, 2022



### **\$207 MILLION -- \$6.3 million more than requested!**

On June 28, 2022, the House Appropriations Interior, Environment, and Related Agencies Committee held full committee markups and recommended funding for the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH) at \$207 million each, \$6.3 million and \$3.45 million over President Biden's request for NEH and NEA, respectively. This \$27 million increase in funding from Fiscal Year 2022 enacted levels followed a monumental hearing on the Fiscal Year 2023 (FY23) Budget Request for the Arts and Humanities. On June 8, 2022, Congresswoman Chellie Pingree (Chairwoman, D-ME) and Congressman David Joyce (Ranking Member, R-OH) led a bipartisan hearing featuring key witnesses Dr. Maria Rosario Jackson (13th Chair, NEA), Ms. Shelly Lowe (12th Chair, NEH), Ms. Kaywin Feldman (Director, National Gallery of Art), and Mr. Lonnie G. Bunch III (Secretary, Smithsonian Institution). This was the first time in seven years that a hearing with the NEA and NEH took place.

The hearing primarily focused on topics such as the equitable distribution of funds in the arts and humanities (with an emphasis on underrepresented and rural communities), the increasingly prevalent connection between arts and health, educational initiatives, historical preservation, and global representation and awareness. Chair Jackson also discussed the NEA's plans to further their development of the Creative Forces: NEA Military Healing Arts Network which is managed in partnership with Americans for the Arts, a leader of the National Initiative for Arts & Health Across the Military.

In their testimonies, Chairs Jackson and Lowe shared with the committee their plans to institute new Diversity Chairs within both the NEA and the NEH with the upcoming FY23 budget. Additionally, NEA Chair Jackson is pursuing an Equity Action Plan, and NEH Chair Lowe plans to create an NEH Office of Data and Evaluation and an Office of Outreach. Both initiatives will be used to **engage with historically underserved communities and procure opportunities among underrepresented groups**. During the hearing, Chairwoman Pingree actively advocated for NEA and NEH funding in her opening statement.

*You can read the entire article [here](#).*



## PSYCHOLOGY OF DANCE

*Ideas to incorporate in your teaching that help students discover and analyze ways they can achieve growth, learning, and positive results*

by *Krystyna Parafinczuk*

The dance world benefits from research conducted (money invested) analyzing the success of 'elite athletes.' After teaching for decades and owning/managing a dance studio, I became very interested in the 'psychology of dance (2000).' To this day I have teen/adults dance students complete a **Performing Attitude Survey** ranking their *Physical, Personal, and Technical* skills (pre- and post-semester) found in a book written by *Jim and Ceci Taylor – Psychology of Dance* (Human Kinetics: 1995)

Follow-up book: *Dance Psychology for Artistic and Performance Excellence With Web Resource*

Students always find this 'ranking exercise' eye-opening (both pre- and post-semester) as it identifies just how many components in their lives affect their 'performance.' You may have to define some terms, too. Below is an image of the survey. If you'd like a letter-sized copy, email [krystyna@azdancecoalition.org](mailto:krystyna@azdancecoalition.org)

Goal Statements Component ~ Performing Attitude / Self-Perception: Personal, Physical & Technical Profiles		
NAME: _____ CLASS/SEMESTER: _____		
Please complete these charts ranking yourself from 1-10 for each factor on each chart. Range: 1=POOR, 10=EXCELLENT Indicate how you "currently" perceive yourself. You will complete this chart at the beginning of your goal setting process, and once again at the end, when you are evaluating your progress/results. Feel free to ask for guidance from the instructor.		
<p><b>PERSONAL PROFILE</b></p> <p>Below are 12 "personal" factors identified as important for <i>performing</i>. Be sure to fully understand the factors before completing the profile.</p> <p><i>How do you perceive yourself?</i> 1 = poor 5 = average 10 = excellent</p> <p>Fill in the chart below honestly.</p>	<p><b>PHYSICAL PROFILE</b></p> <p>Below are 12 "physical conditioning" factors identified as important for achieving <i>peak performance</i>.</p> <p><i>How do you perceive yourself?</i> 1 = poor 5 = average 10 = excellent</p> <p>Fill in the chart below honestly.</p>	<p><b>TECHNICAL PROFILE</b></p> <p>List below technical skills important for your performance, such as <i>rhythm, timing, balance, coordination, speed, "leading/following," elongated spine/posture, arms, stamina, cha cha footwork, pattern memorization, etc.</i></p> <p><i>How do you perceive yourself?</i> 1 = poor 5 = average 10 = excellent</p> <p>Fill in the chart below honestly.</p>

On the following page is a more recent Sports Psychology study (Canadian – Olympics-focused) and article by Alex Hutchinson of Sweat Science/Outside Online. You may want to incorporate some of this information in your dance programs. It can be valuable.



## THE GOLD MEDAL PROFILE FOR SPORTS PSYCHOLOGY (GMP-SP)

Natalie Durand-Bush, Josep Baker, Frank van den Berg, Veronique Richard & Gordon A Bloom. Published online 05 April 2022 | *Journal of Applied Sport Psychology*  
Excerpts are featured. You may read the entire article [here](#).

GMP-SP includes **11 mental performance competencies** grouped under three broad categories: (a) *fundamental competencies* (motivation, confidence, resilience), (b) *self-regulation competencies* (self-awareness, stress management, emotion, and arousal regulation, attentional control), and (c) *interpersonal competencies* (athlete-coach relationship, leadership, teamwork, communication).

Based on three key constructs: (a) **competencies** (i.e., measurable patterns of knowledge, skill, abilities, behaviors, and other characteristics that individuals need to successfully perform their roles, functions, or tasks; Rodriguez et al., 2002); (b) **mental performance** (i.e., capacity to use cognitive processes [e.g., perception, reasoning, decision-making] and mental/self-regulation competencies [e.g., motivation, confidence, resilience, communication] to perform and reach goals in a constantly changing environment; Durand-Bush & Van Slingerland, 2021); and (c) **mental health** (i.e., state of psychological, social, and emotional well-being in which individuals feel, think, and act in ways that enable them to enjoy life, realize their true potential, cope with the normal daily stresses of life, work effectively, and contribute to society; World Health Organization, 2018).

## The 11 Mental Skills That Make an Athlete Elite

By Alex Hutchinson | Outside Online (Health, Training & Performance).  
Sweat Science, Published 18 June 2022

Excerpts presented relating to GMP-SP. You may read the entire article [here](#).

