



Colorado Dance News

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## March/April, 2011

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## Colorado Dance Alliance News

### Thoughts from the CDA President: A Day with Aspen Santa Fe Ballet

By: Athena Baschal, CDA President

Below Right: CDA President Athena Baschal with ASFB Executive Director, JP Malaty, and Joan Brown of the Carson-Brierly Dance Library

On Saturday, February 19, 2011, I experienced the double pleasures of taking (most of) a master class from Aspen Santa Fe Ballet (ASFB) executive director, Jean-Philippe Malaty in the morning, and seeing the company perform in the evening.

#### Master Class

The master class, co-presented by Colorado Dance Alliance and Carson-Brierly Dance Library, took place in a large, second floor studio at Colorado Ballet in downtown Denver. I arrived early to set up the registration table and greet participants. Everyone there was friendly, especially two little dogs who kept close to their master, a male dancer waiting for company class and rehearsal to begin.

Class began at 10:00 am. I was the only dancer over, let's say, 25 years-old, sidling up to the barre. Nowadays, I teach more than I dance, so any chance to take a class is a real treat. Thankfully, JP and the others students were gracious to me!



Above: Students enjoying a Master Class with ASFB Executive Director, JP Malaty

One of the elements I appreciated from JP's class was his desire to update classical ballet training. He made the point that traditional ballet training has not kept pace with the demands placed on current ballet dancers. For instance, he chooses not to use grand plié in fourth position because he believes it is old-fashioned, and does nothing for the body. So we rose to elev e instead. He asked that our second position for pli es be extra wide so that we did not have to adjust our feet in order to get into a deep grand pl i e   la seconde. Most exercises used many leg and weight changes so we would not get comfortable "standing" on one leg while letting the other one "work."

He used push-ups to explain the feeling of pli es, the plank position to explain how to keep your body straight using your core, and leg lifts to demonstrate that the abs are the muscles responsible for lifting and lowering our legs, as in grand battement.

Another excellent illustration was the image of DaVinci's Vitruvian Man (the familiar depiction of a man, arms outstretched, standing within a circle). He showed us that all movement is circular, not straight, and that our tendus, d egag es, grand battements, etc., needed to move within the circle of our own bodies.

After about an hour of barre, JP invited the dancers to the center. I quietly bowed out, wiped the sweat off my brow, and sat down near the mirror to observe the rest of class.



Above: A ballet dancer poses for a unique photo opportunity after a Master Class with ASFB Executive Director, JP Malaty

In the center, JP asked for contractions, adage, multiple pirouettes and most importantly – movement! From the beginning of barre to the end of class, what he wanted most from us was big, full, luxurious movement. He desired movement over form, noting that he could shape a body that was in motion, but could not do anything with a body that didn't move.

### **Performance**

After roaming around Denver for the day (visiting the Carson-Brierly Dance librarians at the University of Denver's Penrose Library, and then seeing *The King's Speech*), I made my way to DU's Newman Center to see ASFB present three pieces by three different choreographers: Cayetano Soto's *Uneven*, Nicolo Fonte's *Where We Left Off*, and Jorma Elo's *Red Sweet*. The program showed off the daring physicality of the dancers. Ballet does not require tutus anymore. Contemporary ballet, as presented by ASFB, requires such high levels of athleticism nowadays that the dancers could go toe-to-toe with many top athletes in the sports world.



Above: Aspen Santa Fe Ballet Dancers (Photo by: Lois Greenfield)

The first piece, *Uneven*, was an exercise in pushing the limits of partnering. Each couple gymnastically utilized one another's bodies to full effect. Placing the white Marley floor at an angle on stage by letting it drape over the front edge, while lifting it up in the upstage left corner, was very dramatic. This effect, in combination with a live cellist making music in the same space as the dancers served to propel the piece along nicely.

Underscoring the second dance, *Where We Left Off*, was a beautiful Phillip Glass piano piece. It felt sweeping, contemporary, and emotional. This dance had its share of beautiful partnering, but also featured interesting individual movements for each dancer, as well as a satisfying bit of ensemble work.

The last piece, *Red Sweet*, was my favorite. It was light, quirky and whimsical. The movements made me think of the dancers as fish in an aquarium.

The costuming could have been more creative. It was uninspired. The costumes - consisting of shorts and straight leg jazz pants for the men and leotards and biketards for the women - should have been as strong as all of the other elements in the program.

All in all, it was a fantastic evening of dance enjoyed by the sold-out crowd.

### **CDA's Second Open Stage Event Featured a Variety of Dance Styles**

By: Cora Woogen

CDA's second Open Stage event was held on January 23, 2011. Three groups performed for an enthusiastic audience at the Denver Dance Center. The showcase opened with Sidekickers dancers, Donna and Ken Wedemeyer, performing a Lindy Swing routine. Clad in zoot suits and wing tips, Donna and Ken recalled the era of hot nights with big bands in lively ballrooms. For years, the Sidekickers have brought audiences all over Colorado to their feet with their energetic *Gold Rush Show*. As a salute to our nation and veterans, they are also keeping busy with their performances of the *USO Show* and the *Malt Shop Review*. The latter is a wonderful, fun trip through the great songs of the 50's. In addition, they recently developed choreography and costuming for their latest convention themed production, *Hooray For Hollywood*. Learn more about the Sidekickers by visiting their website: <http://home.earthlink.net/~sidekickers/mscsidekickers>.



