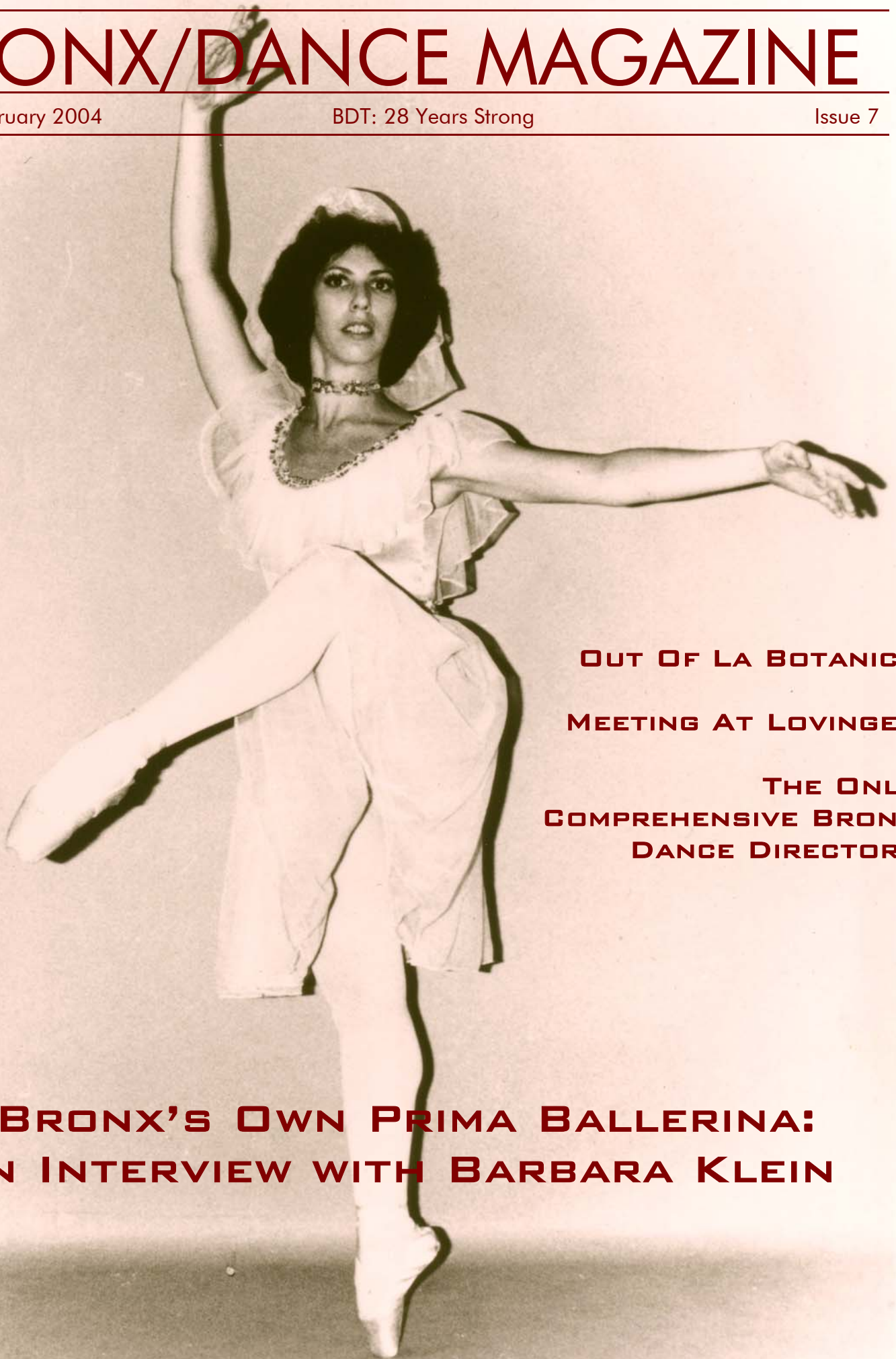

BRONX/DANCE MAGAZINE

January/February 2004

BDT: 28 Years Strong

Issue 7



OUT OF LA BOTANICA

MEETING AT LOVINGER

**THE ONLY
COMPREHENSIVE BRONX
DANCE DIRECTORY**

**THE BRONX'S OWN PRIMA BALLERINA:
AN INTERVIEW WITH BARBARA KLEIN**

Letter from the Editor

Happy New Year! We're bringing in the New Year in a great way by once again digging into the Bronx dance landscape with an interview of Barbara Klein, Artistic Director and Founder of the Bronx Dance Theatre. Ms. Klein was generous enough to spend some quality time with me and share her thoughts about what it means to bring up a cultural institution that has survived 27 years with the support of her husband and Executive Director, Neil Goldstein, friends, family and students. Her recollections are a lesson to anyone trying to keep the dance flame alive in this great borough.

Also inside this issue you will find some reflections from Shelia Maldonado on the *Out of La Botanica* concert presented by Papatian this past November at BAAD!. Thank you to Jane Gabriels for providing the article. This article reminds me of the need of a Bronx responsive critical eye to help the process of building a strong dance community.

Our last coalition meeting was hosted by Dante Alberti and the crew of the Lovinger Theater. The dance coalition was treated with great respect and generosity and was given a tour of the wonderful facilities. We are looking forward to continuing to develop a relationship between the Lovinger and the coalition and are filled with great hopes about the possibilities.

Have a great couple of months as we all leap into the next time around.

-Arthur Aviles, Editor-in-Chief

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Special thanks to Barbara Klein and the Bronx Dance Theatre for their contribution to this issue.

Thanks to the Association of Hispanic Arts (AHA), Melissa Ngrailemesang and The Bronx Council on the Arts for providing the postage. We would also like to thank the volunteers for their support.

We appreciate feedback and/or additions to the magazine. If you would like to join the volunteer staff, please contact us at 718-842-5223.

