

# Cultural Daily

Independent Voices, New Perspectives

## Saundra BC: “Good morning, Sunshine”

Saundra BC · Friday, February 24th, 2023

### Good morning, Sunshine

Good morning, Sunshine, you are shining softly to warm the morning dew  
There's a tenderness about you today; your fervor, the perfect degree  
I sit with you in the a.m. and enjoy the warmth of your reach  
My mind drifts as I imagine the distant shore, when we're together at the edge of the beach  
I stroll along, taking in your glow, with you comes many beautiful colors  
I love your morning hue.

Good morning, Sunshine, I know you have work to do  
Your next shift is starting soon and your glow is now a sting  
I'll see you again at your earliest peak, when your hand is a gentle touch  
Thank you for all you do, these moments with you are valuable and few

Sunset has come, I feel your warmth massaging my bones  
I appreciate you my friend for helping me to see so clearly  
For with your guidance, I'll never walk alone  
I'm turning in now, I'll miss you during the night's hours

I can hardly wait, until I see you in the early morning's gentle breeze  
Your warm embrace is before high noon,  
When the strength of that glow reaches its height

Good morning, Sunshine  
You have given me a fresh start  
So cares, stress, and worries, I leave in your presence  
You turned their stench, to sweet smelling perfume  
I feel as light as a feather, yes, all warm and fuzzy in my heart

Good day for now, Sunshine

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(Featured image from [Andrea Stöckel](#))

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## Generational Gap: Early 2000s to Late 2010s

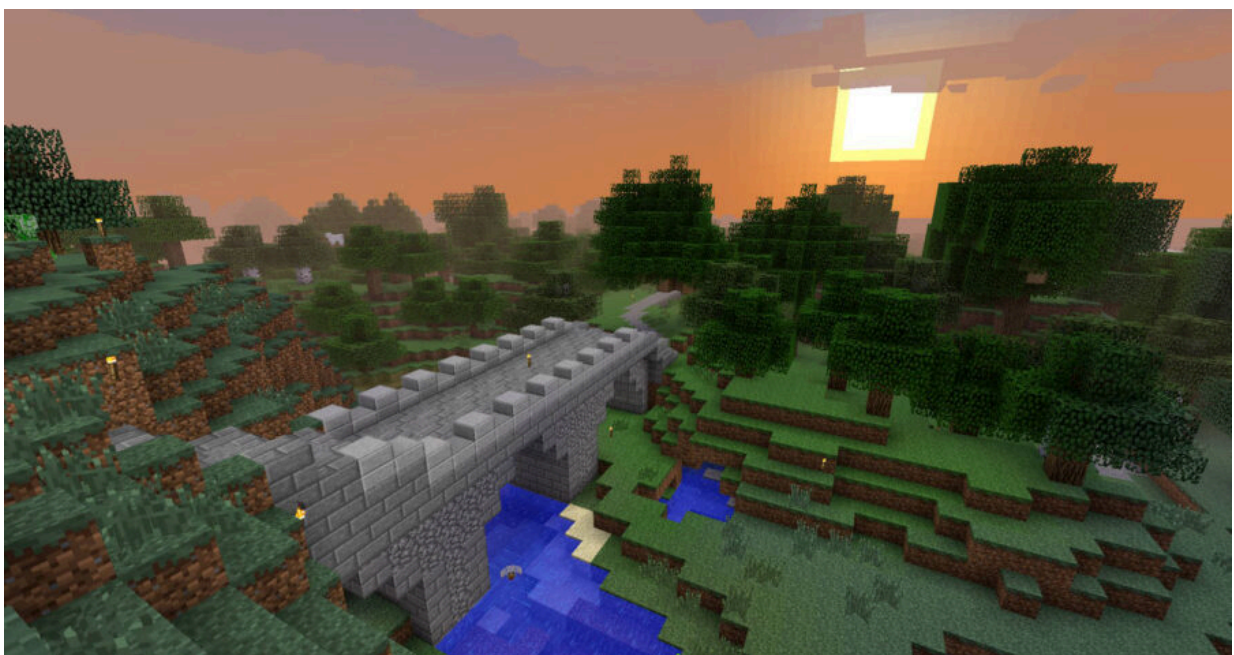
Carter Haeme · Friday, February 24th, 2023