Above: Sidekickers' Dancers performing in the *Gold Rush Show*

Eminence Dance Project (EDP) followed with two pieces. Choreographer Wendy Westwood shared a work in progress, *Snippets of Love*. The work was performed to strains by New Zealand singer Mel Parson and juxtaposed tap and modern dance with bits of ballroom for a whimsical effect. EDP Choreographer Nicole O'Farrell also presented *Every Time It Rains*, a romantic ode set to music by Charlotte Martin. EDP is a multi-disciplinary dance company founded by Artistic Director Keyli Kelliher in 2009. The company can be contacted by email at [eminencedanceproject@gmail.com](mailto:eminencedanceproject@gmail.com) or on their Facebook page: <https://www.facebook.com/pages/Eminence-Dance-Project/123105171838?v=info>.

The finale, *Abandoned Expression*, was presented by Abbi Phillips. This contemporary solo consisted of many forms of dance including ballet, jazz, and modern. According to Ms. Phillips, the piece is a celebration of the art of dance and the feeling of liberation in certain aspects of life. "I feel that sometimes we all just need to let go of life and Dance". For more information, check out Phillips bio: <http://www.x-tremedanceforce.com/>.

### **Colorado Dance Alliance Extends a Call for Entries for the Next Open Stages Event**

Photo at below right: Dancer Post Knight (Photo by: Alberto Leopizzi)

CDA is looking for innovative, thought-provoking entries for the Colorado Dance Alliance's March Open Stages event, to take place on Sunday, March 20 at Grace Studios in Broomfield.



**Call CDA to sign-up or for more information: 303 331 2457**

- \* Each presenter will have 20 minutes total including set-up, performance, and strike.
- \* Consider presenting a maximum of 10 minutes.
- \* Stereo sound provided-- bring your CD, mp3/ipod, or live music.
- \* No theatrical lighting, curtains, wings.
- \* The host will announce work and any brief written information provided by choreographer.
- \* Dancers may arrive at 5:30 PM to warm-up and walk through the space. Note that there is not specific time for spacing/blocking.
- \* CDA will provide a performance announcement on CDA website, twitter, and facebook.
- \* Each group is welcome to publicize their participation in the event if interested.
- \* Each performer, participant, and audience member will donate \$5 (with a maximum of \$25 for a group of performers).

**Event Details**

Sunday, March 20, 2011, 6 PM  
 Grace Studios  
 3101 Industrial Lane #B  
 Broomfield, CO 80020

**Colorado Dance Alliance is in Search of a Star Volunteer**

The Colorado Dance Alliance would like to add a new series to its bi-monthly Newsletter. CDA plans to add a Dance Interview section to each future issue and is in need of a volunteer to take part in this exciting new project. The CDA Board will determine the interviewee for each edition of the Newsletter and the volunteer would be responsible for conducting and transcribing interviews. Please contact CDA Newsletter editor and Website Administrator, Leslie Merrill, at [cdasubmissions@codance.org](mailto:cdasubmissions@codance.org) if you are interested in volunteering your services for this series.

## Boulder Dance Bridge Projects

By: Mary Wohl Haan

Photo at right: Dance Bridge Coordinator, Mary Wohl Haan (Photo by: Rebekah West)

For more information on these and other projects of the Dance Bridge, contact coordinator Mary Wohl Haan at [dancebridge@boulderlibrary.org](mailto:dancebridge@boulderlibrary.org), 303-441-4391, or check [www.artsresource.org/dance](http://www.artsresource.org/dance).

1) 8<sup>th</sup> Annual 'CELEBRATE DANCE MONTH' brochure to hit the streets by the end of March. The Dance Bridge is proud to once again sponsor the 'Celebrate Dance Month' brochure that helps get-the-word-out to new and veteran audiences about dance activities taking place in April. This annual PR & Marketing project lists dance activities for children and adults, including performances, workshops and camps, special classes, parties, exhibits and events. Look on the Dance Bridge website [www.artsresource.org/dance](http://www.artsresource.org/dance) to download a copy for yourself (available starting March 25) or pick one up at all branches of the Boulder Public Library, Boulder Parks & Recreation Centers, and a variety of area dance studios and cafés along the Front Range. FREE.