Bronx Dance Magazine and Bronx Dance Coalition are projects of Arthur Aviles Typical Theatre and operate from the Bronx Academy of Arts and Dance (BAAD!), 841 Barretto Street, Bronx, NY 10474. BAAD! was founded by dancer/choreographer Arthur Aviles with assistance from the Point CDC.

VOICES: BRONX DANCE COALITION MEETING MINUTES

December 16, 2003 at Lehman College

Attending: Kathy Adely (Assistant Director- Lovinger), Dante Alberti (Director of the Lovinger), Arthur Aviles (AATT), Marsi Burns, Laurie Degen (Lighting Designer-Lovinger), Buster Grant (Opus Dance Theater), Patricio Lertzundi (Director of the Theater and Dance Program at Lehman) Bess Pruitt (Artist Manager), Sita Fredrick (Pepatian), Sherisa Jarvis (Danze Divas), Henry Ovalles (Supervising Stage Manager- The Dance Lab), Ken Ross (Technical Director- Lovinger)

We thank Marsi Burns for taking notes.

The notes which appear below are a summary of the last and very auspicious meeting held by our generous host Dante Alberti and the equally generous crew at the Lovinger Theater. There were four major topics of discussion:

1. Organizing a dance concert at the Lovinger to raise money for the coalition and to celebrate Bronx dance pioneers.
2. Using facilities of the Lovinger Theater in order to video document dance pieces of Bronx dance companies.
3. Developing ideas and strategies to revamp the dance program at Lehman College.
4. Arranging rehearsal space for coalition members.

At the end of the meeting, Dante and his crew were kind enough to show us the amazing dance facilities. If you missed this meeting, you missed a very important event. Dante and his crew treated us with great respect and we thank them from the bottom of our hearts!

Arthur: Welcome. Coalition and magazine are one year old. The last magazine was about a new dance art form, the shake, and featured Eric Wilson. The Bronx dance coalition brings together Bronx dance related citizens in order to discuss issues and create actions around those issues.

Dante: Spoke to the group about Lehman stages, consolidating the stages (Studio Theater Lab, Theater, Experimental Theater) into one entity and future possible programs.

Ken: Technical director of theater

Buster: Director of Opus, 16 year old dance company.

