

Colorado Dance News

November/December, 2010

volume 30, number 6

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Dance is for Every Body!’ 2010 Showcase



The 2010 ‘Dance is for Every Body!’ showcase performances are branching out this year to include a smaller showcase at each of the Boulder Public Library’s branches. Always a rich harvest of regional dance, the event is equal parts entertainment and education with over 50 different dance groups participating, both professional and novice.

Each participant has 5 – 15 minute presentations, including polished performances, works-in-progress, lecture-demonstrations, mini-classes with possible audience participation, or short dance films. This showcase is an opportunity for the dance community to come together to showcase their talents and advertise events, classes, and activities at a resource table.

Photo: Mokomba, Ghanian Drum and Dance Ensemble

The 2010 ‘branching out’ schedule includes:

Monday, November 1, 7 – 8 p.m.

Meadows Branch Library, 4800 Baseline Rd., Boulder, CO 80303. 303-441-4390.

7 pm	Introduction & Welcome
7:05 pm	Hamsa Arts - Boulder Belly Dance
7:20 pm	Chrissy Nelson
7:30 pm	Mary Willmeng
7:40 pm	Angie Simmons

7:45 pm Judy Kreith

Wednesday, November 3, 7 – 8 p.m.

George Reynolds Brach Library, 3595 Table Mesa Dr., Boulder, CO 80305. RSVP:303-441-3120.

7 pm Introduction & Welcome
 7:05 pm Postoley Ukrainian Dance
 7:20 pm Blue Moon Dance Company
 7:40 pm Ascential Dance Theatre Colorado

The weekend showcase schedules include:

Saturday, November 6, 10:30 a.m. – 5:30 p.m.

Canyon Theater, Boulder Public Library main branch, 1001 Arapahoe Ave., Boulder, CO 80302.

Showcase order and times are approximate and subject to change.

10:30 am Introductions & Welcome
 10:45 am Colorado Youth Dance Theatre
 11 am Tribe Nawaar
 11:10 am Judy Kreith
 11:25 am ESC for the Arts
 11:40 am Mountain Dance Performance Company
 11:50 am Shireen Malik & Rakasa Salaam
 12:10 pm Rebekah Leach
 12:20 pm Gunbarrel Navel-Gazers
 12:35 pm Lisa Fox
 12:40 pm CU Dance Outreach
 12:55 pm Lemon Sponge Cake Ballet School
 1:15 pm Marta – Middle Eastern Dance
 1:30 pm Mayze Eberle-Gunst & Michael Gunst
 1:35 pm Halau Hula O Na Mauna Komohana
 1:50 pm Peg Posnick
 2 pm Hamsa Arts – Boulder Belly Dance
 2:15 pm HAAN Dances with Sandra Levitt & dance for camera
 2:30 pm Calico & Boots Square Dance Performance Team
 2:50 pm A Place to B Studio
 3:10 pm Airborne Dance Performance Team
 3:25 pm Flatiron Athletic Club Jazz Dance Class
 3:40 pm Elevation Dance
 4 pm Christine Moore & the Figure 8's
 4:10 pm Ascential Dance Theatre Colorado
 4:25 pm Danse Etoile Ballet
 4:40 pm Sound Circle Eurythmy
 5 pm Cindy Brandle Dance, Film
 5:10 pm Esmeralda Kundanis-Grow, Dance for Camera

Below: Judy Kreith and Shireen Malik



Sunday, November 7, 12:30 – 5:30 p.m.

Canyon Theater, Boulder Public Library main branch, 1001 Arapahoe Ave., Boulder, CO 80302.

Showcase order and times are approximate and subject to change.