## 2) 'STEP TO THE PULSE' BOULDER LIBRARY DANCES

Dancers take over the Boulder Public Library, April 4-8, in a program for Boulder's 8<sup>th</sup> annual 'Celebrate Dance Month'. Scheduled daily at 11:00 a.m., 1:00 p.m., and 3:00 p.m., various local dancers and groups will present a 20 minute dance 'happening' in the Canyon Gallery of the Boulder Public Library, 1001 Arapahoe Avenue, Boulder, CO 80302. The Dance Bridge is once again sponsoring this outreach program which is now in its 2<sup>nd</sup> year. Some of the 2011 participants include Tumblebones Contact Improvisation Collective, Lyra Mayfield Dance, One World Folkdancers, Myth & Movement Arts, Peg Posnick, Cindy Brandle Dance, Joanna Rotkin, and students for Naropa University. Some will present finished works or improvisations, while others might offer a dance activity with audience participation. Stop on by the first week of April to enjoy these dancers in the gallery and see what's *happening*. FREE! For daily schedules and more information, check [www.artsresource.org/dance](http://www.artsresource.org/dance).



Above: The Cindy Brandle Dance Company performing

3) 'HANYA HOLM: WHEN DANCE CAME TO COLORADO' Special exhibit at the Boulder Public Library, April 6 – May 20, 2011. The Boulder Public Library will host this special exhibit developed by the Friends of the Carson-Brierly Dance Library and staff of the Penrose Library Special Collections and Archives at the University of Denver. The exhibit will hang in the Canyon Gallery Corridor of the Boulder Public Library, 1001 Arapahoe Avenue, Boulder, CO 80302. The Canyon Gallery Corridor is located in the north building near the Canyon Gallery and Canyon Theater. The exhibit is available for viewing during regular library hours: Monday – Thursday, 10:00 a.m. – 9:00 p.m., Friday & Saturday, 10:00 a.m. – 6:00 p.m., Sunday, 12:00 p.m. - 6:00 p.m. [www.boulderlibrary.org](http://www.boulderlibrary.org). FREE.

Because Holm came to Colorado every summer for 43 years, she had a major role in making Colorado a destination for anyone who wanted to learn about modern dance. Celebrating these long ties with Colorado, the exhibit also includes images extending back to before Holm was affiliated with Colorado College. Dance Bridge is excited to share this wonderful resource with the Boulder community and hopes that others throughout the state will get-in-line for the future. The Penrose library also has candid photos, a scrapbook chronicling Holms' years at the Bennington College dance summers (1937-38), audio interviews with Holm, and stage credits, including the world premiere of the opera, "The Ballad of Baby Doe staged in Central City (1956).

For more on the exhibit materials that the Penrose Library has, check <http://library.du.edu/site/about/specialCollections/onlineExhibits/hanyaHolmDanceExhibit.php>.

If interested in hosting this exhibit in the future, please contact Katherine Crowe, Archives Processing Librarian, [Katherine.crowe@du.edu](mailto:Katherine.crowe@du.edu), 303-871-7944.

**Mary Wohl Haan, Dance Bridge Coordinator**

303-441-4391, [dancebridge@boulderlibrary.org](mailto:dancebridge@boulderlibrary.org)

[www.artsresource.org/dance](http://www.artsresource.org/dance)

***A project of the Boulder Arts Commission***

## The IMPACT of Outreach in the Schools . . . Every Voice Matters

By: Lisa Morgan



Above: A Leshner IB World Middle School student working on her Belief Flag as part of IDC's Outreach Project

Over the years, as dance educators and directors of arts organizations, we find ourselves including school visits in our annual calendar of events. We do this because we feel strongly about infusing our young people with the arts beyond what is available in today's schools. We also hope to reach students who can't otherwise afford the extra curricular programs.

Collaboration is a must. Not only does it enhance more than one area of curriculum, it expands the experience and works best with scheduling limits. Teachers are enthusiastic about the outreach and embrace any and all we can bring to their students. With what is at times, limited funding, we have come up with creative ways to capitalize on collaborative efforts, make use of curriculum already in place and bring in the arts as a compliment to already existing work. The resulting experiences have been mind-boggling. Given the space to express, we have seen very meaningful images and words pour forth from these kids.

IMPACT Dance Company (IDC), directed by Judy Bejarano and based in Fort Collins, launched *The Belief Project* at Leshner World IB Middle School in the spring of 2010. The company collaborated with the language and visual arts teachers. The students were assigned an essay focusing on something about which they felt very strongly. We worked with 270 students to distill a statement from their essay, record their statement, and finally create an art piece symbolizing their belief. These pieces were included in a site-specific performance event. The students' words, faces, and thoughts were folded into a multi-media performance piece in the finale of this performance. The culmination of all these efforts and the voices of so many of these young people was powerful to say the least. This reinforced our goals to provide a venue for them to express themselves and to honor what they have to say.

IDC expanded *The Belief Project* to four schools in the 2010-11 school year. We are continuing to work with the language arts and visual arts teachers and have added a movement session, exploring gesture and design as another layer in expressing their views or ideas. IMPACT works with each school to shape the essay and art project to fit their curriculum. Each project is culminating in a public sharing of the student work, allowing an opportunity for parents, friends, and the community to see what they have created. On April 1 through April 9, the students' work will be displayed at IMPACT Dance Company's free performances at the ARTLab, 239 Linden Street in Fort Collins. Performances will run on the hour from 6:00 to 9:00pm, Friday and Saturday evenings.