Back in 2019, a Canadian non-profit called **Own the Podium**, whose mission is to propel Canadian athletes to Olympic medals, assembled a group of six elite sports psychologists to come up with what they dubbed “**The Gold Medal Profile for Sport Psychology**,” or **GMP-SP**. Their mission was to synthesize the vast and expanding literature on sports psychology and create a definitive list of what mental skills separate the good from the great, and how to develop them.

...



*Analogy of Gold, Silver and Bronze - Using Olympic Medal Colors – to help plan, test, and allocate resources for the development of mental competencies.*

The first category, colored gold because it's the most important, contains the *fundamental competencies* that underlie all the other ones:

**Motivation:** The importance of motivation is fairly obvious, and indeed studies like this one have found that, for example, among fencers and long-distance runners those who are more highly motivated are willing to train harder and end up achieving higher performance levels. But not all types of motivation are equivalent: intrinsic motivation is, in many contexts, more durable than extrinsic motivation.

**Confidence:** I can't help thinking of Eliud Kipchoge's response when he was asked how he would approach the "impossible" task of running a sub-two-hour marathon: "The difference only is thinking," he said. "You think it's impossible, I think it's possible." Numerous studies have linked what sports psychologists call self-efficacy—your belief in your capacity to do what's needed to achieve a given performance—with athletic success. There's a bit of a chicken-and-egg question here, but on balance it seems clear that greater confidence predisposes you to success.

**Resilience:** Let's pick another Kipchoge example, since he's the current paradigm of a mentally strong athlete: in the 2015 Berlin Marathon, the insoles of his shoes started sliding out before he hit the halfway mark of the race. He still won, insoles flapping in the breeze like mini-wings, in one of the fastest times ever recorded. In sport, as in life, things go wrong, and you need to be able to bounce back from setbacks without flinching.





The second (silver) category is *self-regulation*. Think of sport as a giant Marshmallow Test, both in the immediate crucible of competition and in the broader picture of adhering to a rigorous training plan rather than vegging on the sofa. These are the ingredients you need:

**Self-awareness:** To manage stress, regulate emotion, and focus your attention (the other three skills in this category), you first need to be able to recognize what your current psychological state is, and what it needs to be when you're in the zone. G.I. Joe was right: knowing is half the battle.

**Stress management:** Trying to win the Olympics is stressful. There may be some things you can do to mitigate some of those stresses, like flying first-class to make frequent travel less of a burden. But what we're really talking about here is how you respond to those inevitable stresses. Do you view the butterflies in your stomach before a race as a sign that you're scared, or a sign that you're excited?

**Emotion and arousal regulation:** Exactly how many butterflies should there be in your stomach before a race? There's no right answer. Instead, sports psychologists talk about "individual zones of optimal functioning." Some people perform better at higher levels of arousal than others; and the same person might need different levels in different contexts. Wherever your sweet spot is, you need tools—it could be something as simple as deep breathing—to turn the dial up or down.

**Attentional control:** To perform well, you need to be able to focus on the right things. What are the right things? That depends. Focusing on your running form can make you run less efficiently, and more generally having an external focus is better for learning and performing physical movements. But to run a good marathon, you need to be highly attentive to your internal state: how your breathing feels, how your legs are doing, and so on. In other words, you need to be able to adjust your focus depending on the context, while filtering out everything else that's trying to distract you.

The final (bronze) category is *interpersonal competencies*, which involves your dealings with other people. Its relevance is obvious in team sports, but it also applies in individual sports to your dealings with coaches and training partners



(and, for elite athletes, with therapists and sponsors and administrators and so on). The four competencies are **athlete-coach relationship, leadership, teamwork, and communication**. They're all important, but there's nothing particularly surprising to say about them.

Putting this all together, Durand-Bush and her colleagues include a simple rubric to evaluate how an athlete is doing in these 11 competencies. For each one, the athlete gives herself a rating from one (novice) to three (advanced); the coach or sport psychologist does the same. Then they add any brief observations, recommended strategies for getting to the next level, and a ranking of how high the priority is. Completing this assessment periodically gives you a sense of where you're falling short of gold-medal characteristics, and how well you're closing the gaps.

There are a few interesting omissions in the framework. Some of the most familiar sports-psych tools, like *goal-setting, imagery, and self-talk*, aren't included. These are all classified as "subsidiary competencies," which can be harnessed in support of the 11 chosen ones. Motivational self-talk ("You can do this!") can boost motivation and confidence; procedural self-talk ("Follow through with the wrist") can help direct attentional control. The authors also note some sport- or domain-specific skills: decision-making for team sports, pain management in endurance sports, fear management in speed sports, creativity in aesthetic sports.

I think it's fair to say that this is unlikely to be the final answer to the question of what it takes, psychologically speaking, to own the podium. But it's an interesting starting point. Many of these traits can be quantified with validated psychological questionnaires. What happens if you give these questionnaires to a bunch of developing athletes, then wait a few years to see who is successful? How much, if anything, can this framework predict? I don't know the answer—but just for the record, Canada matched its best-ever medal haul (excluding the boycotted 1984 Games) at last year's Summer Olympics, and its second-best haul at this year's Winter Games.



## ARIZONA DANCE COALITION LIFETIME ACHIEVEMENT AWARD NOMINATIONS

**Arizona Dance Coalition** members in good standing (dues paid) have an opportunity throughout the year to nominate a special 'dance' person in Arizona to receive an **ADC LIFETIME ACHIEVEMENT AWARD!** You may also actively plan and participate in the presentation of the award once the nominee is approved by the ADC Board of Directors. The 'award' has been an 'art piece' created specifically for the recipient by one of Arizona's talented artists.

### CRITERIA

ADC will present Lifetime Achievement Awards to Arizona 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.

### TERMS

**Dance Professional** – someone who has specialized training in the field who is recognized as such by his or her peers and who has a history of public presentation.

**Lifetime** – at least 15 years of their work performed in Arizona.

### ASSESSMENT CRITERIA

1. Nominee must be an Arizona resident and United States citizen.
2. Excellence of the nominee's significant body of work, covering all aspects of artistic quality, creativity, innovation, and technical mastery.
3. Quality and impact of the candidate's lifetime contribution to the development of dance in Arizona.
4. Advocacy for the field of dance on a regional and/or statewide level.
5. Recognition by peers as an influential figure in their respective dance communities.