12:30 pm Introductions & Welcome
 12:40 pm Keaka O Kalani I Na Mauna
 12:55 pm Kasey Hall
 1:05 pm Laura Melling
 1:15 pm Longmont Dance Theatre Modern & Composition Classes
 1:30 pm Lyra Mayfield Dance
 1:40 pm Tumblebones Contact Improvisation Collective
 1:50pm Blue Moon Dance Company
 2:05 pm Corazón Flamenco
 2:20 pm The Schiff Dance Collective
 2:35 pm Vera & Gerry Stephenson

2:50 pm	Ascential Dance Kids
3:10 pm	Clay Hamilton
3:20 pm	Silk Road Dancers
3:35 pm	Reverence Academy of Dance
3:50 pm	Donna Brown – Mimeworks
4:10 pm	Desert Rain Tribal Belly Dance
4:25 pm	Gene GeBauers Tap Dance
4:40 pm	Natasha
4:45pm	Mokomba (Contemporary Ghanaian Drum & Dance Ensemble)
5 pm	Teri Diaz & Stokes Hagg
5:10 pm	Studio D Academy of Dance

All showcases are FREE and open to the public. Reservations are appreciated at each of the branches: Meadows Branch 303-441-4390, George Reynolds Branch 303-441-3120. The weekend showcases in the Canyon Theater of the main branch run continuously all day, each day, so audiences are encouraged to stop by anytime and stay as long as they like. Plan to come early and stay for a while.

Sponsored by the Boulder Arts Commission's Dance Bridge and the Boulder Public Library.

For more information on this and other programs of the Dance Bridge, contact Coordinator Mary Wohl Haan at 303-441-4391 or dancebridge@boulderlibrary.org. www.artsresource.org/dance.



Above: Lyra Mayfield will perform at this year's Showcase.

The Tap Dancer's Body: Understanding how it Functions Anatomically

By: Danielle V. Heller

A good Tap Dancer can effortlessly tap out a series of complicated rhythms with ease and grace. If you pause for a moment and consider what his or her body had to do to tap out such an intricate rhythm, it seems almost miraculous. Tap Dancers use every part of their body to accomplish the sounds they make. However, most motions in Tap are initiated from the hip joint (hip flexor) in either a lifting motion or a pushing into the floor motion.

Lifting Motion: Imagine a Marionette puppet with strings attached to the knee. You lift the string on the knee and the

entire leg lifts with the calf and foot dangling loosely in the air at a 45 degree angle to the thigh. At this point you can do a number of things with the lifted leg. Refer to Page 45 and 46 in Acia Gray's book "The Souls of Your Feet". These motions are critical to all Tap manipulations.

- **Fall:** You can let it fall and put your WEIGHT into it, as in a heel drop or step.
- **Drop:** You can drop your leg with NO WEIGHT transfer, as in a dig or touch.
- **Pull:** You can pull the lifted leg, as in a spank.
- **Throw:** You can throw the lifted leg, as in a shuffle or thirds.

Pushing Motion: The pushing motion is initiated at the hip, through a bending at the waist and a pushing into the floor which causes a springing motion. This can be done with a single leg or both legs. This action creates another set of movements that are critical to most flash steps in Tap.

- **Hop:** Pushing out of one foot and landing on the same foot, as in a single footed wing.
- **Jump:** Pushing out of both feet and landing on both, as in double footed pick-ups.
- **Leap:** Pushing out of one foot and landing on the opposite foot, as in a swap.

Being able to identify the body motions that comprise each step or manipulation is critical to teaching Tap. If you can't identify the specific motions being used to create the step, the body mechanics will not be done properly and the sound will be muffled, uneven or simply non-existent. Here are two manipulations with their respective body mechanics broken down.

Flap (2 Sounds)

One - Lift the working leg to 45 degrees.

Two - Let the working leg drop to full extension (allowing the toe tap to strike the floor in a forward brushing motion as it drops).

Three - Push out of your standing leg and transfer your weight.

Teaching Note: I start my students with prances in place to assure proper body motion. I can see if they are lifting their legs and shifting their motion. After they have mastered prances in place, I

then allow them to add the brush forward to make the 1st sound.

Photo: Tapper Kaelyn Grey (Photo: Sarah Babcock)



Double Footed Wings (3 Sounds)

One – Bend both legs with the weight over the ball of the feet.