Our 2011-12 series, *Every Voice Matters*, will see an expanded schedule - more schools, more students and more performances. For further information, contact company member, Amber Mazurana, outreach coordinator, at [IMPACTDance@comcast.net](mailto:IMPACTDance@comcast.net).

Thank you to the Bohemian Foundation, the City of Fort Collins Fort Fund, Wells Fargo, and the Poudre School District for their support of our outreach activities.

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## To Whom it May Concern (yes...this means you)

By: Chrysta Norelle Brown

Alice Walker wrote a book called *A Poem Traveled Down My Arm* that I like to read on rainy days, or, because Denver falsely brags of 364 days of sunshine, days with rainy sensibilities. It is a series of thoughts and doodles that pairs beautifully with oversized cups of coffee. I bought the book, not because it won an award, was required reading, or was adapted into a notable play, musical, or film, but because of one page which asks, "Who can bear to know what evil lies in

our bowl of peas?" She's right. One can never really know, and if we could, I suspect that most people wouldn't eat them. Page 54 is marked with a newspaper clipping about a civil rights march I attended my senior year of college. It reads, "When we have changed things, we will have congratulations with our tea. No one can end suffering except through dance."

Perhaps you didn't read it correctly, because considering the government has just decided to cut the NEA budget by 26%, it needs to be stated again. "No one can end suffering, *except through dance.*" Let's put 26% into more tangible terms. 26% is about 24,281 full rolls of marley flooring. I don't know how many football fields that is, but it's irrelevant considering that marley and turf are antithetical. 26% is 294,520 16' ballet barres, about 1,075,000 brand new pairs of dance shoes. It is 2,866,667 dance classes, which is enough for about 7,800 people to take class everyday, including all major and minor holidays, every random Monday government employees and school aged children don't feel like functioning, and every other day of the year, including February 29. At this point, someone else has probably already sent an angry letter and written a study listing the benefits for the arts: better grades, closer communities, lessons in responsibility, self expression, confidence, perseverance, prioritizing, and how to be a fully functioning human being with a limited amount of sleep. So to avoid redundancy, let's look at this from another angle because clearly our current lens is faulty. The summer before my senior year of college I opted to study abroad in Oxford, and because the pompous climate of Oxford began to weigh heavily on my soul, I spent most of my weekends in London. One particular weekend, I was sauntering near Westminster Abbey. Across the street was a yard filled with statues of famous political figures. I saw one of Nelson Mandela and because it looked friendly, I decided that a picture was in order. My photograph was interrupted by an interracial group of varied ages that proceeded to gather around the statue singing and dancing. One of them saw me and shouted, "Sister! Sister! Come celebrate with us!" Being slightly intimidated and ignorant of the significance of the day, I inquired about the occasion for our celebration. A woman explained that it was July 18, Nelson Mandela's birthday. These South Africans, some of them much younger than I, were celebrating Mandela and the historic journey of the past to the present in the best possible and most widely understood way - through dance.

More recently, I came upon an editorial a week or so after Mubarak released his tyrannical claim to power over Egypt. The author of the piece, Ernie McCray, was musing about a photograph of a sun setting over a hilltop. "The picture was called, 'Dancing with the Sun,' and with the imprints in my memory of thousands upon thousands of Egyptians taking to the streets, many of them young 20 and 30 year olds, hardly blinking an eye, keeping their eyes on a prize they desperately wanted to realize, the reality of living free, a question with which I can identify - well, the sheer energy of the scene made this old Sonoran want to jump with joy like a hep cat at the Savoy and dance with that magnificent sun. As a metaphor for living in an atmosphere of liberty with dignity, wouldn't everyone?" A news broadcast the day Mubarak stepped down described young Egyptians dancing in the streets, hugging soldiers, and making friends out of former strangers. They danced in the streets of Egypt, they danced in the parks in London, and they danced on college campuses in America. Although most of us could not fully comprehend the depth of their celebration, because we understood the dance, in our own way, we joined in.

It is foolish to underestimate the value of fear: fear of things we don't understand and fear of things that might upset a perceived balance of power. Slave masters forbid Africans from practicing native dances because, just maybe, they would realize they were a bit stronger than they thought. Some of them did anyway and some of them were regrettably massacred for it. The American government made it illegal for Indigenous Americans to openly practice their religion, of which dance is a fundamental part, until 1975 because it frightened the oppressors. Some of them did anyway and some of them were regrettably massacred for it. Journalist Robin Kelly once wrote that in the Jim Crow South, when Black people would spend their nights in clubs dancing, it was more than a break from injustice, it was a form of protest. They were "reclaiming their bodies" and announcing the validity of their humanity. As history has taught, change comes when people realize their value. From these few examples, can we then suppose that dance may not only announce the beginnings of change, but be the celebration that solidifies the change itself, and this is why Alice Walker says that no suffering is eradicated without it? When asked what was next for Egypt, an Egyptian scholar replied, "We'll figure that out tomorrow and in the days ahead," he said, "Right now we're just going to dance."