### Generational Gap: Early 2000s to Late 2010s

Carter Haeme

I grew up in a Bland American Family where we had no big ethnic background or religion we'd follow. This didn't really even click in my head till I started thinking about writing this paper. I really thought to myself, *what's something that I could write about, how split custody changed my views growing up?* but I thought that isn't a fully fleshed out topic. But there was one thing that's really grown and evolved over time and that is internet and media culture. I want to talk about the clear gap and difference between the experiences of my generation and the generation coming after.

When I talk about a generational gap, what do i mean? It's obviously normal for children born at different times to grow up experiencing different things. But what I'm trying to say is these children almost experienced entirely different media that went through an overhaul then what I did growing up. This doesn't sound that abnormal at first, but I thought about it more and more and it started to click. I was the second child to be born in my family six years younger than my older brother. I also happen to be born six years before my younger sister. To this day me and my brother will talk about all the shows that we grew up with and just reminisce like normal. We shared pretty much the same shows, movies and games growing up. But when i look at my younger siblings, they watch entirely new shows and play completely different games besides a classic every now and then like Minecraft. Sure there's a lot of things you could make this out to be, stuff like censorship or technology or even just a change in children's humor over time. I think for myself what played a big role is censorship and accessibility. Growing up the internet wasn't necessarily new but it was rapidly growing and changing things where I had easy access to a lot of different uncensored content.



Growing up in a time of low censorship and easy access to the internet led to children knowing more than they naturally should. This led to a long span of more mature kids with a not heavily censored media. Having this be the case leads to more shows and games being a little more mature and maybe insensitive. For my older brother, growing up with this stuff worked since it was something that you could really enjoy more as time came due to its more mature humor. This means that when it was my time to grow up these shows and games were still around because they could stick with the older group and kids were still enjoying themselves as they were growing up. I think a great example of people also wondering why this gap was created is remakes of old shows consistently getting widespread hatred like *Teen Titans Go* and *Muppet Babies*. Well those shows are enjoyed by children, Many people complain that it is nothing like the originals and how they are now way too childish even though the originals were always for children. Even now at 18, I can go back and watch a lot of these shows and play these games and enjoy them. When I was getting older, I was watching my siblings grow and I find it hard to relate to them when they watch these hyper child focused cartoons and games. This is from many different things like technology, censorship, and even just evolution in parenting.

I want it to be clear that I am not against this change. I think it's good that it's shifting to more childish and younger focused content. I'm happy that children are getting to act more childish and experience this innocence. I think a big cause of this is that stuff like cartoons and youtube channels for children really are designed for them and that parents know what to look for and have access to this technology. Stuff like child-locks and screen time were around but much rarer and harder to apply. In the book *Family Relations* By John J. Davies and Douglas A. Gentile, the authors say "there is a study that shows children now consume over seven and a half hours of media every day" (p. 411). I think this plays a big role because my cartoons and games I had as a kid weren't handheld and close up. I think this is just a part of technology evolving over time but now the media kids have is so real and all over the place. It's just that culture evolves over time and media for children like cartoons and games and videos online have found their role. Especially with something like cartoons back then it was very difficult to animate leading to a need to hold a big audience to afford to keep them going. But when it comes to cartoons now animation technology has changed and they don't need to focus on a wider age group to keep afloat. This also was helped by a change in censorship through better search browsing technology and through the accountability shows are held to now when it comes to airing something inappropriate for their target age group. Well I think childrens content shouldn't be so heavily monetized. There is a benefit that comes from it which is this censorship and focus on younger age groups.

Overall it's never one small thing that'll cause a shift in culture. My question was how can such a big shift happen between the six year age gap between me and my brother and the six year age gap between me and my sister. A huge role was the evolution of technology in the early two thousands. The internet had been rapidly changing, new groundbreaking websites and games were being made and a massive rate that wasn't heavily Influenced by huge triple A companies. This was also a big reason media as a whole was being heavily monetized from companies noticing the rapid growth of internet based media. Children now dont have such free access to the internet with no real control or filtering like me and my older brother did growing up. This is creating a time where children really are encouraged to be children again. I find it sad that it's not easy to share the internet culture I grew up with with my sister but I am happy to see her grow up in a new time. So well I grew up different from my siblings I can not wait to share this stuff with them as they grow.