Sita: Representing Papatian. Very grateful to be supported by the Bronx.

Bess: Runs artist management company in Bronx, Co-founder of Bronx council on the Arts

Arthur: Suggests a discussion of issues and action regarding dance hosted by Lovinger Theater.

What could we do for each other? What are the possibilities of using the space?

Dante: Dance coalition could use a night at Lovinger for a benefit with minimal staff cost from box office and the rest benefiting the coalition. Lehman can offer rehearsal times at competitive rates, open to Coalition members. Not looking to take advantage of Bronx organizations but that we work together as non profits. Looking to engage, revamp and rebuild cultural programs and the dance program. Need to bring back dance.

Arthur: What does it mean to possibly revamp the dance program from outside the institution?

What kind of small step can be made to move closer to a coalition connection?

Dante: Looking future teachers for September, a consultant to build, gather names of groups.

Arthur: Coalition comes together to consider serious recommendations for a curriculum-What would the criteria be?

Bess: The coalition would put together one show a year- have a huge presentation gala recognizing past Bronx pioneers. Project would take 2 years...2005

Group: Names suggested included: Tina Ramirez, Chuck Davis, Joan Miller, Abdel Salam, Marshall Romaine, Rosemary Jurist, Barbara Klien.

Bess: Go to the Bronx Council on the Arts for assistance. Coalition members work on the construction of gala.

Dante: We can check Lehman College own archives.

Arthur: Coalition- volunteer to help with the organization—Bronx and tourism.

Buster: Need to put together a financial committee. Need funding.

Dante: Bronxnet can bring in video equipment

Arthur: Fund raising party a smaller event in 2004 benefit for pioneers, event held at BAAD!

Bess: We can gather footage from the past. This can be a way of giving thanks to pioneers and finding out some vital information about Bronx dance.

NEXT MEETING: JANUARY 20, 2004, 6PM AT BAAD!

Bronx Dance Theatre

For 28 years Bronx Dance Theatre (BDT) has been incorporating the Art form of Dance into the fabric of Bronx life. Our students learn discipline while experiencing the joy of dance. We prepare Bronx youth to become independent and productive citizens. Our strong emphasis on classical dance techniques distinguishes BDT from all the other dance programs in the Bronx. All of our students have the opportunity to participate in professionally staged shows, an experience that informs their life (and delights their families).



The BDT offers quality professional training in Classical Ballet (Russian technique), Lyrical and Broadway Jazz, Latin Jazz, Tap, Modern (Horton & Graham techniques), West African, Hip-Hop, Salsa, Flamenco and Belly Dance. The programs are divided into levels according to age, artistic and physical development. All placement is at the discretion of our professional teaching staff.

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PRE-DANCE PROGRAM is designed as an introduction to dance for the very young child ages 3-5. These classes include the development of musicality, rhythm, physical coordination, basic dance structure, and

French terminology.

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INTERMEDIATE/ADVANCED PROGRAM offers classes for students ages 10 and over, who have a minimum of 3 to 5 years sequential training. Children will be placed at this level at the discretion of Artistic Director, Barbara Klein.

INTENSIVE PERFORMANCE WORKSHOP PROGRAM is a selective, pre-professional program for intermediate and advanced students, which includes Master Classes, Guests Artists, Choreography, and Performance Workshops. These workshops are also designed to help prepare who want to audition for specialized dance schools.

TEEN/ADULT PROGRAM offers teens and adults beginner classes in Ballet, Modern, Jazz, Latin Jazz, Hip-Hop, West African, Tap, Salsa, and Belly Dance.



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YOU CAN'T TAKE THE BRONX OUT OF BARBARA

The Bronx Dance Magazine recently sat down with Barbara Klein, the founder and artistic director of the Bronx Dance Theatre, a 28 year old Bronx dance institution. Barbara told us about her start as a dancer, her teaching legacy and the feet that carried her through it all. Here are some excerpts from the interview.

Arthur: I know you're approaching the 28th year of the Bronx Dance Theatre and that's an incredible accomplishment for any entity anywhere.