Reverend James Lawson, who was responsible for training the young participants of the lunch counter sit-ins of the Civil Rights movement, was asked by his trainees about the possibility of success when the opposition had guns, batons, and hostile dogs. "You can't use the same weapons as those who hate you," he replied, "that won't work. Use your weapon of thought. Use your imagination." Perhaps a military industrial complex argued from behind gates, imposing doors, personal gain, and a wall of silence, although I can't say for sure, restricting decent healthcare and education, their paycheck isn't a solution.



We'll return to Alice Walker's book of wise witticisms, which says, "To remember is to plan." Therefore, I can fairly safely make this request: Let's remember what happens when we prevent people from dancing and then let's take the time to remember when they do. The close of Ernie McCray's article stated, "Could it be said also ever so innocently: When you dance with the sun, in a spirit of bringing freedom to everyone, the world you desire will come to you?" Can we, for a moment, set aside the important, yet overstated academic benefits of dance - the grades, the confidence, the responsibility - and take some time to remember the role that dance has played in moving and connecting us as a global community? Then, maybe we will finally be able to live in the world that great leaders that festoon our history texts promised, worked, and died for, the world in which "liberty and justice for all" are not merely words on a page, but living and thriving realities, the world that we both desire and deserve. America is a self-proclaimed creative mecca and it's time to encourage the use of our imagination, not stifle it.



Above: Ascential Dance Theatre Colorado performs *Ghost Dance*

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## Dance in 2011 in Front Range Colorado

By: Donald K. Atwood

Recently, several local dance writers have sort of labeled Denver and its environs as dance impoverished. Some have gone so far as to point to places like Kansas City to demonstrate how dance could be thriving here in the Rocky Mountains. Others, both local and national, have stated that ballet is essentially a dying dance form, providing no discernible evidence to support such claims. In this article, I will attempt to illustrate that neither of the above assertions bear close scrutiny. In fact, I wish to label these statements as oversimplified, thoughtless, headline grabbers.

First of all, let's realize that we are coming out of a serious recession. Accordingly, a lot of people have pulled way back on discretionary spending, and patrons of the arts are no exception. As a result, many, many excellent performances went up to small houses. I think that is changing as we speak. Ballet Nouveau Colorado's and Paper Bird's "Carry On" went up to full houses for six performances at the large Lakewood Cultural Center and Pinnacle Arts Center in Federal Heights. This Saturday (February 19<sup>th</sup>), Aspen Santa Fe Ballet is totally sold out to the point of standing room only at the large Newman Center. I suspect Boulder Ballet will sell out all three of their shows that same weekend at Boulder's Dairy Center for the Arts. But suffering through a recession says nothing about dance as a viable art form in Front Range Colorado. Nor does it necessitate the death of ballet.

Between Ft. Collins and Colorado Springs there are *at least* 100 viable Ballet and Modern Dance companies that present evening length concerts at least once a year. Some present many more. Ballet Nouveau, which has become a phenomenon, presents at least four major concerts a year, plus an annual Nutcracker, with each of those performances going up three to six times. The Colorado Ballet has full seasons of several performances varying from contemporary to Classical and Romantic ballets. Those concerts feature works by choreographic masters such as Anthony Tudor and Twyla Tharp. I know the Kansas City Ballet is stunning, but I challenge anyone to show that the competence in Ballet Nouveau Colorado and the Colorado Ballet is any less. And one local company, Cleo Parker Robinson Dance Ensemble, tours nationally and internationally.

But that is only the tip of the Front Range Colorado dance iceberg. Dance here is so vibrant in so many genres - genres that perhaps these local writers never see. There is a huge Hip Hop community, much of which grew out of Kenny

Jimenez's 1990's Motion Underground in Boulder. At least three local Hip Hop companies can sell out a 500-seat theater in a heartbeat, and provide smashing entertainment every time. There is a massive Tango community that is also part of an equally massive folk dance community based in the Village Arts Coalition. There are delightful companies that present wonderful concerts in Hispanic dance, much of which is based in the cultures of Northern Mexico.

Much of this results from an extensive dance education program here in Front Range Colorado. To start with, the area has three major universities with vibrant dance programs – University of Colorado/Boulder, Colorado State University in Ft. Collins, and Colorado College in Colorado Springs. These programs feed high quality dancers and choreographers into the local dance scene. Graduates of dance programs from other schools, like the University of Wyoming in Laramie, are also attracted by the dance vitality in the area and move here. The area is also blessed with graduates of dance programs that have now disappeared, such as Colorado Women's College and University of Northern Colorado in Greeley. Other major dance education programs that serve the community are the Denver School of the Arts, Cleo Parker Robinson's school in Five Points of Denver, The Colorado Ballet School, Ballet Nouveau's school in Broomfield, and the Boulder Ballet School. And there are many, many more, like the Denver Dance Center, the Schiff Dance Collective, two aerial dance schools in Boulder (Frequent Flyers and AirCat), Ascential Dance in Broomfield, and on and on and on. I hope I offend no one by leaving their name out, but you get the point!!! Front Range Colorado is NOT dance impoverished. It is Dance Rich. The success of organizations like Ballet Nouveau Colorado and the Colorado Ballet are to me, proof that ballet is not dying, just as sold-out houses at Boulder Ballet and Ballet Ariel show us.