(Featured image from [PxHere](#); article image of Minecraft from DeviantArt user [Zor0o](#))

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### Work cited:

Davies, John J, and Douglas A Gentile. "Responses to Children's Media Use in Families With and Without Siblings: A Family Development Perspective." *JSTOR*, <https://www.jstor-org.eznvcc.vccs.edu/stable/41495219>.

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## Can Chiropractic Care Cure Hearing Loss?

Our Friends · Thursday, February 23rd, 2023

Chiropractic care has been used to treat many conditions. Unfortunately, over the years, many chiropractors have made claims surrounding chiropractic care that isn't backed by science. While many chiropractors make legitimate claims backed by research, such as Governor's Park Chiropractic, which owns a [Lone Tree chiropractic](#) practice, others make problematic, unfounded claims.

In this article, we're answering whether chiropractic care can cure hearing loss. Though the manipulation of the spine can reduce inflammation, a [hearing loss test](#) will prove chiropractic care has little discernible effect on hearing loss. Still, it's important to understand more research is needed to determine the overall treatment applications for chiropractic care.

### What Is Chiropractic Care?

Chiropractic care is an alternative medicine that involves the manipulation of the spine and other joints in the body. The aim of chiropractic care is to promote overall joint health and reduced pain. In the past, some chiropractors have claimed chiropractic care can potentially cure hearing loss. It's important to understand there is no substantial evidence supporting this evidence.

### What Is Hearing Loss?

Hearing loss is a typical condition affecting millions of people around the world. Multiple factors can cause hearing loss. These include aging, exposure to loud noise, and common medical conditions. Sensorineural hearing loss occurs accompanying damage to the inner ear or auditory nerve. This type of hearing loss is permanent and cannot be cured.

### Why Can't Chiropractic Care Cure Hearing Loss?

Chiropractic care is considered a complementary and alternative medicine (CAM). It primarily focuses on the spine and the musculoskeletal system. Chiropractors believe misalignments with the spine cause various health issues throughout the body. But there is no scientific evidence

supporting the use of chiropractic care for hearing loss.

The primary reason why the treatment of hearing loss is incompatible with chiropractic care is that they treat different systems of the body. Chiropractic care treats the musculoskeletal system and chiropractors use manipulation techniques to adjust the spine and other joints. This should reduce pain and improve overall health. However, this has nothing to do with the auditory system.

## **Is Chiropractic Care Designed to Address Hearing Loss?**

Chiropractic cannot address hearing loss. The first reason chiropractic care cannot address hearing loss is that it doesn't address the underlying causes of hearing loss. Most causes of hearing loss result from damage incurred to the inner ear or auditory nerve. While chiropractic care can potentially improve the neurological connection of the body, it cannot reverse damage committed to the auditory nerve.

Also, scientific evidence supporting the efficacy of chiropractic care in treating hearing loss lacks. Anecdotal evidence exists of chiropractic care improving hearing loss. But this is likely due to a reduction in pain in the neck and shoulders. The increased blood flow to the ears could temporarily produce the sensation of cured hearing loss but won't address the underlying issue.

Lastly, proven medical treatments exist for hearing loss. Hearing aids, cochlear implants, and other interventions address the underlying causes of hearing loss and improve function. Taking these factors into account, one can see how chiropractic care might be useful as a complementary treatment to hearing loss but not a primary one.

## **How Do You Treat Hearing Loss?**

Sometimes, you can treat hearing loss with hearing aids, cochlear implants, or other assistive devices. These devices can amplify sound or provide electrical stimulation to the auditory nerve. This can improve hearing loss and facilitate people's ability to participate in daily activities. Hearing loss might also require medical or surgical intervention, such as medication, ear tube surgery, or cochlear implant surgery. These treatments address the specific cause of hearing loss rather than speculation.