Two – Push out of the floor.

Three – Throw both legs to the sides making sure to hit full extension, while brushing the outside front edge of both toe taps against the floor.

Four – Pull legs back in, spanking the middle of the toe tap against the floor.

Five – Fall back into the floor with both legs.

Teaching Note: After we have fully warmed up I will have my students start with "Frog Wings". They need to squat on the floor, so their weight is on the balls of their feet and their hands are on the floor for support and balance. This is where they start their first wings. It helps them to understand the push that needs to happen through their legs. After they get their sounds, I allow them to start straightening up to a normal standing position.

If you commit to identifying and mastering the body mechanics of a certain manipulation, then the natural outcome will be great sounds. From my classroom to yours, "Peace be the journey." Danielle V. Heller www.peakdance.com How to teach tap dancing workshop with Ellie Sciarra and Danielle Heller at Peak, January 15th & 16th, 2011. Call for details: 303.518.2974

News from the Colorado Dance Alliance

CDA INITIATES DANCE OPEN STAGE - If a Dance Is Never Seen, Did It Happen?

In many forums the CDA has heard from you, the Colorado Dance Community, that you want more performance opportunities. Thus, CDA is initiating an ongoing series of Dance Open Stages, which initially will be held in the Denver Metro area. The venues will be studios with no light plots. Sound systems will accommodate CD's, iPods, or other MP3Players with universal plug-ins. There may not be chairs, and audience may have to sit on the floor, or stand. No adjudication!!! Just bring your dance and show it. All dance forms from Hip-Hop and Breaking, to Latin, Ballet, Indian, Chinese, Modern, Postmodern, and Experimental – you decide. We do ask that there be no nudity or over-the-top

sexuality or violence. Presenters will get 20 minutes to set up, perform, bow, and clear the space. So think of dances that last from 1 minute to no more than 10 minutes.

So easy to enter!!! Just call the CDA phone number 303-331-2457 and leave a message saying you want to put a dance on CDA's Dance Open Stage and someone will call you back to tell you exactly where and when you are scheduled, the size of the space, and what the floor is like. WHAT COULD BE EASIER!! First come first served. No judgment. If the next Open Stage is oversubscribed you get moved to the next one. Our goal is to start on late Sunday November 21st, 2010. Publicity for your showing is your job. BE BRAVE, BRING YOUR DANCE, YOUR FRIENDS, AND YOUR PEERS!! \$5.00 admission fee for everyone - dancers and audience.

Paul Taylor Master Class a Great Success



A master class given by a member of the Paul Taylor Dance Company was held on Saturday, October 16, at Hannah Kahn's studio. Nineteen dancers enjoyed the class taught by Robert Kleinendorst, a member of the Company for 10 years. This opportunity for members of the Colorado dance community was made possible by the Colorado Dance Alliance and the Carson-Brierly Dance Library in conjunction with the DU Newman Center Presents Series. The company gave one performance at the Newman Center that evening.

Photo: Local Dancer, Theresa Anton, CDA Co-President, Susan Tracy and Paul Taylor Dancer, Robert Kleinendorst.

CDA Board Thanks Michael Angelo's Coffee & Wine Bar

The CDA board extends an enormous thank you to the staff of Michael Angelo's Coffee & Wine Bar, for hosting a hugely successful fundraiser for the Scholarship fund. On, Friday evening, September 10, 2010 nine generous and talented. Local musicians organized by Steve Rothenberg performed individually, and in groups from 7 to 10 PM, then jammed into the night. Over \$250 dollars were raised toward the scholarships that will be presented to young artists this November 13 at the CDA annual meeting.

Again, Thanks to: Steve Rothenberg, Matt Shaddeau, Annie Patterson, Tupper Cullum, Greg Price, Kimberly Burke and Mark Sherack, Ron Sanchez, Dave Greenfield! Please, thank the staff at Michael Angelo's in person by stopping in for your favorite coffee, a snack or light dinner and wine at 1 Broadway, Denver!!!