Donald K. Atwood

February 15, 2011.



Above: Just one example of the rich diversity of dance in Colorado - The Rocky Mountain Highland Dancers perform in Colorado Springs.

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## Zikr Dance Ensemble to Present Spring Series

By: David Taylor

The Zikr Dance Ensemble, directed by David Taylor, will present their second annual series of Spring performances from April 30 through May 15. The company's roster this year includes four dancers from the Colorado Ballet- Dana Benton, Caitlin Valentine, Chris Ellis, and Sean Omandam; five dancers from the David Taylor Dance Theatre – Natalie Kitka, Jennifer Kuhn, Danielle Sunseri, Jackie McMenamen, and



Christina Martin; Ballet Ariel dancer Jennifer Begley, and free lance dancers Peter Strand and Xilin Zhu.

The 2011 Zikr Dance Ensemble's Spring performance calendar will include the Brooks Center for Spirituality in Denver on April 30, the Lory Student Center Theatre at CSU in Fort Collins on May 4; and the Dairy Center in Boulder on May 7. From May 8-15, the company will embark on its first Rural Colorado Community Tour Project, which will bring the Denver-based troupe to Grand Junction, Carbondale, Durango and Pagosa Springs. On tour, in addition to the full-length performances, the company will present master classes and outreach programs in local middle schools.

performing *Parallel and Elevated*



Above: The Zikr Dance Ensemble

The Zikr Dance Ensemble offers a spectrum of works that are based on transcendent dance rituals from many different ancient cultures along with original and contemporary dance/theatre realizations. The company's unique repertoire features Gurdjieff sacred movements, including a two thousand year old Assyrian Women's Mourning Dance, works based on the Sufi Whirling Dervishes and east Indian Bharatanatyam, and contemporary works by Artistic Director David Taylor that focus on metaphysical and spiritual themes. This spring's series of performances will feature a number of new works, including three premieres by David Taylor. Combined with stunning slide projections, Zikr Dance Ensemble performances are mesmerizing multi-media experiences that are also historically and culturally provocative, educational, and uplifting. World Dance Reviews critic Donald Atwood has called their performances "sumptuous" and has described Zikr as "a strong force in Front Range Colorado dance". National Sacred Dance Guild Director of Marketing, Elaine Sisler, commented, "I am spellbound by the beauty, depth, and integrity of the work" and has said that Zikr "exemplifies dance as a sacred art."



Above: The Zikr Dance Ensemble performing *Note Values*

For further information, visit the Zikr Dance Ensemble website at [www.zikrdance.com](http://www.zikrdance.com).

## Links to Great Art and Dance Resources

Click the link below to visit the Colorado Creative Industries recent newsletter:

<http://archive.constantcontact.com/fs054/1101560039842/archive/1104462310983.html>

Check out some of the great articles on the Dance Advantage website link below:

<http://danceadvantage.net/index.php?s=balancing>

Read Dance USA's Informative e-Journal by clicking the below link:

<http://www.danceusa.org/ejournal/>

Familiarize yourself with the National Dance Education Organization through the below link:

[http://www.ndeo.org/content.aspx?page\\_id=0&club\\_id=893257](http://www.ndeo.org/content.aspx?page_id=0&club_id=893257)

**2011-04-22**

Friday, April 22, 8 p.m., and Saturday, April 23, 2 p.m., 8 p.m.

Spring Dance

Enjoy an extraordinary evening of innovative contemporary and classical dance presented by dance faculty, students, and guest artists. Gabriel Masson, from CU Boulder, creates original choreography for the program.

Concert at Colorado State University

<http://csuschoolofhearts.com>

Location

At best, events should take place in new places, such as streets, parks, squares, shops, factories, villages, discotheques, schools, stadiums etc.

By setting the event in original surroundings you stress the fact that this is an event dedicated to the universal family of dancers.

Dr. Alkis Raftis

President of the International Dance Council CID, UNESCO

<http://>

- 2011-04-30** The 2011 Zikr Dance Ensemble s Spring performance calendar will include the Brooks Center Zikr Dance Ensemble for Spirituality in Denver on April 30.
- Spring Performances The Zikr Dance Ensemble offers a spectrum of works that are based on transcendent dance rituals from many different ancient world cultures throughout history along with original and contemporary dance/theatre realizations. The company's unique repertoire ranges from ancient ritual to contemporary ballet and features Gurdjieff sacred movements, including a two thousand year old Assyrian Women's Mourning Dance, works based of the Sufi Whirling Dervishes and east Indian Bharatanatyam, and contemporary works by Artistic Director David Taylor that focus on metaphysical and spiritual themes. This Spring s series of performances will feature a number of new works, including three premieres by David Taylor. Combined with stunning slide projections, Zikr Dance Ensemble performances are mesmerizing multi-media experiences that are also historically and culturally provocative, educational, and inspiring and uplifting. World Dance Reviews dance critic Donald Atwood has called their performances sumptuous and has described Zikr as now a strong force in Front Range Colorado dance. National Sacred Dance Guild Director of Marketing Elaine Sisler, commented,  I am spellbound by the beauty, depth & integrity of the work and that Zikr exemplifies dance as a sacred art.