## **What Are the Risks of Chiropractic Care?**

There are also risks to chiropractic care. Generally, it is considered safe but rare cases of serious complications, such as stroke and nerve damage further disprove the assertion that chiropractic care can cure hearing loss.

## **Bottom Line- Can Chiropractic Care Cure Hearing Loss?**

Chiropractic care cannot cure hearing loss. While people might report improved hearing following a chiropractic adjustment, these reports are likely a result of the reduction of tension and pain in the neck and shoulders. There is no scientific evidence supporting chiropractic care curing hearing loss and other, more researched treatments have proven to be effective.

If you experience hearing loss, seek medical attention from qualified healthcare specialists and see a certified healthcare provider, such as an audiologist or an ear, nose, and throat doctor (ENT). These specialists can provide thorough examinations and recommend qualified treatments.



Photo by [Kenny Eliason on Unsplash](#)

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## The Everyday and the Apocalyptic: *Pictures* and *Endgame*

David Sheward · Thursday, February 16th, 2023

The drama of the everyday and the ordinary are given vivid, rich life in *Pictures from Home*, Sharr White's stage adaptation of Larry Sultan's 1992 photo memoir, staged with precision by Bartlett Sher and acted with compassion and depth by three of the strongest actors from Broadway and the West End, Danny Burstein, Nathan Lane, and Zoe Wanamaker.



Danny Burstein, Zoe Wanamaker, and Nathan Lane in *Pictures from Home*.  
Credit: Julieta Cervantes

The premise is not particularly promising for a theater piece. In the early 1980s, Sultan, a photographer and teacher, began reviewing old home movies and photos, interviewing and taking shots of his mother and father in their San Fernando Valley home, searching for a hidden meaning in his childhood, their marriage and careers and his interaction with them. Such a conceptual, introspective construct might be fine for a book, but a play requires conflict. Sharr brings the conflict front and center by emphasizing the fraught dynamic between contemplative Larry

(Burstein) and his competitive father Irving (Lane). During the main action of the evening, Larry's project has been going on for several years, involving frequent visits from the son's home in San Francisco away from his own wife and kids. Mom and dad—particularly dad—are starting to get more than a little antsy. "When is this thing gonna end?" Irving inquires with annoyance more than once. Sharr mixes in the added irritant of the parents' imminent retirement to Palm Desert, selling their house and thus putting an end to Larry's endless picking at the past.

As Larry probes deeper into his family's history and asking uncomfortable questions, tensions mount until there's an explosive confrontation during a family barbecue. Sher brilliantly stages this sequence, rising the exterior walls of Michael Yeargan's appropriately lush setting into the flies, exposing the family's emotional vulnerabilities as their physical shelter vanishes (Sher also used this disappearing set device in his revival of *Awake and Sing* which also starred Wanamaker.) Simmering resentments are physicalized with significant pieces of stage business as the meal is prepared. All three actors perfectly employ their actions to define their subtextual emotions. Burstein captures Larry's desire to understand and capture his family's images by insisting on making the hamburgers his way, without Worcestershire Sauce. Lane demonstrates Irving's overbearing need to control by reshaping the meat and splashing the sauce on. Wanamaker as the mother Jean, wields a knife at her husband when he tries to tell her how to cut the vegetables. It's a perfect scene and displays the colliding motivations with economy and humor, typical of the entire play and production. Yeargan's set, Jennifer Tipton's sensitive lighting and particularly 59 Productions' projection design with photos of Sultan's actual parents create a physical environment of overlapping memory, image and the characters' perceptions of them.



Danny Burstein, Nathan Lane, and Zoe Wanamaker in *Pictures from Home*.

Credit: Julieta Cervantes

But it's not a perfect evening, at nearly two hours with no intermission, White does get repetitive, with the essential clash of views getting airings more than a few times. We hear Irv decry Larry's choice of career, lack of ambition and clinging to his parents a bit too often. Another weakness is

Jean's not being given enough space to air her grievances. Towards the end, she finally gets to explain her position in the family and her anger at Irv for minimizing her success as a real estate agent after he has retired as a sales executive for Schick Razor Blades. Though Wanamaker gives these moments and her entire role full weight and strength, her part is not equally balanced with the other two.