Why We Dance: Truth Versus Fiction

By: Chrysta Norelle Brown

I Dance Because.....

It's the reason I wake up in the morning.

It makes me feel free.

It's like breathing.

It makes me happy.

Words can't describe it.

I remember growing up and saying those things when someone asked me why I chose to dance. I think that sometimes when people ask me that question, one of the above seems like a logical answer. You've probably said the same thing at one time or another. If you think about it, maybe we were entitled to such dramatic declarations. Think of them as defense mechanisms. No one asks accountants why they choose to account, or questions a career in computers named for fruits, or finds anything wrong

Photo: Dancer and Writer, Chrysta Norelle Brown



with “cool” ways to stalk your friends. An involvement with the arts, however, raises cause for alarm and we retort with an automatic answer. Our habitual responses are just as insulting as the question, because surely the accountant cannot say his job of endless numbers and finances makes him feel liberated. The computer guru’s scientific mind would not allow a juxtaposition of a job and automatic bodily functions, such as breathing. You know, as well as I do, that the only problem facebookers, tweeters, and myspacers have when attempting to use words to describe themselves, their jobs, other people, other people’s jobs, politics, food, and the color brown, is spelling. The truth is, I wake up in the morning because my alarm clock rings, or my neighbors feel the need to discuss the inner workings of their lives in front of my door, or I’m hungry.

Dancing is not like breathing. If it were, I wouldn’t spend a fair amount of energy trying to hide the fact that I ran out of breath half way through the last combination. Dancing does make me happy, sometimes. It also annoys me, makes me angry, makes me cry, or makes me wish that I had majored in something with a larger and more stable paycheck. If I’m awake and caffeinated, words do not escape me. It appears that the instinctive answers I give are nothing more than options on a multiple choice questionnaire, and the career I chose should be more than that. So where does that leave me?

I wish I could tell you such ruminations were the result of a beautiful poem, a trip to the art museum, a near death experience, or a conversation with an old soul. Sadly, I didn’t experience any of those in the past week. I owe these thoughts to none other than one, Shonda Rhimes. Yes, I am referring to an episode of Grey’s Anatomy. In short, a 15 year old ballet dancer had an aggressive form of cancer in his leg which required amputation. The doctors offered him a prosthetic and he responded with a self indulgent 90 second solo. His performance was meant to explain why they couldn’t cut off his leg, because he couldn’t use words to demonstrate his point. “Make me a leg that can let me do that,” he said. Now, I’m sure the moment was inspiring, and after I stopped judging, I had to ask myself: What would I have said? A team of skilled doctors tells me that the only way I can keep my life is to sacrifice my livelihood. How do you respond to such a proposition? It has to be something more than cliches, automatic responses, catch phrases, and honestly, it should involve words.

I had a teacher once who despised cliches with such passion that she would put a large and hateful red line through every one we wrote. “You’re creative writers. Be creative,” she said. “You can’t do that if you’re busy using other people’s words.” Then she went on to comment on my excessive use of commas. Being personal is a difficult thing and the truth isn’t always socially acceptable. For instance, what do you say if a stranger asks, “How are you?” I work in retail and we’re required to ask that question to every customer that we encounter. Everyone includes the woman who thought she could do some major shopping on her lunch break, the one who has a soccer game in 15 minutes, the one who has a formal tonight, the one with back problems, and the one whose undisciplined child thinks it’s funny to mess up the displays. The last one usually says, “Good, thanks!” Sometimes they ask how I am. As I take a moment to ponder four years of colleges, student loans, rent payments, the rising price of gas, and the time spent attempting to look like I’m busy, I tell them that I’m good too. But let’s be real, this moment would probably be better for both of us if they would just tell me what type of shoe they’re looking for and get a cute, fuzzy backpack/stuffed animal leash device for their child. However, the conversation would require a connection, a fleeting one, but a connection nonetheless.

