

CENTER STAGE

COMING SOON

Here in Center Stage, we're gearing up for a long list of shows that span the late winter and spring — our busiest performing season!

In March, Joy of Motion will present one of our most popular concerts: the **Youth Dance Project**. This show brings together Joy of Motion students ages 8-18, who have choreographed their own works and brought them through the production process (from idea to actualization) all by themselves. The young choreographers in YDP have the amazing opportunity to present works of their own inception and their own making, right down to the lighting and costume design. Their innovative voices always bring a fresh perspective!

Our Winter 2018 **Studio to Stage** presentation, **African Diaspora**, will celebrate and explore the dances and heritage of the African diaspora through Afro-Cuban, Afro-Brazilian, West African, contemporary jazz, and tap dance styles. The Studio to Stage program is designed for adult students, Advanced Beginning level and above, to take their dance training to the next level by learning choreography and presenting it in a produced concert. These dedicated dancers and choreographers have been hard at work since the beginning of the session, and we're excited to share their work with the community.



WHO WE ARE

OUR MISSION: To unite dance professionals, students, and audiences by providing exceptional dance education and performances that stimulate a universal love of dance

OUR VISION: A thriving, creative community that celebrates its diversity through dance

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WELCOME!

Welcome to the first issue and first volume of JOY Quarterly!

In the rush of training, rehearsing, and performing, we don't always have opportunities to share the stories and distinct moments that make Joy of Motion special — and that make our students, faculty, and artists so remarkable.

To that end, this newsletter celebrates each of our four program areas here at Joy of Motion (Community Dance School, Dance Institute, Motion Exchange, Center Stage) and those who bring those programs to life each day. In this issue, you'll hear from adult students, youth alumni, faculty, and learn more about their experiences in and contributions to our dance community.

Moreover, **we want to hear from you!** (Yes, you.) If you would like to contribute a piece or an interview to a future issue of JOY Quarterly, please contact development@joyofmotion.org. We look forward to hearing your ideas and your stories.

Cheers to our dancers and dance-enthusiasts!

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Joy of Motion Dance Center is a 501(c)(3) nonprofit organization.

COMMUNITY DANCE SCHOOL

THE 100 CLUB, KATHAK, NEW CLASSES

The **100 Club** is a group of 64 incredible adult students who have taken over 100 drop-in classes over the last 12 months. These “diehard” students often work full-time jobs, have families to care for, and still manage to train with us like professional dancers. We wanted to give a special shout-out to **Karen Bruckbauer**, who has taken over 300 classes in the last year!

We are thrilled to have **Jenish Patel teaching Kathak with us for the first time this year!** In New York, Jenish trained at the Navatman dance school and Taalim Kathak school and was part of the Haveli Dancers. Jenish has now been in the DC area for almost 3 years, has been part of the Nootana group, and has performed with Furia Flamenca. Kathak is an expressive dance style that originated as a storytelling art in North India. The rhythmic footwork, intricate hand gestures, coupled with the juxtaposition of staccato & legato movements make this style exciting and challenging.

Look for more new classes like **Deep Stretching, All Levels Heels, Afro-House, and Balboa** on the Spring Session schedule (now available in studios).

STUDENT SPOTLIGHT: LOIDA BEGLEY

Loida is an adult student and workstudy at Joy of Motion | H Street. She's been dancing at Joy of Motion since 2013.

What drew you to Joy of Motion in the first place?

I found out that Angela Ingram taught an Afro-Brazilian class. I had taken her class at my gym, and had to go to her class more than once a week. Then I found out how many other classes [JOM] has for adults, at all levels, and I have been hooked on Joy of Motion ever since.

Is there a particular teacher that has inspired you?

Angela Ingram. She will encourage you to dance at your level, but to always do your best. That was and is very important to me as someone who only seriously danced after coming to Joy of Motion. After you build up your confidence, you can really discover and push your limits.

For what class will you always make time?

Afro-Cuban Jazz. The other students make it a party!

Why are the arts important in this day and age?