Despite these flaws, *Pictures* is gripping and heart wrenching, despite the familiarity of the story. Irv's restlessness and his adoration of surface-oriented success and the images of the typical American family echo the more tragic tropes of *Death of a Salesman*. Lane's magnificent creation of Irv's drive and bluster makes us yearn for his interpretation of Willy Loman. But, his performance here is still satisfying. His spot-on timing and physicalization of the 70-ish Irv capture a once vital man's resistance to decline. Burstein beautifully conveys Lenny's insecure and unsure stumbling towards a truer understanding of his past and his parents. Though she has less direct action than her castmates, Wanamaker creates a fully-fleshed, adoring, miffed mother, exasperated by her son and husband, whom she loves and who can set her off. *Pictures* contains all the intimacy, anger, rancor, sweetness and sorrow in your typical American family.



Bill Irwin and John Douglas Thompson in *Endgame*.

Credit: Carol Rosegg

Samuel Beckett's clan in his *Endgame* is not so typical, but he also writes about family dynamics in addition to the larger issue of how man copes with mortality as civilization crumbles. Currently revived Off-Broadway by the Irish Repertory Theater, Beckett's 1957 one-act depicts a quartet of survivors of an unnamed apocalypse quarreling and coping through one day. Climate change, pandemics, and increasing nuclear tensions make the play more relevant than ever. Blind, bossy Hamm is confined to a wheelchair, unable to stand or move. His servant Clov is unable to sit and constantly roams about, griping about Hamm's demands. Hamm's parents Nagg and Nell, both apparently without legs, live in a pair of garbage cans. Doesn't sound like much fun, but the play can be darkly comic. "There's nothing as funny as unhappiness," observes Nell as she converses on their untenable situation.





Patrice Johnson Cervannes and Joe Grifasi in *Endgame*.

Credit: Carol Rosegg

Ciaran O'Reilly's staging captures the hopeless tragedy of Beckett's dark vision, but misses the heartbreaking comedy. Legendary stage clown Bill Irwin does give Clov a spectacularly comic physical life, pulling his legs around like a pair of heavy weights. He makes a simple task like climbing a ladder a portrait of Chaplin-esque whimsy. John Douglas Thompson endows Hamm with a shattered regality. He's a broken-down king reduced to ruling a shadowy room. Unfortunately these two fine actors fail to establish the essential love-hate connection between their characters. Hamm and Clov are an end-of-the-world Laurel and Hardy, each setting the other off, despising the other, but they can't separate because there is nowhere else to go. This conflict is the comedy, and it's missing. There are moments of bleak humor from Joe Grifasi's Nagg who resembles and delivers his lines like a vaudeville comic and Patrice Johnson Chevannes' Nell who savors her brief moments out of the ashcan and celebrates the word "Yesterday" as a golden emblem of happier days. Set designer Charlie Corcornan creates an appropriately shabby setting which along with Orla Long's ruined costumes and Michael Gottlieb's stark lighting provide the right environment for a sorrowful but not comic enough *Endgame*.

***Pictures from Home*: Feb. 9—April 30. Studio 54, 254 W. 54 St., NYC. Running time: 105 mins. with no intermission. Criterion Ticketing.**

***Endgame*: Feb. 2—April 9. Irish Repertory Theater, 132 W. 22nd St., NYC. Running time: 85 mins. with no intermission. IRT.**

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## Beyond Fear of Flying

Ann Haskins · Wednesday, February 15th, 2023

Elevated ballet in Beverly Hills, a festival opens in Laguna Beach and one festival concludes in West LA, new choreography in the Arts District, a NY visitor moves on to Northridge, modern dance in Malibu, Fred Astaire's moves take another twirl downtown, a peek at next week, and more SoCal dance this busy week.