We are artists. The thing that separates us from everyone else is that we are supposed to be real. The same teacher that banned clichés also said that if you want to know the truth about society, look to the artists. That is a great responsibility. How can we expect society to find honesty and truth in our work, if we can’t even be honest about why we do it? Is it possible that the people who are supposed to be most in touch with emotions, feelings, and other people, are afraid of such a thing? Maybe it’s not fear. Maybe it’s apathy, preoccupation, or distraction. Okay, we’re artists, performers, eccentrics. The world is our stage. I get that. But the one thing that we shouldn’t have to fake is how we feel about what we do. Gandhi said that we must be the change we wish to see in the world. I assume that he was not talking about social justice or art specifically. To me, his words have more to do with taking on the spirit of the change we want to see.

I was going to quit dancing my junior year of college, but that year I did two politically motivated solos and people listened to what I had to say. They paid attention to me and told me I was talented. They bought tickets, clapped, cheered, and stood up. I remembered what it was like to be confident and feel like a contributing member of society. I dance because sometimes I’m having a bad day and the physicality of movement keeps me from hurting people’s feelings. I dance because I have this not-so-secret desire to be in a restaging of the Wiz. I dance because I’m fascinated by body language and I love the fact that it doesn’t lie. I dance because I’ve been doing it for 19 years and I’ve tried to stop, but somehow I always end up back on stage, or in a studio or doing grand jetes in the crosswalk. I dance because

sometimes it's fun. I dance because sometimes it's challenging.

My mom's favorite movie is Chariot's of Fire. There is a line where Eric Liddel's sister is trying to convince him to give up running and become a missionary. He responds by telling her, "I believe God made me for a purpose, but he also made me fast. And when I run I feel His pleasure." In the same way, when I dance, I feel like it's what I'm supposed to be doing.

What about you?

The Poetic Reflections of a Dance Artist

POLLIWOG



By: Jennifer Fagan Archer

Today I feel
 Yesterday's passing
 Stagnant and pure as the lily pad's source.
 Fresh waves cleanse
 And settle.
 My roots drown
 And I am fortunèd.

Artistic Director of Ascential Dance Theatre Colorado, Jennifer Fagan Archer (Photo: Bob Goldhammer)

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Membership

Annual membership dues are payable on October 1st. Benefits of membership include free postings on the CDA website, first notice of CDA events, , opportunity to network with others in the dance arts, and eligibility to nominate for the Dance Awards and to be listed in the CDA Web Directory. Colorado Dance News is an bimonthly, online publication of the Colorado Dance Alliance.

CDA Members are eligible to post in the [Listings](#) and [Calendar](#) sections of this web site for no additional charge, and to publish information in our [Web Directory](#) for an additional \$20 fee. Please see our [About Membership](#) page for more info on how to sign up or renew your membership.

CDA General Information

303-331-2457

Disclaimer

CDA does not endorse any of the organizations or publications listed in this newsletter.

Performance Calendar

All our calendar events are now on the [Calendar Page](#)...this allows our users to get the most up to date information about what is happening in the Colorado Dance Scene!

2010-11-06 Ormao Dance Company, celebrating the end of its 20th anniversary season, presents an evening of award-winning choreographers, featuring world-renowned guest artist Chung-Fu Changs Ormao Dance Company Fall Concert sumptuous trio, In the Private Rooms: II. Also premiering is Chocolate, co-choreographed by Posy Knight and Ila Conoley and based on Laura Esquivels Mexican folk novel, Like Water for Chocolate. Jan Johnson and Tiffany Tinsley Weeks debut two stunning new works inspired by Costa Rican visual artists Sara Morales and Miguel Hernandez.

