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January 2020

Auditions for Ballet Theatre of Washington's *The Sleeping Beauty*



Be a part of the magic of Ballet Theatre of Washington's spring production of *The Sleeping Beauty*! Auditions for community (non-company) dancers will be **Saturday, January 25th.**

1:00-1:30 ages 8-9

1:45-2:30 Ages 10-12

2:45-3:45 Ages 13 to adult

A mandatory parent meeting will be held during your child's audition.

There is a \$50 participation fee for accepted dancers. This will be discounted to \$25 for those that paid the fee for *Nutcracker*.

Whim W'Him Master Class

Master class opportunity with a member of Whim W'Him. Open to students in levels 2b and up. **Saturday, January 11th 2:30-4:00.** Cost is \$25 (discount price of \$20 for currently enrolled CBA students). Email us at info@centraliaballet.com **by January 7th** to reserve your place! You can also sign up at reception. **If we don't have enough signed up by the 7th, the class will be cancelled.**

Whim W'Him is an award-winning Seattle-based contemporary dance company founded in 2009 by Olivier Wevers, former Pacific Northwest Ballet principal dancer and choreographer, that showcases innovative dance in collaboration with global artists. The company is committed to innovation, collaboration, and high caliber relevant art that engages and challenges audiences.

The instructor will be Karl Watson. Karl is from Cleveland, Ohio. He attended Butler University, graduating with a B.F.A. cum laude in dance performance and a history minor in 2012, as well as summer programs at Houston Ballet, Hubbard Street Dance Chicago, and Springboard Danse Montreal. In 2012, Karl began dancing with Luna Negra Dance Theater, then joined Visceral Dance Chicago as a founding member. He also danced in Pursuit Productions' dance theater production of "Blood Wedding," by Federico García Lorca.

Dates to Remember

Free Dress Week	Jan. 13-18
Tuition Due	Jan. 20-25
Studio A Observation Days	Jan. 20-25

Recital Costumes

Recital costume fees will be distributed later this month. We will work hard to keep cost down with a maximum cost of \$35. Payment will be due by February 1st.

This year's recital will be May 30.

Participation in the recital is not required but is highly encouraged. Please note that once recital dances are begun (some as early as January), it affects the entire class if a student drops out. So, it is a commitment that we expect dancers to follow through with. If you are unsure about making this commitment, please talk to us. Please note that Moving Together does not participate in the recital. Adult classes should talk to the teacher and let them know whether or not they would like to participate in the recital.

Studio A Observation Days:

Jan. 20-25

Our next Studio A observation days will be January 20-25. We encourage parents to come and see what their children have been learning and experiencing (grandparents are welcome too!). Observers are asked to be courteous and to refrain from conversation. Many children are easily distracted by extra noise and activity.

Please note that observation days apply only to those classes held in Studio A. Classes in Studio B may always be viewed via video monitoring.

Free Dress Week

January 13-18

Our next free dress week will be January 13-18. During this week, students may wear tutus, costumes or any other clothing that they choose, as long as they can move in it (no jeans, please). Appropriate footwear is still required.

Ballet Term of the Month:

Chassé [sha-SAY] – Chased. A step in which one foot literally chases the other foot out of its position. The dancer slides one foot outward and springs up, bringing the feet together in the air.

Did ballerinas always wear tutus and pointe shoes?

No! In the early days of ballet (in the 16th and 17th centuries), men did most of the dancing. When women did dance, they wore long, multi-layered gowns with hoops underneath, heavy wigs, and heeled shoes. Men had it much easier in silk hose, short breeches and fitted jackets (though they did still wear heeled shoes).

In the 18th century, all of this changed. Women started wearing looser, shorter gowns that eventually developed into something similar to the tutu we see today. Men replaced their knickers with fitted hose (similar to the tights they wear now). And women started darning their soft slippers to stiffen the toes and support their feet in the earliest dancing *en pointe*.

Centralia Ballet Academy

Classical Training, Traditional Values

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