### *Live This Week*

#### **A singular combination**

Continuing its admirable commitment to showcase significant LA-based dance companies, this venue presents **Luminario Ballet**, known for its distinctive blending of quality contemporary ballet and aerial performance. Many of the dancers are alums or current members of Los Angeles Ballet during hiatus and the aerialists have credentials like Cirque du Soleil. Choreographer/artistic director Judith "Flex" Helle brings her current assembly of dancers and aerialists to the stage in *Heroes, Sheroes, and Eros*, Helles' *Hard as a Rock*, *The Last Supper*, and *Tend* from Adrian Hoffman. And bravo to the venue's management from giving more LA dance a deserving spotlight. At the Wallis, 9390 N. Santa Monica Blvd., Beverly Hills; Fri.-Sat., Feb. 17-18, 7:30 pm, Fri., \$10 or pay what you can; Sat. \$25-\$79. [The Wallis](#).



Luminario Ballet. Photo courtesy of the artists

#### **Taking A.I.M.**

Experience the "MacArthur Genius," prize winning contemporary choreography of Kyle Abraham and his NY-based **Kyle Abraham/A.I.M.** Abraham uses composer Jlin's electronic music contemplation of Mozart's *Requiem* to propel the West Coast premiere of *Requiem: Fire in the Air of the Earth*. A preview clip can viewed at the Soraya website. The Soraya, Cal State University Northridge, 18111 Nordhoff St., Northridge; Sat., Feb. 18, 8 pm, \$39-\$94. [The Soraya](#).



Kyle Abraham/A.I.M. Photo courtesy of the artists

## It's about sharing

This shared concert presents **LA Dance Project** in new choreography from Jamar Roberts and a 2022 work from Bobbi Jene Smith + Or Schraiber. Among his many accolades, Roberts won a NY *Bessie Award* and been praised as both a dancer and dancemaker. Roberts' first work for LADP is paired with the LA premiere of *Quartet for Five* from Smith and Schraiber. LA Dance Project Studios, 2245 E. Washington Blvd., Arts District; Thurs.-Sat., Feb. 23-25, 8 pm, \$25-\$45. [LA Dance Project tickets](#).



LA Dance Project. Photo by Josh S. Rose

## Week six and over

In the finale for the 2023 *Dance at the Odyssey* festival, choreographer **DaEun Jung**'s *Byoulnorri* draws on Korean folk opera, the Korean alphabet system, electronic beats, and chance to deconstruct, reinterpret and transform classical Korean dance vocabulary. Festival curators Barbara Mueller-Wittman and Beth Hogan again brought six weeks of provocative performance to this year's *Dance at the Odyssey* festival. The Odyssey Theatre, 2055 S. Sepulveda Blvd., West LA; Fri.-Sat., Feb. 17-18, 8 pm, Sun., Feb. 19, 2 pm, \$25. [Odyssey Theatre](#).





DaEun Jung. Photo by Michael Palma

## Shall they dance?

Dance classics from Fred Astaire, Ginger Rogers and his other movie musical partners are reprised as **American Contemporary Ballet** returns with a new edition of *Astaire Dances*. An added attraction is artistic director Lincoln Jones' newest, *The Charlestons*, set to jazz music. The shows offer cocktails and refreshment options. Details at ACB Studios, Two California Plaza, 350 S. Grand Ave., 28th Flr., downtown; Fri., Feb 17 & 24, 8pm, Sat., Feb. 18 & 25, 5 & 8 pm, Sun., 19 & 26, 2 & 5 pm, \$60-\$130. [ACB Studios](#).





American Contemporary Ballet. Photo by Mary Joyce

## Figaro Fandango

In Act III, when the singers finally work out the plot's antics to get to the actual *Marriage of Figaro*, choreographer Kitty McNamee unleashes the dancers for a wedding *fandango* and a flower dance. Often **LA Opera**'s go-to choreographer, including several of this season's operas, MacNamee recruited dancers Raymond Ejiofora, Katherine Highstrete, Jessica Gadzinski, and Nicholas Sipes to the stage for the six performances of *Figaro* over the next few weeks. Music Center, Dorothy Chandler Pavilion, 135. N. Grand Ave., downtown; Thurs., Feb. 16 & 23, 7:30 p.m., Sun., Feb. 19 & 26, 2 p.m. \$39 to \$399. [LA Opera](#).