Barbara: Especially in the Bronx.

Arthur: Especially in the Bronx (they laugh). I was wondering if you could talk to me a little bit about your beginnings.

B: Of the dance theatre or of my personal beginnings?

A: Your personal beginnings.

B: Well, I was born and raised here in the Bronx... I lived here my entire life, except for a time when I lived in Canada and worked in Canada. My first professional job was for the ballet company at Radio City Music Hall and it was like a childhood dream.

When I was a little girl my grandmother took me to see all the shows. I said to her, 'Grandma some day I'm gonna be on that stage and your gonna come and watch me'.... I loved to tap dance. I really wanted to be a Rockette and I was too short so I auditioned for the ballet company. I auditioned on Tuesday and on that Thursday they put me in the show. Can you believe that?

A: They really wanted you.

B: Unbelievable! It was amazing. My first show was the Easter show with all of the pageants and all of the formations. It was amazing. I weighed about 106 pounds. I couldn't eat for 2 weeks! (laughs) I couldn't swallow. It was a dream come true for me. I was not just successful in becoming a professional dancer but that I fulfilled this childhood dream of being one of those dancers on the stage.

A: How long did that last?

B: A year.

A: That was a potent year.

B: I did 4 shows a day, 7 days a week. We worked 4 weeks on and 3 weeks off. It was unbelievable.

A: How did you deal with that? It's such a physical art form.

B: Very, very, very difficult. Very difficult because the chances of you getting that double pirouette on pointe 4 times a day and on Christmas and Easter 5 times a day, what are the chances? I tell my students, 'you have to do a sloppy triple in order to have a perfect double every single time.' And years ago the shoes were much harder than they are now. I had double shanks and double boxed shoes because I have these incredible feet.

I had double shanks and double boxed shoes because I have these incredible feet... probably my best feature.

(laughs) Let me show you my feet, probably my best feature. (laughs and shows her feet)

A: Wow, where did you get those arches?

B: I worked for them.

A: I love it.

B: So this is what I was famous for, the feet. I had a very hard time doing 28 shows a week in one pair of pointe shoes.

A: Did you go to high school here in the Bronx?

B: I went to James Monroe HS and we had modern. This was the big introduction to modern and then I had a scholarship at the New Dance Group where I studied with fabulous people. I was fortunate to have a dance teacher in the Bronx who graduated from



Performing Arts High School, so she brought the ballet in and we did a little Graham based modern, mostly graham floor work. And from there, when I went to high school, it expanded, so that I really thought I was gonna be a modern dancer until I got to New Dance Group. They told me that I didn't know how to run and that I floated and so I should be a ballerina because I couldn't run strong. I was a student, you know, I had the opportunity of working with all these people to get a real strong background and a broad base... All of this came together for many years when I performed. I was in a lot of ballet companies. I danced with the

opera, City Center Opera and the ballets I did, Les Grande Ballet Canadien in Montreal.

A: What brought you back to the Bronx?

B: I hated Canada. (laughs) The only thing that was wonderful was that I got an equity card in Canada. I did West Side Story and I was on tour and that was phenomenal because here I was in ballet for all these years, working so hard on pointe and to dance in a pair of sneakers (laughs) or heels even was unbelievable. I loved it. It was the first speaking roll I ever had on stage and I had such a good time. I cried every night at the end of the ballet, at the end of the story, the shooting and everything. We'd come together and we literally were crying. I loved it, I loved it.

A: So, what could have brought you back to the Bronx?

B: My thing was to hold on to my tradition and to develop all of the traditions upon which I was building a career. So [Canada] was a very different environment for me. It really was. And even though I liked Montreal, I missed home. I really did. They used to say 'You can take Barbara out of the Bronx, but you can't take the Bronx out of Barbara.' (Laughs)

A: Well, you created such an institution here.

B: Well, this was before I did this. This was my own career. Of course, you know, there is nothing like NY for dance. There's no place like NY.

A: Spoken like Dorothy.