**NOTE:** Members of the Arizona Dance Coalition are not eligible to receive an award in any year during which they are actively serving on the Board. No awards will be given posthumously. Awards will be given only to persons who are living on the date the recipients are announced publicly.

**DOWNLOAD *Lifetime Achievement Award* NOMINATION FORM**

**Past ADC Lifetime Achievement Award Recipients**

*Frank Trent (22 May 2010) | Nian Cadman-Dake (21 May 2011)*  
*Marion Kirk Jones (4 June 2011) | Jean Wright (4 April 2012)*  
*Ann Ludwig (21 April 2012) | Frances Smith Cohen (24 October 2013)*  
*Richard Holden (1 February 2014)*



## ARIZONA DANCE COALITION SERVE ON THE BOARD OF DIRECTORS

The [Arizona Dance Coalition Board of Directors](#) is inviting you to nominate members to serve on our board. Officer positions are open and we are in need of board members with business skills: finance, promotion, grantwriting, database management, website maintenance, communication, publishing, and so on. If you know of individuals outside the organization who have professional business skills to help us move forward, suggest they [contact us](#) to learn more.

As a board member you will play an important role in helping us [connect, inform, and educate our dance communities and promote dance to the general public](#). We are a 'working board' with a vested interest in all the dance communities in Arizona. Board Training for novice board members will be provided through the Alliance of Arizona Nonprofits, of which ADC is a member.

**DOWNLOAD A BOARD OF DIRECTORS APPLICATION FORM**

*Arizona Dance Coalition*  
**Creating Connections in AZ**  
[AzDanceCoalition.org](http://AzDanceCoalition.org)

### Board of Directors & Officer

**Nominations** are being accepted - get involved!

**> October 1st deadline <**

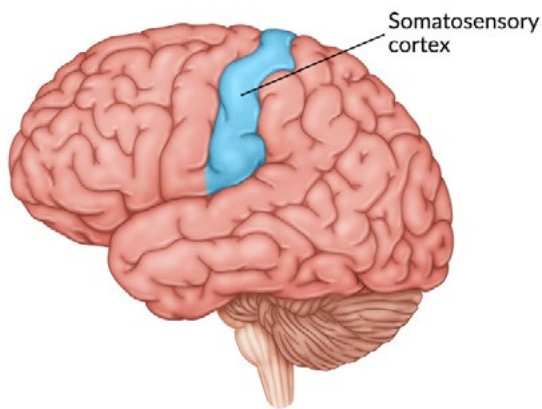
Email [Treasurer@AZDanceCoalition.org](mailto:Treasurer@AZDanceCoalition.org)



## ***How mindfulness and dance can stimulate a part of the brain that can improve mental health***

Published: by *Adrianna Mendrek*, June 15, 2022 3.48pm EDT | *The Conversation, a nonprofit*

Like a thick velvety headband, the somatosensory cortex arcs across the top of brain from just above one ear to the other.



I fell in love with the brain as an undergraduate student and pursued a career in neuroscience, but for years I had largely ignored this structure, since it appeared to be involved “only” in processing of bodily sensations. In my mind, that meant it was not as fascinating as areas implicated in emotion or higher cognitive function.

However, over the past decade, during my training in mindfulness-based interventions and dance movement therapy, **I’ve come to realize that a well-functioning and developed somatosensory cortex may help us experience the world and ourselves more deeply and completely. It may enrich our emotional experience and improve our mental health.**

*... a well-functioning and developed somatosensory cortex may enrich our emotional experience and improve our mental health.*

For decades, the somatosensory cortex was considered to only be responsible for processing sensory information from various body parts. However, recently it became apparent that this structure is also involved in various stages of emotion processing, including recognizing, generating and regulating emotions.

Moreover, structural and functional changes in the somatosensory cortex have been found in individuals diagnosed with depression, anxiety and psychotic disorders. These studies suggest that the somatosensory cortex may be a treatment target

for certain mental health problems, as well as for preventive measures. Some researchers have even suggested neuromodulation of the somatosensory cortex with transcranial magnetic stimulation or deep brain stimulation.

While training in mindfulness-based interventions and dance movement therapy, it became clear that a well-functioning and developed somatosensory cortex may help people experience the world and themselves more deeply.

*continued*



However, before we decide to use an invasive technology, we may want to consider mindfulness-based interventions, **dance movement therapy** or other body-centered approaches to psychotherapy. These methods use the entire body to enhance sensory, breath and movement awareness. Those factors can enhance overall self-awareness, which contributes to improvement of mental health through potential reorganization of the somatosensory cortex.

### Functional significance of the somatosensory cortex

One of the amazing qualities of the somatosensory cortex is its pronounced plasticity — the ability to reorganize and enlarge with practice (or atrophy

without practice). This plasticity is critical when we consider mindfulness-based interventions and dance movement therapy because, as mentioned above, through working directly with the body sensations and movement, we can modify the somatosensory cortex.

Another important aspect is its numerous connections with other areas of the brain. In other words, the somatosensory cortex has a power to affect other brain regions, which in turn affect other regions, and so on. The brain is heavily interconnected and none of its parts acts in isolation.

The somatosensory cortex receives information from the entire body, such that the left part of the cortex

*... the somatosensory cortex has the power to affect other brain regions.*

processes information from the right side of the body and vice versa. However, the proportion of the cortex devoted to a particular part of the body depends on its functional importance rather than its physical size.

For example, **a large proportion of the somatosensory cortex is devoted to our hands, and so just moving and feeling our hands might be an interesting option for dance therapy for those with restricted mobility.**

The somatosensory cortex mediates exteroception (touch, pressure, temperature, pain, etc.), proprioception (postural and movement information) and interoception (sensations inside the body, often related to the physiological body states, such as hunger and thirst), although its role in the interoceptive awareness is only partial.

### The somatosensory cortex and emotion

A scent, a song or an image can suddenly bring a deeply buried and forgotten event to mind. Similarly, feeling a texture — like cashmere — against our skin, or moving our body in a certain way (such as doing a backbend, or rocking back and forth) can do the same and more. It can bring repressed memories to the surface, provoke emotional reactions, and create state shifts. **This is one of the superpowers of mindfulness-based interventions and dance movement therapy.**

This response is mediated via the somatosensory cortex, just like emotional and cognitive reactions to a song are mediated via the auditory cortex, and reactions to scents are mediated via the olfactory cortex. Nevertheless, if the information stopped flowing at a purely sensory level (what we feel, hear, see, taste and smell), then a significant portion of the emotional and cognitive consequences would be lost.