<http://www.zikrdance.com>

- 2011-05-04** The 2011 Zikr Dance Ensemble s Spring performance calendar will include the Lory Student Zikr Dance Ensemble Center Theatre at CSU in Fort Collins on May 4.
- Spring Performance The Zikr Dance Ensemble offers a spectrum of works that are based on transcendent dance rituals from many different ancient world cultures throughout history along with original and contemporary dance/theatre realizations. The company's unique repertoire ranges from ancient ritual to contemporary ballet and features Gurdjieff sacred movements, including a two thousand year old Assyrian Women's Mourning Dance, works based of the Sufi Whirling Dervishes and east Indian Bharatanatyam, and contemporary works by Artistic Director David Taylor that focus on metaphysical and spiritual themes. This Spring s series of performances will feature a number of new works, including three premieres by David Taylor. Combined with stunning slide projections, Zikr Dance Ensemble performances are mesmerizing multi-media experiences that are also historically and culturally provocative, educational, and inspiring and uplifting. World Dance Reviews dance critic Donald Atwood has called their performances sumptuous and has described Zikr as now a strong force in Front Range Colorado dance. National Sacred Dance Guild Director of Marketing Elaine Sisler, commented,  I am spellbound by the beauty, depth & integrity of the work and that Zikr exemplifies dance as a sacred art.

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- 2011-05-06** Friday, May 6, 8 p.m., and Saturday, May 7, 2 p.m., and 8 p.m.
- Senior Dance Showcase at Colorado State University Senior dance majors showcase their choreography, performance, and production talents in the senior capstone event. With over thirty CSU dancers, musicians, designers and technicians contributing, this innovative program promises an exciting look at our up-and- coming performing artists.

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**2011-05-07** Friday, May 6, 8 p.m., and Saturday, May 7, 2 p.m., and 8 p.m.  
 Senior Dance Senior dance majors showcase their choreography, performance, and production talents in the  
 Showcase at senior capstone event. With over thirty CSU dancers, musicians, designers and technicians  
 Colorado State contributing, this innovative program promises an exciting look at our up-and- coming performing  
 University artists.

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**2011-05-07** The 2011 Zikr Dance Ensemble's Spring performance calendar will include the Dairy Center in  
 Zikr Dance Ensemble Boulder on May 7.  
 - Spring Performance The Zikr Dance Ensemble offers a spectrum of works that are based on transcendent dance rituals  
 from many different ancient world cultures throughout history along with original and  
 contemporary dance/theatre realizations. The company's unique repertoire ranges from ancient  
 ritual to contemporary ballet and features Gurdjieff sacred movements, including a two thousand  
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 integrity of the work" and that Zikr "exemplifies dance as a sacred art."

<http://www.zikrdance.com>

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**2011-05-08** From May 8-15, the company will embark on its first Rural Colorado Community Tour Project,  
 Zikr Dance Ensemble which will bring the Denver-based troupe to Grand Junction, Carbondale, Durango and Pagosa  
 - Rural Colorado Springs. On tour, in addition to the full-length performances, the company will present master  
 Community Tour classes and outreach programs in local middle schools.  
 Project The Zikr Dance Ensemble offers a spectrum of works that are based on transcendent dance rituals  
 from many different ancient world cultures throughout history along with original and  
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 integrity of the work" and that Zikr "exemplifies dance as a sacred art."

<http://www.zikrdance.com>

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**2011-05-10** From May 8-15, the company will embark on its first Rural Colorado Community Tour Project,  
 Zikr Dance Ensemble which will bring the Denver-based troupe to Grand Junction, Carbondale, Durango and Pagosa  
 - Rural Colorado Springs. On tour, in addition to the full-length performances, the company will present master  
 Community Tour classes and outreach programs in local middle schools.  
 Project The Zikr Dance Ensemble offers a spectrum of works that are based on transcendent dance rituals

from many different ancient world cultures throughout history along with original and contemporary dance/theatre realizations. The company's unique repertoire ranges from ancient ritual to contemporary ballet and features Gurdjieff sacred movements, including a two thousand year old Assyrian Women's Mourning Dance, works based of the Sufi Whirling Dervishes and east Indian Bharatanatyam, and contemporary works by Artistic Director David Taylor that focus on metaphysical and spiritual themes. This Spring's series of performances will feature a number of new works, including three premieres by David Taylor. Combined with stunning slide projections, Zikr Dance Ensemble performances are mesmerizing multi-media experiences that are also historically and culturally provocative, educational, and inspiring and uplifting. World Dance Reviews dance critic Donald Atwood has called their performances "sumptuous" and has described Zikr as "now a strong force in Front Range Colorado dance". National Sacred Dance Guild Director of Marketing Elaine Sisler, commented, "I am spellbound by the beauty, depth & integrity of the work" and that Zikr "exemplifies dance as a sacred art."