<http://www.ormaodance.org>

2010-11-07 Ormao Dance Company, celebrating the end of its 20th anniversary season, presents an evening of award-winning choreographers, featuring world-renowned guest artist Chung-Fu Changs Ormao Dance Company Fall Concert sumptuous trio, In the Private Rooms: II. Also premiering is Chocolate, co-choreographed by Posy Knight and Ila Conoley and based on Laura Esquivels Mexican folk novel, Like Water for Chocolate. Jan Johnson and Tiffany Tinsley Weeks debut two stunning new works inspired by Costa Rican visual artists Sara Morales and Miguel Hernandez.

<http://www.ormaodance.org>

2010-11-07 Zikr Dance Ensemble performance features two world premieres

Zikr Dance Ensemble
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two world premieres

The **Zikr Dance Ensemble** will present a free mini-performance on **Sunday, November 7 at 2:00 pm at the Brooks Center for Spirituality at 14th & Williams** in Capitol Hill. The program will feature two of the Gurdjieff sacred movements, *The Assyrian Womens Mourning Dance* and *Note Values* (the 5th obligatory), *Parallel and Elevated*, Artistic Director David Taylors critically acclaimed pas de deux, danced by Colorado Ballet guest artists Caitlin Valentine and Sean Omandam, and two world premieres by David Taylor *Apsara* a solo created for Jennifer Begley, based on East Indian Bharatnatyam, and *Vespers*, a work set for five women to the choral music of Dead Can Dance and Job Talbots *Path of Miracles*.

The performance is free to the general public. Donations will be accepted.

The Zikr Dance Ensemble will appear with Ballet Ariel and the Gossamer Winds, who will perform at 1:00 pm as part of Denver Arts Week.

For further information visit the Zikr Dance Ensemble web site at www.zikrdance.com

<http://>

2010-11-12 Original work by CU choreographers Taylor Augustine, Danielle Colangelo, Cliff Patterson and Autumn Rain(s) -- a Jessica Roberts that integrates film projections, modern, jazz, children, sets and more!
BFA Concert November 12 and 13 at 7:30 and November 14 at 2:00 in the Irey Theatre in the University Theatre Building on the CU Boulder Campus. For tickets: 303/492-8181 or <http://www.colorado.edu/theatredance>.

<http://www.colorado.edu/theatredance/dance/production3.html>

2010-11-13 Original work by CU choreographers Taylor Augustine, Danielle Colangelo, Cliff Patterson and Autumn Rain(s) -- a Jessica Roberts that integrates film projections, modern, jazz, children, sets and more!
BFA Concert November 12 and 13 at 7:30 and November 14 at 2:00 in the Irey Theatre in the University Theatre Building on the CU Boulder Campus. For tickets: 303/492-8181 or <http://www.colorado.edu/theatredance>.

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2010-11-14 Original work by CU choreographers Taylor Augustine, Danielle Colangelo, Cliff Patterson and Autumn Rain(s) -- a Jessica Roberts that integrates film projections, modern, jazz, children, sets and more!
BFA Concert November 12 and 13 at 7:30 and November 14 at 2:00 in the Irey Theatre in the University Theatre Building on the CU Boulder Campus. For tickets: 303/492-8181 or <http://www.colorado.edu/theatredance>.

<http://www.colorado.edu/theatredance/dance/production3.html>

2010-11-18 Original choreography by CU MFA candidate Katie Key, Nov 18 at 6:30 pm and Nov 19 at 6:30 and 8:30 pm. in the Black Box Theatre in the ATLAS Building on the CU Boulder campus.
UNA -- MFA Dance Experience the fantasy journey of a young woman as she enters worlds of light and darkness.
Concert Told through dance, theatre, film, music and bold color. Tickets: 303/492-8181 or <http://www.colorado.edu/theatredance>.