**Dance/movement therapists and body-centered practitioners have known about this connection between posture/movement and emotion/cognition since the inception of the field.**

Neuroscientists have now delineated — still roughly — the implicated neural networks. For example, research shows a relationship between developing our sensory sensitivity and emotion regulation.

Some evidence comes from studies of meditation and mindfulness-based interventions, which often involve the practice of body scans (paying attention to parts of the body and bodily sensations in a gradual sequence, for example from feet to head) and/or returning to bodily sensations as anchors in meditation.

Overall, the studies show that people who train in body scans and/or develop sensory awareness of the breath (feeling the breath traveling through the nostrils,

throat, etc.) are less reactive and more resilient. This effect is mediated, at least partly, through the somatosensory cortex.

### **Clinical implications**

Given the emerging role of the somatosensory cortex in emotion and cognitive processing, it is not surprising that alterations in the structure and function of this brain region have been found in several mental health problems, including depression, bipolar disorder and schizophrenia.

For example, reductions in the cortical thickness and the gray matter volume of the somatosensory cortex have been observed in individuals with major depressive disorder (especially those with early onset) and in the bipolar disorder. In schizophrenia, lower levels of activity in the somatosensory cortex have been observed, especially in unmedicated patients.

*...people who train in body scans and/or develop sensory awareness of the breath are less reactive and more resilient.*

Activating the somatosensory cortex may help us connect to our bodies, develop our sensitivity, sensuality and capacity to feel pleasure. That is how **moving mindfully, dancing consciously and meditating with the whole body may help people regulate their emotions and connect with themselves and the world more deeply and meaningfully.**

**Adrianna Mendrek, Professor, Psychology Department, Bishop's University**

In recent years Mendrek has combined her long-standing passion for Eastern philosophy, dance, yoga and meditation, to delve into contemplative studies, mindfulness-based interventions (MBIs) and creative arts therapies (CATs), especially dance movement therapy (DMT). She completed DMT training at the National Center for Dance Therapy, a division of Les Grands Ballets Canadiens de Montreal last year.

You may read the entire online article [here](#).



**Arizona Dance Coalition** provides a needed program for producers: students, choreographers, emerging and existing dance companies / teams



### **Need General Liability Insurance?**

Dance companies, choreographers, and students who present and produce concerts are usually required by the venues to provide **General Liability Insurance (GLI) / Certificate of Insurance (COI)** as part of the facility rental contract. The dance groups or individuals who only present one or two concerts per year may find that the cost of purchasing General Liability Insurance expensive or prohibitive.

For many years **ADC** has offered its *members* usage of its General Liability Insurance for short-term events (1-4 days) for a nominal fee. This program helps our members afford the coverage and keep their production costs down. This benefit is extended to ADC members in good standing.

For more info, please contact *Lisa R. Chow, ADC Insurance Program Manager*, at [Lisa@AzDanceCoalition.org](mailto:Lisa@AzDanceCoalition.org).



AJ Dance Dynamix (Apache Junction)	Kawambe-Omowale African Drum and Dance Theatre (Phoenix)
Ann Ludwig (Tempe)	Kinetic Arts Tucson
Arizona Arts Live (formerly UA Presents   Tucson)	Krystyna Parafinczuk (Tucson)
AZ Dance Education Organization (Phoenix)	Leaps for Lives Dance Company (Tucson)
ASU Gammage (Tempe)	Lori Howard (Tucson)
Leslie Baker (Flagstaff)	MAC & Company (Scottsdale)
Ballet Arizona (Phoenix)	Mary Heller (Prescott)
Ballet Folklorico Quetzalli-AZ (Mesa)	Mary Wall (Tempe)
Ballet Tucson	Melani Martinez (Tucson)
Ballet Yuma	Mesa Arts Center (Mesa)
Barbara "La Flamencista" Schuessler (Tucson)	Michelle Dionisio (Glendale)
Byron S Medina (Scottsdale)	Movement Source Dance Company (Phoenix)
Canyon Movement Company (Flagstaff)	Nicole Olson   Movement Chaos (Phoenix)
Catalina Hall (Tucson)	Nrityalaya Aesthetics Society (Chandler)
CaZo Dance Theatre (Mesa)	[nueBOX] (Phoenix)
Chandler Gilbert Community College	One World Dance & Music (Phoenix)
Dance Dept (Chandler)	Paradise Valley Community College
CHISPA Foundation/	Dance Dept (Phoenix)
Viva Performing Arts Center (Tucson)	Regina Pryor (Mesa)
Convergence Ballet Company (Phoenix)	Rodeo City Wreckettes (Tucson)
Corina Herr (Litchfield Park)	Ron Brewer Images (Surprise)
Cynthia DeFrancisco (Fort Mohave)	Scorpius Dance Theatre (Phoenix)
Dance Fusion (Scottsdale)	Scottsdale Center for the
DanceSport Education (Tempe)	Performing Arts (Scottsdale)
Dance Theater West (Phoenix)	Scottsdale Community College
Deanne Poulos (Phoenix)	Dance Dept (Scottsdale)
Del E Webb Center for the	Shannon Dooling-Cain (Tucson)
Performing Arts (Wickenburg)	ShOvation, Inc (Phoenix)
Desert Dance Theatre (Tempe)	Southwest Ballet Theatre (Avondale)
Desert Roses Dance Group (Phoenix)	Southwest Youth Ballet Theatre (Chandler)
Donald Dadey (Scottsdale)	Sibylle Acatos-Dadey (Scottsdale)
Estrella Mountain Community	Step Raptis (Step's Junk Funk) (Mesa)
College Dance (Avondale)	Sumana Mandala (Scottsdale)
Fitness Arts (Tucson)	Susan W Bendix (Tempe)
Frank Trent (Tucson)	Sylvia Lum (Scottsdale)
Glendale Community College	Tap 24.7 (Phoenix)
Dance Dept (Glendale)	Tucson Tango Festival (Tucson)
Griff Goehring (Tucson)	Uma Mooss (Glendale)
Grand Canyon University	Viva Performing Arts Center/
College of Fine Arts & Production (Phoenix)	CHISPA Foundation (Tucson)
Gregory Brownell (Phoenix)	Yumi La Rosa (Chandler)
Dr. Hanna Ian (Flagstaff)	ZUZI! Dance Company (Tucson)
Herberger Institute School of Music, Dance and Theatre, Dance Program (Tempe)	
John Chavez (Phoenix)	