B: You're going to get the most work and you're going to be able to work and you're going to be able to create and you're going to be able to develop and you're really going to work at your craft because there's an environment to do that...It was so convenient but when I came back, I came back to the Bronx and there's a certain security and a certain kind of familiarity that you know you have and it's home. It's like click your heels 3 times, like you said, Dorothy. Like, there's no place like home.

A: The best of all worlds.

B: I was a frustrated tap dancer who wanted to be a Rockette and I was not tall enough. Then I had my dream come true by being in the ballet. Then doing all these ballets, working with all of these phenomenal people. Then being able to do West Side Story which was really the first introduction to Jerome Robbins, going from the ballet to the jazz. I mean that was phenomenal. And then How Now Dow Jones (Broadway play), Ron Farella was a ballet dancer who did jazz choreography. So it was like the best of both worlds.

A: That sounds like a person who created a huge institution that lasted for 27 years.

B: And that's why I teach every dance discipline to every student that walks

through the door. Because, if you can do it all, you can work. And you know, you need the ballet because that's the base and if you can do the ballet and you have the discipline you can do anything, you really can. It doesn't always work the other way. Because a lot of the training is very different from the kind of training that I had. It was so intensified and it was so historic because the truth is that was the old school, the old fashioned way. And my teacher used to say 'those who can, do and those who can't, teach.' And in Russia they trained people to be teachers.



A: 'Cause it's really it's own great art form. And that's really important.

B: You know what, I would like very much, tell Christina (former student) to come in here. These people are my legacy. Tell Christine to come in, Christina Marini.

A: So, you've got some good people behind you. You created it.

B: Now Christine, how old were you when you started with us?.. About seven?

A: It was a long time ago. (Laughs)

B: Okay, Christina is a professional dancer now in California. Why don't you tell him what you do?

C: I dance for Ballet Neo.

A: And you started here at the Bronx Dance Theater?

C: Yeah.

A: Do you live in the area? Or did you?

C: I did. I lived in the Bronx. I lived right in Morris Park and now I live in San Diego. I moved there two years ago.

B: Now Christina is another example of the kind of training where she studied ballet primarily and then she studied modern and then she auditioned for Performing Arts High School, which is now Laguardia School of the Arts. I would say in the past 27 years I probably have gotten between three and four hundred students in the school and through the school, including my own.

A: That's a great statement.

B: Since they were all auditioning for Laguardia, where ballet and modern were the only disciplines that were taught, they needed to do this. They needed a school where they would get the same quality training that they could get in Manhattan, here in the Bronx and that was always my goal.

A: Now, are there any other schools like this one?

B: I don't think so.

A: Were there?

B: I don't think so... There are a couple of people who would like to claim that they were similar. I have people who come here to my school who studied some place else for 10 years and they don't know the French names of the steps and they're on pointe and the teachers should never have put them on pointe because they didn't have the development and the technical ability to be able to do the work....Also, [BDT] wasn't a local school. You know what I'm saying. It wasn't a neighborhood school. People came from all over the borough, they still do, to study. I have people from Connecticut. I have people that came from Westchester because of the performing opportunities. That made a big

(page 8)

(From page 7)

difference. [My students] all go on to Dance Theater of Harlem, they all go to Alvin Ailey. But they all come back to do my Nutcracker because they don't have the performing opportunities in those schools.

A: To what do you attribute to the long lastingness of this institution?

B: Honestly there is so much care that goes into each student and we are very connected. It's a very family oriented atmosphere. I mean I wasn't trying to take the place of their mother but a lot of their parents

This was a Bronx organization in a Bronx theater where we were creating everyday...and we should have gotten a lot more support than we actually got.

trusted me because they spent so much time here and they would call me their second mother. They would know that their child is in the right place. They would know that somebody was looking after them.

A: What would you consider the highest point of your career?

B: Right now I feel as if I'm at the highest point but when I had my own theater on 204th street and Bainbridge. That was highest point of creativity for me. I built my school in this old, old movie theater built in 1924 and I restored an entire plaster carved ceiling in gold leaf in the lobby where there were marble floors and the whole theater plaster carved with suspended wooden floors that were five feet off the ground at one point because the audience was pitched. I enlarged the stage. I created a back stage because it was a movie theater and none of these things existed. I learned to choreograph all my entrances and all my exits from the front of the house because going through the aisles was the only way to get on the stage.