For kids, having the opportunity to find something you love, and to have a community that cherishes and supports you, is critical. Growing up, my family didn't have the money to spend on arts education of any form for me and my brother. While I'm happy to discover JOM and the arts later in life, I also feel good through volunteering at JOM and donating so that I can give kids in the situation I was in the opportunity to benefit from arts education.

What do you do outside the studio?

For work, I make facilities more sustainable — energy and water efficiency and waste reduction. I also travel quite a bit, but am always looking for new ideas!

Any advice for first-time dancers?

Be kind to yourself. Dance is a lot like life: the hardest part is showing up. The rest is practice.



MOTION EXCHANGE

JUSTICE IN MOTION

By Kourtney Ginn, School Programs Coordinator & Core Faculty

Over the course of 8-weeks in the fall, Chivas Merchant Buckman and I taught at New Beginning Youth Development Center, a secure residential rehabilitation for youth, in Laurel, MD.

During this piloting of the Justice in Motion program, we were able to introduce young men to a variety of dance styles including hip-hop, jazz, postmodern, and capoeira. We had artist-to-artist conversations about stage directions, space, time, energy, and other dance concepts by holding classes and watching dance videos with the students. During one capoeira class, we discussed how the martial art/dance form does not include contact with your partner. When we asked the students how they would respond to someone approaching them, one student's initial response was a violent gesture. However, after discussing all possible reactions to situation and how we can respond nonviolently, the student was moving in rhythm with his partner by making eye contact, using his body to “listen,” and finding alternate solutions to a problem.

This moment displayed the power that movement has to be a vehicle for positive change in the lives of youth.

Last year, Joy of Motion was selected as one of five organizations nationwide selected to implement Keshet Dance Company's evidence-based M3 (Movement + Mentorship= Metamorphosis) dance program for incarcerated youth that has been proven to reduce youth recidivism through intensive arts engagement and mentorship. We have partnered with DC Youth Rehabilitation Services and New Beginnings to pilot this program.



DANCE INSTITUTE

NOT A COMMON COMBINATION

By Charles Eugene Scheland, Youth Dance Ensemble, 2016 Graduate

I'm a 19 year-old dancer, pursuing a dance career in New York City. I'm from Alexandria, VA, and I've been in dance classes since I was 5. I trained extensively in Germany and Austria before moving back to the DC area as a rising high school junior. I joined the Youth Dance Ensemble (YDE) program that fall and graduated from YDE in June of 2016. I am now a student in the Ailey/Fordham BFA Program in New York: I study dance at The Ailey School, and academics at Fordham, where I'm pursuing a double major in Dance and Economics.

I know, it's not a common combination. But I declared a major in Economics because, more than any other subject, it teaches you the most about how the world works; it connects to politics, math, business, ecology, psychology, and so many other fields. Even though I plan to become a professional dancer, and not an economist, I want to be an educated and knowledgeable citizen, especially in a time when intersectional studies are undervalued. After a performance tenure, I would like to teach more and I can see myself moving into a dance administration or journalism role.

YDE gave me professional connections that have opened doors for me in the competitive New York City dance scene. In the spring of 2017, I auditioned for and joined a small NYC-based dance company called Awaken Dance Theater, with which I rehearse and perform in addition to my school program. The artistic director of Awaken is also a former student of Helen Hayes [Director of the Dance Institute at Joy of Motion]. Ms. Hayes also recommended me for the School at Jacob's Pillow, which I attended in July 2017.

Elana Anderson's Horton class at Joy of Motion also allowed me to start in advanced-level Horton at school, which opened up even more performance opportunities. I also benefited greatly from her no-nonsense ballet classes! When I'm in any ballet class, anywhere, and I'm overwhelmed, I return to Elana's petit allegro mantra — and then I'm instantly more successful. Additionally, working with Felipe Oyarzun Moltedo as a soloist for his evening-length work on the YDE Company, “Haute Couture Bodies,” helped me to develop the endurance that I've needed for the rigorous repertory that I've learned since moving to New York.

YDE helped me develop the work ethic to do my best and go after my goals. Every day, I direct my work towards achievable goals, and YDE helped me to develop that focus. You can see what I'm up to during the school year on my Instagram @cschels.