June 25, 2022

**JOIN US**

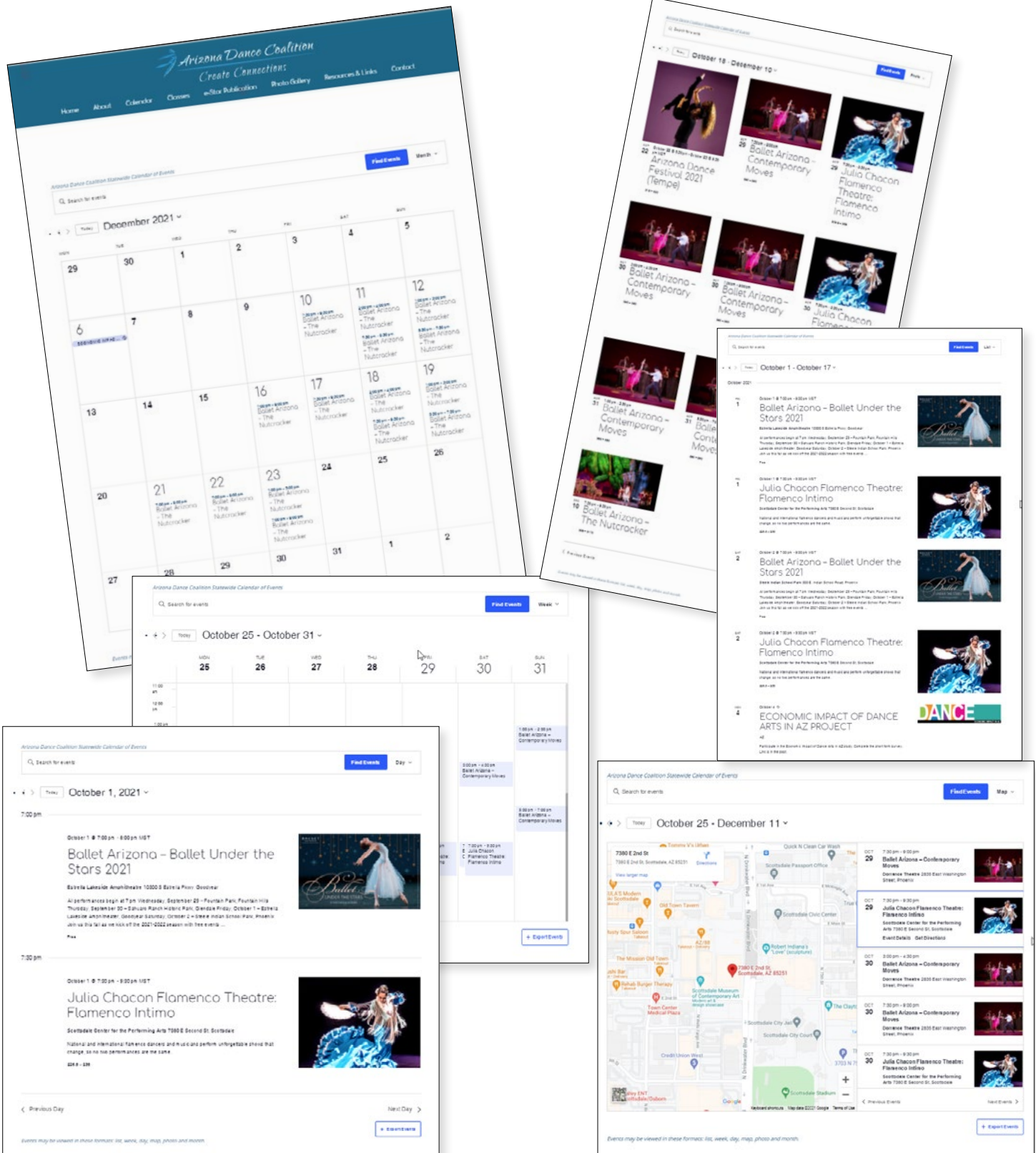
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**2022 12.2**



Arizona Dance Coalition's online **EVENTS CALENDAR** has 6 'view' options. The default is MONTHLY, but you can also view events by photos, list, day, week and map. For up-to-date listings, go here:

<https://www.azdancecoalition.org/calendar/>





## Historic Funding for Arizona Arts and Culture

Phoenix, June 23, 2022 -- Governor Ducey received a historic budget on his desk. The \$18 billion state budget passed with significant bipartisan support and **included an unprecedented \$5 million for the Arizona Commission on the Arts**. The budget was approved by bipartisan votes of 49-9 in the House and 20-8 in the Senate. The FY2023 budget funds state government for one year beginning next Friday, July 1. The bipartisan coalition that rallied to support the \$5 million appropriation for the arts was a reminder that **arts and culture are vital elements of the creative economy and have widespread support from every corner of the state**. As the legislature wrestled with an opportunity afforded by a huge revenue surplus, arts and culture was competing with many other important needs in the state. In the final hour, our contribution to the economic vitality and quality of life of our state won the day for the state's investment in creative endeavors and enterprises.

—Arizona Citizens for the Arts

## IF YOUR STUDENTS CAN'T DANCE OR KEEP A BEAT, keep reading.

### YOU CAN BLAME YOUR TERRIBLE DANCE MOVES ON YOUR GENETICS

*A new study found a genetic link to your ability to move to the rhythm of music in time. So basically, 'rolling the dice' or 'reeling in the fish' is in your DNA, by Tatiana Tenreiro, MEL Magazine, June 2022*

*A **new study by Vanderbilt Genetics Institute** researchers in collaboration with 23andMe found a genetic link to our ability — and inability — to move to musical rhythm in time. Using data from more than 600,000 participants, the study identified 69 (nice) genetic variants related to the ability to move in synchrony with music.*

*"Rhythm is not just influenced by a single gene — it's influenced by many hundreds of genes," explained associate professor Reyna Gordon, co-director of the Vanderbilt Music Cognition Lab, in a press release. These good dancing genes, per the research, are likely involved in central nervous system function, which includes genes expressed in brain tissue and those associated with early brain development.*

*Ultimately, the new research shows that there's no shame in having no rhythm. So what if you won't be dancing your way to TikTok stardom? **It's just not in your genes.***

*Read the entire article [here](#).*



## ARTICLES OF INTEREST

**Save your breath: traditional Kyrgyz dance helps ease chronic lung disease**

*Exercise to help COPD hospital patients in being rolled out across Kyrgyzstan and to neighboring countries*

by Sarah Johnson, 26 May 2022, **The Guardian**

Every day on the respiratory ward at one of Kyrgyzstan's biggest hospitals, Aidai Temiraly kyzy, a 24-year-old nurse, puts on the music and leads her patients in the Kara Jorgo, the national dance of the central Asian country. "Almost all patients, before doing this, complain of shortness of breath, a cough and say they have no physical aptitude," she says. "But, even on the second or third day, the improvement is noticeable. Physically, they can do more. "I've seen patients with really low mood transform and, by the end, they smile and are so grateful," says Temiraly kyzy.