A: When did you move into that theater?

B: 1986 I believe it was, 86, 87. And

it took forever to build. There were 960 seats in the theater. We removed all of the seats. We cut the theater in half maintaining the front portion of the theater and the back of the theater, which was all raked, became the dance studios....This was an old movie theater and it was absolutely impossible to maintain. But we put on shows, we had spring shows, we had summer shows, we had fall shows....We housed a public school in the theater, which I was the artistic director of, the Bronx Dance Academy, which was a middle school that Neil and I created in conjunction with

District 10. Half the day was academics and half the day was dance and they were taught classical ballet and modern every day. This was 1990 to 1995. So, having a theater was another dream come true because I was able to create and I was able to have them perform all the time and we had an audience. We had 250 seats, which was perfect in the theater and we were able to do a week of Nutcrackers because it was in a 250 seat house whereas if you go to a place like Lehman, where you're trying to sell 1200 seats. How many performances can you do? So it's a huge space and it was fabulous. And believe me we had a wonderful house [at Lehman] but we can't do a week. And what was sad with theater was there was not a lot of support. This was a Bronx organization in a Bronx theater where we were creating every single day, productions and dancers and we had huge numbers of people studying with us and taking two or three classes a day and we were going 7 days a week. We should have gotten a lot more support than we actually got. And the bottom line was it took a huge amount of money to try and build that theater and try to create that theater.

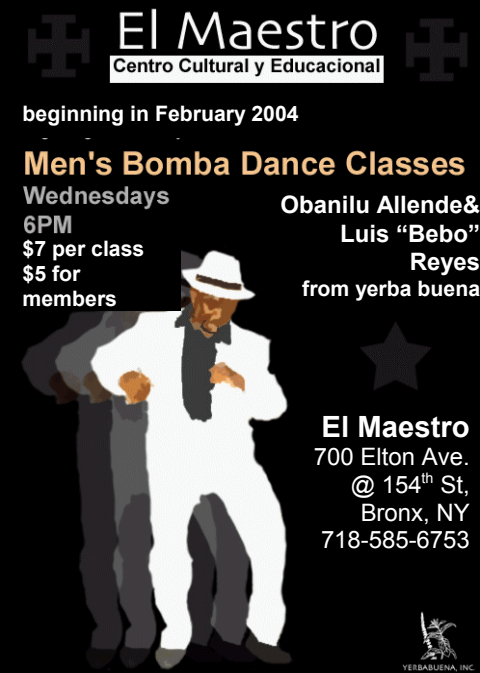
A: And do classes and create dance

pieces and do performances. I mean it's just monumental.

B: I think a lot of that creativity happened having this grand old theater where I was able to produce and choreograph and direct so many shows, so many performances. My resume, I don't know how many pages it is and I'm always updating it. But it's just phenomenal because this is what I love to do. Then it was my dream to create performing opportunities in the Bronx for Bronx dancers and that was very important because the message was that you

have to leave the borough to be successful and I wanted people to stay in the borough to have something that would keep them here, to have something to look forward to, to have something that they could call their own and that's why the Bronx Dance Theatre is alive.

Edited by Arthur Aviles and Alethea Pace



El Maestro
Centro Cultural y Educacional

beginning in February 2004

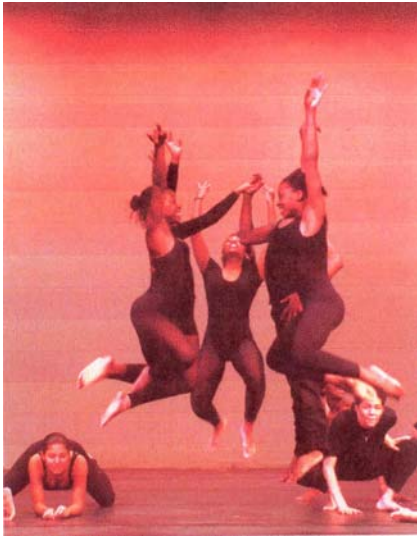
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Congratulations to Alice Teirstein and the
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Dances and Dancers of the Year* by
The New York Times