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2010-11-18 The Denver School of the Arts Department of Dance and Movement presents
Complexities-Denver **COMPLEXITIES**, the Fall Dance Concert. **COMPLEXITIES** features student choreography
School of the Arts Fall and the works of guest artists Stephanie Prosenjak, Carmen Toure, Katrina Lairsmith, Julie

Dance Concert Jarnot and Jennifer Archer. **COMPLEXITIES** runs November 18, 19 and 20. Tickets 720-424-1713 or <http://dsa.dpsk12.org/performances>

<http://dsadance.org>

2010-11-19 Original choreography by CU MFA candidate Katie Key, Nov 18 at 6:30 pm and Nov 19 at 6:30
UNA -- MFA Dance and 8:30 pm. in the Black Box Theatre in the ATLAS Building on the CU Boulder campus.
Concert Experience the fantasy journey of a young woman as she enters worlds of light and darkness.
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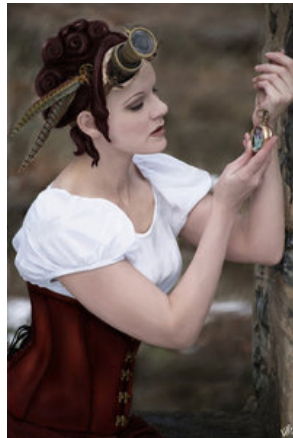
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2010-11-20 The Denver School of the Arts Department of Dance and Movement presents
Complexities-Denver **COMPLEXITIES**, the Fall Dance Concert. **COMPLEXITIES** features student choreography
School of the Arts Fall and the works of guest artists Stephanie Prosenjak, Carmen Toure, Katrina Lairsmith, Julie
Dance Concert Jarnot and Jennifer Archer. **COMPLEXITIES** runs November 18, 19 and 20. Tickets 720-424-
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<http://>

2010-12-19
The Con - A
Steampunk Reverie

THE CON - A STEAMPUNK REVERIE
December 19th & 26th at Lannie's Clocktower Cabaret
16th Street Mall & Arapahoe



- 1) Steampunk is speculative fiction taking place in a world in which steam power is still dominant. It is the intersection of technology and romance.
- 2) A subculture with its own aesthetic, literary genre, and music; an evolving science fiction interpretation of the Industrial Revolution filled with the probable and unforeseen.
- 3) A terpsichorean exploration of mechanics, humanity, truth, and love codified by The Gristle Gals and Ascential Dance Theatre Colorado (see also: Steamphunk)
- 4) Steamphunk is a subgenre of Steampunk and is characterized by a prevalence of bluegrass, rock, Americana, jazz and funk music as well as themes of roof tearing, thrill, bass, race, sex, and parliamentary democracy.

I only know what I've been told and I've been told a lie...

Music lovers, art enthusiasts, and the Steampunk community are cordially invited to examine five characters fall victim to the effects of the world they occupy. Rustle and Guilda are two individually proficient con-artists, who habitually scam their way in and out of love. The Spinster is a talented, yet widowed, seamstress whose addictions and broken heart leave her embittered and destructive. Angel and Dread are two archetypes lacking permanent and clearly defined allegiances to good and evil. Audiences will be quick to enter and slow to leave, as our characters find, pervert and lose love, destroy reality and discover themselves.

You are currently being offered a performance experience populated by dancers and live musicians. Each ensemble is talented and virtuosic in their own right and as a collective, promisingly viral. The Gristle Gals and Ascential Dance Theatre Colorado offer their artistic prowess as well as their devoted fans for what is guaranteed to be a unique, unforgettable, and provocative evening.

<http://ascentialdance.com>

2010-12-26

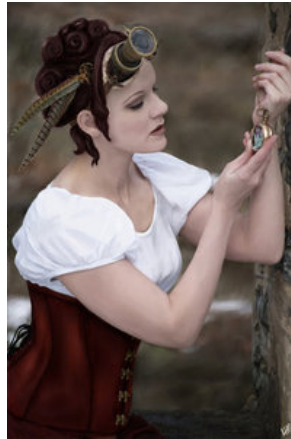
The Con - A

Steamphunk Reverie

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- 4) Steamphunk is a subgenre of Steampunk and is characterized by a prevalence of bluegrass, rock, Americana, jazz and funk music as well as themes of roof tearing, thrill, bass, race, sex, and parliamentary democracy.