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**2011-05-14** From May 8-15, the company will embark on its first Rural Colorado Community Tour Project, Zikr Dance Ensemble which will bring the Denver-based troupe to Grand Junction, Carbondale, Durango and Pagosa Springs. On tour, in addition to the full-length performances, the company will present master classes and outreach programs in local middle schools.

- Rural Colorado Community Tour Project The Zikr Dance Ensemble offers a spectrum of works that are based on transcendent dance rituals from many different ancient world cultures throughout history along with original and contemporary dance/theatre realizations. The company's unique repertoire ranges from ancient ritual to contemporary ballet and features Gurdjieff sacred movements, including a two thousand year old Assyrian Women's Mourning Dance, works based of the Sufi Whirling Dervishes and east Indian Bharatanatyam, and contemporary works by Artistic Director David Taylor that focus on metaphysical and spiritual themes. This Spring's series of performances will feature a number of new works, including three premieres by David Taylor. Combined with stunning slide projections, Zikr Dance Ensemble performances are mesmerizing multi-media experiences that are also historically and culturally provocative, educational, and inspiring and uplifting. World Dance Reviews dance critic Donald Atwood has called their performances "sumptuous" and has described Zikr as "now a strong force in Front Range Colorado dance". National Sacred Dance Guild Director of Marketing Elaine Sisler, commented, "I am spellbound by the beauty, depth & integrity of the work" and that Zikr "exemplifies dance as a sacred art."

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**2011-05-15** From May 8-15, the company will embark on its first Rural Colorado Community Tour Project, Zikr Dance Ensemble which will bring the Denver-based troupe to Grand Junction, Carbondale, Durango and Pagosa Springs. On tour, in addition to the full-length performances, the company will present master classes and outreach programs in local middle schools.

- Rural Colorado Community Tour Project The Zikr Dance Ensemble offers a spectrum of works that are based on transcendent dance rituals from many different ancient world cultures throughout history along with original and contemporary dance/theatre realizations. The company's unique repertoire ranges from ancient ritual to contemporary ballet and features Gurdjieff sacred movements, including a two thousand year old Assyrian Women's Mourning Dance, works based of the Sufi Whirling Dervishes and east Indian Bharatanatyam, and contemporary works by Artistic Director David Taylor that focus on metaphysical and spiritual themes. This Spring's series of performances will feature a number of new works, including three premieres by David Taylor. Combined with stunning slide projections, Zikr Dance Ensemble performances are mesmerizing multi-media experiences that are also historically and culturally provocative, educational, and inspiring and uplifting. World Dance Reviews dance critic Donald Atwood has called their performances "sumptuous" and has described Zikr as "now a strong force in Front Range Colorado dance". National Sacred Dance Guild Director of Marketing Elaine Sisler, commented, "I am spellbound by the beauty, depth & integrity of the work" and that Zikr "exemplifies dance as a sacred art."

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**2011-05-15** From May 8-15, the company will embark on its first Rural Colorado Community Tour Project, Zikr Dance Ensemble which will bring the Denver-based troupe to Grand Junction, Carbondale, Durango and Pagosa Springs. On tour, in addition to the full-length performances, the company will present master classes and outreach programs in local middle schools.

**- Rural Colorado Community Tour Project** The Zikr Dance Ensemble offers a spectrum of works that are based on transcendent dance rituals from many different ancient world cultures throughout history along with original and contemporary dance/theatre realizations. The company's unique repertoire ranges from ancient ritual to contemporary ballet and features Gurdjieff sacred movements, including a two thousand year old Assyrian Women's Mourning Dance, works based of the Sufi Whirling Dervishes and east Indian Bharatanatyam, and contemporary works by Artistic Director David Taylor that focus on metaphysical and spiritual themes. This Spring's series of performances will feature a number of new works, including three premieres by David Taylor. Combined with stunning slide projections, Zikr Dance Ensemble performances are mesmerizing multi-media experiences that are also historically and culturally provocative, educational, and inspiring and uplifting. World Dance Reviews dance critic Donald Atwood has called their performances "sumptuous" and has described Zikr as "now a strong force in Front Range Colorado dance". National Sacred Dance Guild Director of Marketing Elaine Sisler, commented, "I am spellbound by the beauty, depth & integrity of the work" and that Zikr "exemplifies dance as a sacred art."

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**2011-06-01** Looking for stellar dancers ages 14-22 for an upcoming Summer Intensive of A Dancers Needed for CHORUS LINE. If you know of any performers in that age range who might 'A Chorus Line' be interested, please contact us.

<http://www.theaterforteens.net>

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