Cincinnati Ballet. Photo courtesy of the artists

## A homecoming

It's something of a homecoming for *Laguna Dance Festival* founder Jodie Gates who returns as artistic director of **Cincinnati Ballet** which shares this year's festival with another female-led company **Hubbard Street Dance Chicago**. The festival always recruits top companies that seldom tour to SoCal, offering a welcome look at top flight dancers from across the country. Thursday offers a free 6 pm rehearsal. On Friday, Cinnatinati Ballet offers classic repertoire plus contemporary works from Alejandro Cerrudo, William Forsythe, and Andrea Schermoly. Saturday offers a concert with both companies and on Sunday, Hubbard Street Dance Chicago brings contemporary choreography from Amy Hall Garner, Kyle Abraham, Spencert Theberge, Ohad Naharin, and Aszure Barton. Laguna Playhouse, 606 Laguna Canyon Rd., Laguna Beach; Thurs., Feb. 23, 6 pm, free, Fri-Sat. Feb. 24-25, 7:30 pm, Sun., Feb. 26, 5 pm, \$60, \$30 students. Complete program line up plus workshops etc. at [Laguna Dance Festival](#).



Hubbard Street Dance Chicago. Photo courtesy of the artists

## At the beach

For more than four decades, **Benita Bike's DanceArt** has made its mark presenting modern dance in untraditional settings with the goal of demystifying the process of creating dance. This week Bike and her all-female troupe are in Malibu, presenting two works and offering the audience the chance to chat with the artists about what they have seen. Malibu Library, 23519 Civic Center Way, Malibu; Wed., Feb. 22, 7 pm, free w/reservation at [Malibu Library](#).



Benita Bike's DanceArt. Photo by Dean Walraff

## Dancing “*Crypto*”

Legendary modern dance choreographer (and currently UCI Distinguished Professor) Lar Lubovitch contributes *Cryptoglyph* set to Meredith Monk's *Double Fiesta* for this year's *Dance Visions 2023*. The concert features graduate and undergraduate dancers from **UCI Dance**. The choreography includes hip hop and jazz in Ariyan Johnson's *Inglewood to Irvine: A Dance Ministry Experience* and Cyrian Reed's *SOUL INTELLIGENCE – A Tribute to the Late Great Pharaoh Sanders*, classical ballet in Ton Wang's staging of *Paquita*, and contemporary ballet in Vitor Luiz' *Luna e'motions*. Irvine Barclay Theatre, UC Irvine, 4242 Campus Dr., Irvine; Thurs.-Fri., Feb. 23-24, 8 pm, Sat., Feb. 25 2 & 8 pm, \$26, \$22 seniors, \$13 students. [The Barclay](#).





UCI Dance. Photo courtesy of the artists

## Stepping around

The percussive dance styles developed by African American fraternities and sororities blend with traditional African dance and contemporary dance in **Step Afrika!** Since its founding in 1994, the troupe has toured its distinctive dance styles to more than 60 countries. The current show is presented this weekend at three SoCal venues. UC Santa Barbara, Campbell Hall, Isla Vista; Thur., Feb. 16, 7 pm, \$30-\$45. [UCSB Events](#). Also at Lancaster Performing Arts Center, 750 Lancaster Blvd., Lancaster; Fri., Feb. 17, 8 pm, \$44-\$49. [LPAC](#). Also at Luckman Fine Arts Complex, Cal State University Los Angeles, 5151 State University Dr., East LA; Sat., Feb. 18, 8 pm, \$25-\$50. [Ticketmaster!](#)



Step Afrika! Photo courtesy of the artists

## Those bendiest of people

When a handful of dancer/gymnasts created started an innovative dance troupe 50 years ago, who knew **Pilobolus** would not only expand the definition of what was modern dance, it one day would be taking a victory lap, a national tour celebrating 50 years and multiple generations of dancers succeeding that original troupe. The current golden anniversary tour stops off at one more local venue. Musco Center for the Arts, Chapman University, 415 N. Glassell St., Orange; Thurs., Feb. 23, 7:30 pm, \$25-\$58. [Musco Center](#).