I only know what I've been told and I've been told a lie...

Music lovers, art enthusiasts, and the Steampunk community are cordially invited to examine five characters fall victim to the effects of the world they occupy. Rustle and Guilda are two individually proficient con-artists, who habitually scam their way in and out of love. The Spinster is a talented, yet widowed, seamstress whose addictions and broken heart leave her embittered and destructive. Angel and Dread are two archetypes lacking permanent and clearly defined allegiances to good and evil. Audiences will be quick to enter and slow to leave, as our characters find, pervert and lose love, destroy reality and discover themselves.

You are currently being offered a performance experience populated by dancers and live musicians. Each ensemble is talented and virtuosic in their own right and as a collective, promisingly viral. The Gristle Gals and Ascential Dance Theatre Colorado offer their artistic prowess as well as their devoted fans for what is guaranteed to be a unique, unforgettable, and provocative evening.

<http://ascentdance.com>

2011-01-29

The National Ballet of Denver
 Denver
 Presents 'Masterpieces
 of Classical Ballet' at
 the Pikes Peak Center

**The National Ballet of Denver Presents 'Masterpieces of Classical Ballet' at the
 Pikes Peak Center**

January 29, 2011 7:30pm

Tickets are on Sale Now !

**DON'T MISS OUT ON THIS AMAZING OPPORTUNITY TO SEE
 WORLD CLASS DANCERS**

Leap into a new season with the National Ballet of Denver by taking in this tribute to some of the most renowned ballets of all time. Featuring Artistic Directors Andrei Vassiliev and Cornell Callender, International Guest Artists From Paris Opera Ballet, Mariinsky Ballet, Houston Ballet and more, along with the National Ballet of Denver company dancers, and students of the National Ballet Academy of Denver.

Colorado Springs, Colorado: On Saturday, January 29, 2011 at 7:30 P.M., at the Pike Peak Center 190 S. Cascade Ave. Colorado Springs, CO 80903

'TICKETS AVAILABLE ONLINE AT TICKETSWEST.COM, AT ALL KING SOOPERS AND SELECT CITY MARKET LOCATIONS TICKET CENTER HOURS MAY VARY; CONTACT RETAILER TO CONFIRM HOURS OF OPERATION. TO CHARGE TICKETS BY PHONE, CALL 1.866.464.2626'

Tickets are \$28-\$76. For further information, please contact The National Ballet of Denver, (303) 860-1236 or visit the web site www.nationalballetofdenver.org

<http://www.nationalballetofdenver.org>

2011-04-02

National Ballet of Denver presents 'An Evening of Stars' Ellie Caulkins Opera House
 Denver presents 'An
 Evening of Stars' Ellie
 Caulkins Opera House
 April 2, 2011

National Ballet of Denver 'All-Star Event'

A dazzling evening of dance, featuring the entire company, and International guest artists from some of the world's leading ballet companies including K-Ballet (Japan) Mariinsky Ballet Theater (Russian) Hamburg Ballet (Germany) and more... An Evening of Stars will be an evening of artistry you will never forget.

DON'T MISS OUT ON THIS AMAZING OPPORTUNITY TO SEE WORLD CLASS DANCERS AT THERE VERY BEST!!!!

'TICKETS AVAILABLE ONLINE AT TICKETMASTER.COM, AT ALL TICKETMASTER OUTLETS INCLUDING SELECT MACY'S STORES, SELECT F-Y-E STORES, CHERRY CREEK SHOPPING CENTER GUEST SERVICES DESK, THE OFFICIAL VISITORS CENTER, 1600 CALIFORNIA ST., STE. 6, ANGELO'S CD'S & MORE, AND TWIST & SHOUT. TICKET CENTER HOURS MAY VARY; CONTACT

***RETAILER TO CONFIRM HOURS OF OPERATION. TO CHARGE
TICKETS BY PHONE, CALL 1-800-982-ARTS.'***

<http://www.nationalballetofdenver.org>

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