Jennifer Dunning wrote "A larger dance audience got a chance this year, in a Dancenow/NYC festival program in September at the Joyce SoHo to savor the work of Alice Teirstein and her Young Dancemakers Company, a group of teenagers chosen each year from city schools to spend a summer dancing and choreographing. "Struggle," a solo by John Kasten, stood out for its simplicity and integrity. (12/28/03)

CLASSIFIEDS

Tai Chi with Sifu Jack Chu @ Wave Hill

Saturdays
10:00 a.m. Beginners
11:00 a.m. Intermediates
\$7 Members; \$10 non-Members
(No class January 4)

Call for Dancers

THINK YOUR BAAD!?! We are looking for
dancers to submit work for consideration for
any of our upcoming festivals.

BAAD! ASS WOMEN- deadline Jan. 15
BOOGIE DOWN DANCE SERIES-deadline
Feb. 14

OUT LIKE THAT –deadline March 30
THE BLAKTINO PEFORMANCE SERIES (Fall
2004) – deadline June 15.

To find out more about submitting a project
to BAAD! contact Charles at 718-842-5223
or email at rice-gonzalez@usa.net.

Bronx Dance Directory (from pg. 5)
Bronx River Arts Center & Gallery

Gail Nathan- Director
1087 East Tremont Ave
Bronx, NY 10460
gjnathan@earthlink.net

Camino de Paz

Harry Bobbins
P.O. Box 801
Bronx, NY 10454
718-742-7832
harry@caminodepaz.org

**Center Stage Community
Playhouse**

2474 Westchester Ave.
Bronx, NY 10461
718-823-6434

Hostos Center for Arts and Culture

Wallace Edgecombe
450 Grand Concourse RC141
Bronx, NY 10451
718-518-6700
718-518-4455 Box Office

**Lehman Center for the Performing
Arts**

Andrea J. Rockower –
250 Bedford Park Blvd. West
Bronx, New York 10468
718-960-8281, 8232
arockowe@lehman.cuny.edu

Live From the Edge Theater

Chantler Townsend
940 Garrison Avenue
Bronx, NY 10474
718-542-4139

Lovinger Theater

Dante Alberti
250 Bedford Park Blvd. West
Bronx, NY 10468
718-960-7830
dalberti@lehman.cuny.edu

Vamos A La Pena Del Bronx

Joe Perez - Artistic Director
226 E. 144th Street 3rd Fl.
Bronx, New York 10451
718-742-2523

Wave Hill Dance Department

675 W. 252nd Street
Bronx, NY 10471
718-549-3200
info@wavehill.org

OTHER ENTITIES

Archie Broady

1912 Osborne Place
Bronx, NY 10463

Benita Brooks

2720 Grand Concourse #516
Bronx, NY 10458
718-561-5480
609-877-5723

Beth Abraham Hospital

Attn: Dance Program
612 Allerton Avenue
Bronx, NY 10467
718-519-4125

Bronx Tourism Council

Lyssette Rivera - Director
198 E. 161st Street, Suite 201
Bronx, NY 10451
LRivera@boedc.org

Bronx Council on the Arts

Bill Aguado, Ed Friedman,
Ellen Pollen
1738 Hone Avenue
Bronx, NY 10461-1486
718-931-9500

aguado@bronxarts.org

ed@bronxarts.org

ellen@bronxarts.org

Dance NYC

Robert Yesselman, Director
c/o The JEHT Foundation
120 Wooster Street 2nd Fl.
New York, NY 10012

212-966-1638

ry@dancenyc.org

Darlene Carr & Anthony Carr

2710 Sedgewick Avenue #3A
Bronx, NY 10468
718-601-0824
fitbodies@aol.com

DRA

Denise Roberts Hurlin
165 W. 46th Street Ste. 1300
New York, NY 10036

**New Image Comfort Shoe and
Dance Supplies**

43 Westchester Square
Bronx, NY 10461
718-319-0829

Rice-Gonzalez Public Relations

Charles Rice-Gonzalez
841 Barretto Street
Bronx, NY 10474
718-542-0267

Urban Renewal: Pepatian's



A *Out of La Botanica* (at BAAD!