Pilobolus. Photo courtesy of the artists

## Snowbound

Based on a Russian folk tale about a young man trying to free his friend imprisoned by the *Snow Queen*, **Redondo Beach Ballet** presents its ballet based on the story. Kelly Vittetoe dances as the Snow Queen with Anthony Cannarella and Jasmine Ejan as the two friends. Redondo Beach Performing Arts Center, 1935 Manhattan Beach Blvd., Redondo Beach; Sat., Feb. 18, 6 pm Sun., Feb. 19 3 pm \$40-\$50, \$30 students. [Redondo Ballet Company](#).



Redondo Beach Ballet. Photo courtesy of the artists

## Post-Modern History, Live

Several of the notable figures who emerged from the Post Modern dance era centered at New York City's Judson Church in the 1960's left and came to SoCal. Rudy Perez and Simone Forti are among those NY transfers who became forces on the LA dance scene and now have *éminence grise* status here. Forti's oeuvre and the materials that fueled them are the focus of **Simone Forti**, the first museum exhibit to survey what she produced. The three-month exhibit includes live performances of *Dance Constructions*, one of her landmark works from 1961. Sarah Swenson, a known LA choreographer and long-time associate of Forti, acted as Performance Coordinator for this project and Forti's *Dance Constructions* presented throughout the exhibition, were staged by Carmela Hermann Dietrich. Hermann Dietrich and Forti have a relationship dating back to 1989 that includes improvised duets, the most recent of which, in 2017, was at Highways Performance Space. The exhibit also includes Forti's sculptures, videos, drawings, and notebooks. *Dance Constructions* at MOCA Grand Avenue (Museum of Contemporary Art), 250 S. Grand Ave., downtown; Exhibit runs to Sun., April 2. Performances of *Dance Constructions* performed Thurs., 3:30, 4:45, 6:00, & 7:15 pm, Sat. & Sun., 12:30, 1:45, 3:00, & 4:15 pm, throughout the exhibit run, free with timed museum admission. [MOCA](#).





Simone Forti. Photo courtesy of the artist

### ***A Peek at Next Week***

**Backhausdance** at Martha B. Knoebel Dance Theater, Cal State University Long Beach, 6200 Atherton St., Long Beach; Sat., Feb. 25, 8 pm, \$45-\$65, \$25 students. [Backhausdance](#).



Backhausdance. Photo by Shawna Sarnowski

**Ben Vereen** at Catalina Jazz Club, 6725 W. Sunset Blvd., Hollywood; Fri.-Sat., Feb. 24-25, 8:30 pm. \$40. [Ticketweb](#).

**Voices: Black Artists Showcase** at Stomping Ground LA, 5453 Alhambra Ave., El Sereno; Sat., Feb. 25, 8 pm. [Stomping Ground LA](#).

**Ballet Preljocaj – Swan Lake**. At Granada Theatre, 1214 State St., Santa Barbara; Sat., Feb. 25, 8 pm, Sun., Feb. 26, 3 pm, \$20-\$131. [UCSB Events](#).





Ballet Preljocaj. Photo courtesy of the artists

**CalArts Dance** – *Coded: Art Enters the Computer Age, 1952–1982*. LA County Museum of Art, BCam Level 2, 5905 Wilshire Blvd., mid-Wilshire; Sat., Feb. 25, 7:30 pm, \$25. [Event Info](#).

**Shen Yun 2023** at Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa; Tues. & Fri. Feb. 28 & March 3, 7:30 pm, Wed., March 1, 2 pm, Sat., March 4, 2 & 7:30 pm, Sun., March 5, 1 pm, \$90-\$200. [SCFTA](#).

### ***New SoCal Dance Notes***

**On tour out of town** LA-based street dance troupe **Versa Style Dance Company** goes East Coast this week with performances in at Jacob's Pillow and NYC' Joyce Theater and the Cooper Union.

**Start planning for N.O.W.** – The deadline isn't until April 14, still time for emerging and mid-career choreographers, dance companies, and performance artists to submit a proposal to be part of REDCAT's **20th Annual New Original Works (NOW) Festival**. Festival is in August 2023, time to apply is N.O.W. Details and application at [REDCAT](#).

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