Read the entire article [here](#).

**SAN DIEGO HAS A NEW BALLET COMPANY — GOLDEN STATE BALLET —**  
under the artistic direction of [Raul Salamanca](#). Learn about it [here](#).

**Man claims he faced racial discrimination while teaching for Kansas City ballet group**

by Maia Bond, 10 June 2022, **The Kansas City Star**

Tristian Griffin, who is Black, said he faced discrimination while teaching dance to R.O.A.D Scholars in 2019. R.O.A.D stands for Reach Out and Dance. According to the lawsuit, Griffin was teaching jazz dance in the choreography styles of Eugene Louis Faccuito and Gus Giordano, two white jazz dancers who are considered pioneers in the field. Griffin alleges the program's director of education said he should be teaching choreography like Garth Fagan, a Jamaican modern dance choreographer, instead. The program director allegedly said "Since you're an African American male, you should teach about Black jazz dance pioneers, instead of teaching about white dancers and choreographers."

Read it all [here](#) to believe it.



**Duane Cyrus has been appointed the director for the University of Arizona School of Dance, beginning July 1.**

Cyrus has served as a professor of dance at the University of North Carolina at Greensboro since 2005 and artistic director of Theatre of Movement, an arts collaborative since 2017.



*Photo by Joseph Headen*



*Photo by Mark Wagoner*

He has toured internationally with the Alvin Ailey American Dance Theater, Martha Graham Dance Company, and Disney's "The Lion King" (original London cast) among others. Cyrus holds a BFA from the Juilliard School and an MFA from the University of Illinois at Urbana.

*"I am overjoyed to begin this new chapter of my career," Cyrus said. "I am thrilled to be welcomed into the campus community and I'm looking forward to working with the faculty and staff as we engage the students in all things dance! I am also very excited to connect with other programs across campus and into broader communities through the arts."*

Read the entire announcement [here](#).

**Ballet Arizona** comes in at **19** in the list of the **Largest 50 U.S. Ballet Companies** in the recent **DDP Dance DATA Project** report released July 5, 2022. **New York City Ballet** comes in first followed by **San Francisco Ballet**.

[Download PDF Report](#)







## MEMBER ANNOUNCEMENTS

May 17, 2022 -- **Scottsdale Center for the Performing Arts** announces its upcoming **DANCE SEASON**



"We have an exciting season of dance coming up at the center, including the Arizona premiere of **Dance Heginbotham!** The company will be working with local musicians and dancers for its show, which will make the program much more special," said Diandra Adamczyk, senior programming coordinator for the center. "We'll also be presenting **Limón Dance Company** with a mixture of classic Limón works, alongside new work by contemporary choreographers, and we're bringing back the much-loved Los Angeles-based company, **BODYTRAFFIC.**"

BODYTRAFFIC starts off the season with a performance on **December 9, 2022**. BODYTRAFFIC uses the creative spirit of Los Angeles to fulfill its mission of delivering performances that inspire audiences simply to love dance. Since its inception in 2007, the company has held its place at the forefront of the concert dance world with a compelling style.

BODYTRAFFIC is composed of artists who received their training at some of the finest schools throughout the world, including Alana Jones, Guzmán Rosado, Ty Morrison, Katie Garcia, Pedro Garcia, Jordyn Santiago, Joan Rodriguez and Tiare Keeno. This combination of superb dancers and accomplished choreographers led the Los Angeles Times to describe BODYTRAFFIC as "one of the most talked about companies — not just in LA, but nationwide."

Following BODYTRAFFIC into the new year will be **Limón Dance Company** on **January 14, 2023**. Limón Dance Company has been at the vanguard of dance since its inception in 1946, becoming the first dance group to tour internationally under the auspices of the State Department, as well as the first modern dance company to perform at Lincoln Center in New York and perform twice at The White House.

Limón Dance Company founder José Limón is one of the most important and influential dance makers; he spent his career pioneering a new art form and fighting for its recognition. It is with this ethos that the Limón Dance Company continues to commission works by critically acclaimed and emerging international voices 50 years after Limón's passing. His works continue to influence the evolution of the art form with their arresting visual clarity, theatricality and rhythmic and musical life.

Rounding off this spectacular start to the Dance Series is **Dance Heginbotham** on **March 25, 2023**. Founded in 2011, Dance Heginbotham has established itself as one of the most



adventurous and exciting new companies on the contemporary dance scene, celebrated for its vibrant athleticism, humor and theatricality. With their full range on display, the evening's works are inspired by an array of styles, from ballet to flamenco, accompanied by live musicians to offer an extraordinary opportunity to experience the thrill of music and dance live on stage.

All concerts are performed in the Virginia G. Piper Theater at Scottsdale Center for the Performing Arts. All dance performances will take place in the Virginia G. Piper Theater at Scottsdale Center for the Performing Arts, 7380 E. 2nd St., Scottsdale, Arizona. Subscriptions to all three performances are now on sale. [Individual events will be available for Scottsdale Arts ONE Members to purchase on June 2, and individual events for the general public go on sale June 10.](#) Visit [ScottsdalePerformingArts.org/events](https://ScottsdalePerformingArts.org/events) or call Scottsdale Arts Guest Services at 480-499-TKTS (8587) for more information.



**ASU Gammage** is presenting these **Broadway shows** for the 2022-2023 Season.

SIX — October 4–9, 2022

TO KILL A MOCKINGBIRD — December 6–11, 2022

JESUS CHRIST SUPERSTAR — January 31 – Feb. 5, 2023

Disney's FROZEN — February 22–March 5, 2023

ANNIE — March 24-26, 2023

A SOLDIER'S PLAY — May 16–21, 2023

HAIRSPRAY — June 20–25, 2023

BEETLEJUICE — August 22–27, 2023





## ASU Gammage BEYOND

**The Duet Project - September 10, 2022** - The Duet Project is a series of duets between *Eiko Otake* and a diverse group of collaborating artists, living and dead. Collaborators come from different places, times and artistic disciplines. These duets will investigate how two artists collide and express what they care about.