November 7&8, 2003 *Keep Rising to the Top*

A city native gets bored easily, needs constant renewal, not unlike an artist. It helps to look at things from different angles. In the Bronx a few Saturday nights ago, there was plenty of stimuli, lots of folks who seemed like family moving in ways familiar and new in a show called *Out of La Botanica* produced by Pepatian. Like many city natives, this dance concert and most of its performers have Latino roots. That understood, they imagined themselves in kaleidoscopic shapes and images, located themselves in contexts both homegrown and abstract.

It could have been a night on the town - catching a drag king in a smooth guayabera lip-synching to her salsa jam and her woman (Elizabeth Marrero), making a circle around kids on a street corner popping and locking (*Keep Rising to the Top*), sitting on the sidelines at a club hypnotized by the moves of party people (*Vissi Dance Theater*). It could have doubled as sites of ritual and experimentation - the poetic improvisation of an offering to an altar installation (Noemi Segarra and Marion Ramirez), the representation of floating, drifting nature (Richard Rivera). It could have been a place for new tradition and beauty - ballets to classically informed house music

Anthony Rodriguez) and the newly discovered sound of old balladeers (Jessie Flores and Pablo Amores). It could have also unfolded as a blank page animated with color and caricature - a critique of an oversized dictator and the people he exploited (Sita Frederick), or a send-up of a beloved, but equally traumatizing, showgirl superstar (Rhina Valentin).

Placed next to each other, these dances brought together "the speculative and the liberatory" as one poet calls it, the innovation of avant-garde work and the yearning of oppressed people. They have something to learn from each other, something to urge the other on, not unlike a city native getting something from the kind of inspiration an artist requires.

- Sheila Maldonado

Sheila Maldonado is a poet and freelance writer. Her family hails from Honduras and she was born and raised in New York. She divides her time between Washington Heights and Coney Island.

OUTSIDE THE BRONX 2004

Cilla_Vee Motion Sculpture Project

Fridays at noon at the 92 Street Y

February 6, 12pm

Dixon Place presents *Moving Men* (Curated by Arthur Aviles and performed by Alberto Denis, Pedro Jimenez, Pedro Osorio and Richard Rivera)

University Settlement

February 23, 8pm

Pepatian presents *Bronx Dance Party @ APAP* (Arthur Aviles Typical Theatre, Sita Frederick, Full Circle, Pene McCourty, Physual, Merian Soto Dance and Performance, Awilda Sterling-Duprey Antonio Ramos and Anthony Rodriguez)

City Center Studios

January 10, 10pm

Physual

Tribeca Performing Arts Center

January 7, 7pm

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<h1>January 2004</h1>						
<p>To list your event call us at 718-842-5223 or email us at aatt@mail.com. Deadline for submission is February 17, 2004.</p> <p>For groups performing outside the Bronx see page 10.</p>				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15 Fieldston Dance Company(w/work by Robert Battle) @Fieldston, 7:30pm (718)329-7300x3358	16 Arthur Aviles Typical Theatre's History Dances (video screening) @BAAD!, 8pm	17
18 Children of Uganda@ Lehman Center for the Performing Arts, 2pm	19	20 Bronx Dance Coalition Meeting@ BAAD!, 6pm	21	22	23	24
25	26	27	28	29	30	31 Arthur Aviles Typical Theatre: Embarking on the Disco Project @ BAAD!, 3pm

Sun

Mon

Tue

Wed

Thu

Fri

Sat

February 2004

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4 Forces of Nature
Dance Theater@
Hostos Center for Arts
and Culture

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17 Bronx Dance
Coalition
Meeting @BAAD!,
6pm

18

19 Black Dance
on Film @The
Point CDC
718-542-4139

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