**Wicked Bodies - September 24, 2022** - Visionary choreographer *Liz Lerman's* dance-theater piece WICKED BODIES explores the culture of old crones, evil stepmothers, and the use of the female body as a source of fear by governments and institutions. Part epic, part fable, we discover ways in which female wisdom has emerged over time even as it has been misunderstood, negated and legislated against. [Tickets.](#)

**DRUMFOLK — October 29, 2022**

**Dance Theatre of Harlem — November 18, 2022**

**Kristina Wong for Public Office — March 18, 2023**

**Reckless Underdog — April 1, 2023**

**Compass — April 22, 2023**



**beyond**  
2022-2023 SEASON

**Eiko Otake**  
**THE DUET PROJECT**  
September 10, 2022

**Liz Lerman**  
**WICKED BODIES**  
September 24, 2022

**Step Afrika!**  
**DRUMFOLK**  
October 29, 2022

**Dance Theatre of Harlem**  
November 18, 2022

**Kristina Wong**  
**KRISTINA WONG**  
**FOR PUBLIC OFFICE**  
March 18, 2023

**RUBBERBAND**  
**RECKLESS UNDERDOG**  
April 1, 2023

**Ripe Time**  
**COMPASS**  
April 22, 2023

[asugammage.com/beyond](https://asugammage.com/beyond)



## ASU School of Music, Dance and Theatre Welcomes Shola K Roberts, Caribbean Dance & Culture

Dance educator **Shola K. Roberts** will be joining the dance faculty in the School of Music, Dance and Theatre at **Arizona State University**. Roberts is an international award-winning professional dancer, educator, choreographer and fitness instructor from Brooklyn, New York. A proud Grenadian American, she will bring her expertise in Caribbean dance and culture to ASU. *"I feel this is an area that may not have been tapped into, so I'm thinking about how to bring this content to a population that may not be familiar with it,"* Roberts said. Social media and videos have helped people begin to understand Caribbean culture, Roberts said, but there's so much more. *"I'm a firm believer that you have to live and breathe it," she said. "I eat it. I sleep it. It's my life."*



Roberts has a strong background in education. She was selected as one of only eight candidates to pursue a doctoral degree in dance education at Columbia University in 2019. Her research interests include developing pedagogy and curriculum rooted in African diasporic dances — specifically dances indigenous to Grenada — as a means of physical, mental and emotional development. She is also interested in creating culture and community while empowering learners through the arts.

*"We are thrilled to have attracted Shola Roberts to ASU,"* said **Heather Landes**, director of the School of Music, Dance and Theatre. *"Our students will benefit from Roberts' experience as a pre-K–12 educator, dancer and choreographer, and her expertise in Caribbean dance and culture further diversifies our offerings and aligns with our goal of creating one of the most inclusive dance programs in the country."*

Roberts earned a master's degree in dance education from Hunter College and a bachelor's degree in dance and Caribbean studies from Howard University. In 2017 she was named a Lincoln Center Scholar. In 2020 she was honored with the Cultural Award by the Grenadian Consulate and the Grenadian Independence Committee in New York. She has worked with renowned dance companies, including performances with Kowteff West African Dance Company under the artistic direction of Sewaa Codrington and Oyu Oro under the artistic direction of Danys "La Mora" Pérez. She has also worked with choreographers Fritzlyn



Hector, Francine Elizabeth Ott and Otis D. Herring, for whom she served as an assistant choreographer.

Roberts said she looks forward to sharing her experiences with ASU dancers. *"All I can do is to come and share my life with you, using dance as the entry point to showcase another area, another region, another part of the diaspora and the work that's being done there,"* she said. One thing that drew her to ASU was the supportive nature of the faculty and administration. *"In visiting ASU and having conversations with the faculty members, that seems to be one of their driving forces — the idea of community and the idea of supporting individuals in their endeavors,"* she said.

Her greatest accomplishment is bridging her two passions: her ongoing work with the art of dance and her love of Caribbean and Grenadian culture. *"I feel if I am able to share with the world what Grenada has to offer — our voice and our culture and our history — that would be my greatest accomplishment. I am continuously trying to do that every day."*

What does Roberts hope ASU students know about her? *"I just want them to know that I am extremely passionate about this work, and I'm here to support, encourage and help them find their passion,"* she said. *"My appearance is purposed and profound; it sends a message of boldness. My intention is to take up space through my art and my colorful sense of fashion. I want to help others find that sense of boldness. Our actions are a reflection of our passions. So what I do is just a reflection of what I love and care about."*

Roberts founded Dance Grenada in 2019, a dance festival for Grenadian and international dancers to share knowledge through workshops, performances and panel discussions. The festival will be held in person in Grenada for the first time this fall. Roberts hopes ASU students and faculty will join her there. *"I am extremely excited and proud of the work that I have started in Brooklyn and in Grenada, and I am ecstatic to continue that work at ASU. This is an extension of that legacy, the next part of my journey."*

***Welcome to Arizona, Shola!***

***Shola K Roberts*** **FACEBOOK**  
***Dance Grenada***





# SUBMISSIONS



The Herberger Theater Center is looking for performers, artists, musicians, and vendors to participate in its 13th annual **Festival of the Arts** on **Saturday, November 19, 2022!** The festival is free and open to all in our community! Featuring performances, dance, live music, hands-on activities for kids, vendor market, food, aerals, wine and beer tasting, and more!

Dancers, if interested, please submit your application [here](#). Last year many dance groups participated and found the experience very positive for the dance group and for the community.



Photo: Aero Terra Arts at the 2021 Festival

**REASONS TO AUDITION FOR**

**Be Challenged!**

Get more TAP in your life!

OPPORTUNITY TO GET PROFESSIONAL TAP PHOTOS!

Improve your tap skills as well as performance skills

Make friends from all over the country that love tap!

Join the Tap 247 Fam

New for Detroit: Solo/Duo/Trio showcase with professional tap critiques for your upcoming season!

**TapSide Story**

**DETROIT**

Get onstage and **PERFORM**

**GET BETTER!**

Be part of a **CAST** of a **SHOW**

GET A COOL **CAST SHIRT!**

WORK WITH A VARIETY OF CHOREOGRAPHERS WITH DIFFERENT **STYLES**

AT LEAST 2 MONTHS OF TRAINING IS INCLUDED EITHER IN-PERSON OR ZOOM

Be part of an incredible journey unlike any experience you've had!



**TAP 24.7's TAP SIDE STORY** is going on the road to **DETROIT!** Would you like to **JOIN the CAST?** Submit a video audition for the October 28-30 shows | The Berman Center, West Bloomfield, Michigan. Go to [tap-247.com](http://tap-247.com) for details and the audition application.



## AUDITIONS

### BALLET ARIZONA

2835 E Washington St, Phoenix  
602-381-0184

<https://balletaz.org/mission/employment-auditions/>

**Ballet Arizona** has an opening for a **Male Apprentice Position** for the 2022-2023 Season.

Please submit your resume, headshot, dance photos, and video link of a classical variation or close up performance footage to [dkrensing@balletaz.org](mailto:dkrensing@balletaz.org)

[balletaz.org](https://balletaz.org) and [hr@balletaz.org](mailto:hr@balletaz.org). The CV and photos should include the following:

CV: include all performing experience with a Professional Ballet Company, training, height, weight, awards received, visa status, etc.

Photos: headshot & 2-3 dance photos that reveal the dancer's body proportions and line.

## SCOTTSDALE COMMUNITY COLLEGE DANCE AUDITIONS

Placement, Scholarship (1 new, 1 returning),  
and Fusion Dance Ensemble

**AUGUST 15, Monday, 12:30-4 PM**

**Details here** | [sccdance@scottsdalecc.edu](mailto:sccdance@scottsdalecc.edu)

**Application here**

**12:30 pm Paperwork & Warmup**

**1 pm Movement: Ballet Barre, Modern, Hip Hop and Jazz Center**

**3 pm Interviews**







## AERIAL DANCE APPRENTICE COMPANY

Do you have a passion for Aerial  
Dance and for performing?  
Are you 13 – 17?

You might be perfect for our NEW  
company! The program begins this  
Fall and auditions are required.

**AUDITIONS: AUGUST 21**

Contact us SOON – class size is limited!

**ZuziSphere@gmail.com**  
**520.629.0237**



## ZUZI Dance

is holding auditions  
for ages 13-17 for the  
**Apprentice  
Aerial Dance Company.**

**AUGUST 21, 2022**

Call to secure your space in  
class.

**520-629-0237**



**Hanna Twomey, Ballet Yuma,**  
in the Honors class with *Donald Dadey*,  
Guest Festival Artistic Director,  
**The Ballet Alliance Festival 2022**  
Houston



## Arizona Dance Coalition Member Benefits & Perks

The ADC offers four types of memberships:

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

Membership and affordable dues renew annually. ADC organizes an Annual Member Meeting (Oct-Dec) to discuss the state of dance in Arizona featuring guest presenters. See the last page for details on joining. Membership entitles you to:

- ADC Membership Directory ~ interactive PDF document (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-publication received in advance of subscribers
- Member Spotlight opportunity in the *e-Star*
- Participation in a Member-to-Member Discounts
- Class listing on the ADC website Class Page\*
- Board Member Nominations & Annual Membership Meeting Voting Privileges
- ADC Lifetime Achievement Award Nominations
- Merchant Discounts
- Affordable **Venue Liability Insurance** for 1-4 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 the first two days; \$50 3rd day, \$50 4th day. Maximum \$250/4 days.
- Discounted *Arizona Dance e-Star* Advertising Rates. Inquire for details.
- **Fiscal Sponsorship**

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



**The Arizona Dance Coalition  
is a nonprofit, 501(c)  
(3) membership-based  
statewide organization  
founded in 2006.**

**We connect, inform,  
and educate our dance  
communities and promote  
dance to the general public.**

**JOIN ONLINE**  
**[AzDanceCoalition.org](http://AzDanceCoalition.org)**  
or  
send in **Application Form**



## JOBS

BALLET  
ARIZONA

Director of Development | Director of Operations  
Corporate and Foundation Manager | Marketing Coordinator  
School Front Desk Assistant / PT | Box Office Representative PT/Seasonal

2835 E Washington St, Phoenix  
602-381-0184

<https://balletaz.org/mission/employment-auditions/>



Mesa Arts Center (1 E Main St, Mesa) is looking for an **Arts Program Coordinator** (posting closes July 7) \$54,731.04 - \$76,505.52 — responsible for all activities and tasks related to the planning, delivery and evaluation of festivals and free public events presented by Mesa Arts Center (including the annual Season Kick-off Festival, Día De Los Muertos and

partnership event with ASU EMERGE Futures Festival and the Spark Youth Media Festival) and assisting with City/community events. Learn more and apply [here](#).



Work with *Desiree Ong* part time to assist in the coordination of the **DISNEY MUSICALS in Schools** program! Deadline to apply July 29th. Primarily remote work about 10 hours

per week. View [here](#). **ASU Gammage**, 1200 S Forest Ave, Tempe.

Looking for a Dance Instructor? Choreographer?  
Performer? Costume Designer? Artistic Director?  
Administrator? Board Member? Grant Writer?

Send your **JOB POSTING** to:

Krystyna@AzDanceCoalition.org





**NEA National Endowment for the Arts**  
**NEA Arts Projects (deadline July 7, 2022)**  
**Our Town (deadline August 4, 2022)**

**Arizona Commission on the Arts**

**Research and Development Grant (deadline July 7, 2022)**  
**Artist Opportunity Grant (deadline August 18, 2022)**  
**Lifelong Arts Engagement Grant (deadline September 15, 2022)**  
**Youth Arts Engagement Grant (deadline September 15, 2022)**



**ARTS JOURNAL ~ Stories people talk about**  
*a link to global dance news stories*  
<https://www.artsjournal.com/category/dance>

***Subscribe*** to ADC's e-list for the occasional newsy email.

**Consider becoming a MEMBER: Individual, Organization, Venue/Presenter**

***JOIN Online or Download Application***

**Visit the Arizona Dance Coalition *website*: Dance Articles, Calendar of Events, Resources, Classes List, and more.**



**Arizona Dance Coalition**, PO Box 64852, Phoenix AZ 85082-4852

AzDanceCoalition.org



ADC Group



@AZDanceCo



Pinterest



ADC



@AZDanceEvents

**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