

Cultural Daily

Independent Voices, New Perspectives

Season-End Musicals: Too Much and Just Enough

David Sheward · Monday, May 29th, 2023

Several musicals have opened at the tail-end of the 2022-23 Broadway/Off-Broadway theater season. Some are ambitious and have bitten off more than they could chew, while others want nothing more than to crack some jokes and entertain us. Both *New York, New York* at the St. James and *White Girl in Danger*, a co-production of Vineyard Theater and Second Stage, recently closed at the latter's Tony Kiser Off-Broadway theater, fall into the first category. They both include just about everything including the kitchen sink in their separate examinations of post-WWII life in the big city and the marginalization of African-American characters in mass media, particularly soap operas. But even though this pair of tuners are overstuffed, there is much to relish in their packed programming.



Clyde Alves, Colton Ryan, and Anna Uzele in *New York, New York*.

Credit: Paul Kolnik

The Playbill for *New York, New York* lists the show as being “inspired by” the 1977 flick of the same name. That Martin Scorsese opus wasn’t an ode to the glories of the titular burg, as the stage musical ascribes to be. The movie was basically a weepy, detailing the rocky courtship, marriage and break-up of volatile bandleader Jimmy Doyle (Robert DeNiro) and scrappy chanteuse Francine Evans (Liza Minnelli). The new book by David Thompson and Sharon Washington loads on three

more main plotlines and provides a racial twist to the prime story. Francine (charismatic Anna Uzele) is now African-American. Her romance with Irish-American Jimmy (enchanting Colton Ryan) is freighted with racial tension as they combat discrimination in 1946.

In addition, there are the struggles of African-American jazz musician Jesse Webb (dynamic John Clay III), Cuban gay bongo player Mateo Diaz (energetic Angel Sigala) and Jewish refugee violinist Alex Mann (moving Ben Davis). The latter is connected to the story because he gets fiddle lessons from Francine's landlady, Madame Veltri (Emily Skinner, overcoming melodramatic excesses in the script) who's got her own tale of woe. It's as if the creative team were checking off a list of diversity and inclusion.



The cast of *New York, New York*.

Credit: Paul Kolnik

The gorgeous score is a combination of John Kander-Fred Ebb trunk songs and new material by Kander with lyrics by Lin-Manuel Miranda. So the book and the score are something of a hodgepodge. Director-choreographer Susan Stroman is not quite able to weave all these disparate elements together into a cohesive whole, but there are many isolated stand-out moments. A sizzling tap number atop a skyscraper under construction is fun, even though it appears stuck in the middle of the action for no strong reason. Stroman's staging involving chorus members holding up letters to spell out such locations as Central Park and Grand Central Station is clever. (Beowulf Boritt's elaborate and detailed settings create the perfect 1940s environment as do Donna Zakowska's dynamite, period-perfect costumes.) Francine's first Broadway role is excitingly staged. Perhaps the most enchanting number is the simplest as Ryan's Jimmy sweetly delivers "A Quiet Thing" from *Flora the Red Menace* in velvety soft tones reminiscent of Harry Connick Jr. and Michael Buble.

While *New York, New York* may not be equal to the sum of its many parts, it's still a giant-sized box of Broadway delights, particularly the enthralling finale when the orchestra rises out of the pit on an elevated platform with Uzele and Ryan spiritedly putting across the title tune. Of course, the audience knows all the words and sings rapturously along.



Tarra Conner Jones and Latoya Edwards in *White Girl in Danger*.

Credit: Marc J. Franklin

White Girl in Danger, Michael R. Jackson's riotous follow-up to his Pulitzer Prize-winning *A Strange Loop*, has even more going on than *New York, New York*. A piercingly satiric send-up of soaps, *White Girl* has more stories than the Freedom Tower. We're inside a TV drama universe ruled over by the Great White Writer. Blackground player Keesha Gibbs (devilishly funny LaToya Edwards) longs to move out of Police Violence Storytime and join the main players of AllWhite, a Peyton Place-like center of debauchery and scandal (that allusion shows you how old the critic is). Accompanying Keesha on her upwardly mobile trek is her down-to-earth mother Nell (the amazing Tarra Conner Jones), who graduates from lunch lady to school nurse to assistant district attorney as she follows her daughter up the racially tinged ladder of success.

The premise is perfectly valid and timely and Jackson's score contains many rock-driven, catchy tunes including the '70s-charged title song. Jackson's book also has many laughs and sharp insight into African-American and white power dynamics, but there's just too many tropes and schticks to keep track of. We go from high school trauma to courtroom clashes to political elections to *Dynasty*-like catfights to horror films with side trips to slavery scenarios. Director Lileana Blain-Cruz manages to keep the multiple plots moving, aided by Adam Rigg's versatile set.



Alex Newell in *Shucked*.

Credit: Matthew Murphy and Evan Zimmerman

Meanwhile, *Shucked* (at the Nederlander) offers us a heaping helping of hospitality and plenty of yucks. That's all and in this case, it's enough. Set in the mythical rural paradise of Cobb County, somewhere Down South, this hootenanny of hilarity is thin on story but heavy on puns and one-liners. The plot centers on a failed corn crop, blighted romance, and a visiting con man who is less honorable than Professor Harold Hill. In Robert Horn's laugh-crammed book, this premise is secondary to the cascade of jokes, only two of which I had heard before—one was originally from Redd Foxx, the other a chestnut courtesy of Rodney Dangerfield. Just a random sample of the more original gags: "I wonder what people in China call their good plates" and "I remember when we played sandcastles with Grandma...until Grandpa hid her urn." Even though most of these gems are non-sequiturs, there's a genuine giggle every few seconds. Brandy Clark and Shane McAnally's score is equally mirth-inducing.

Director Jack O'Brien does his customary brilliant work of keeping the tempo at the right comic pace. The young cast are all masters of timing and the non-binary performer Alex Newell is a stand-out as a sassy whiskey peddler belting out an anthem of independence. Ashley D. Kelley and Grey Henson are sweetly sincere as the narrators. Caroline Innerbichler, Andrew Durand and John Behlmann sparkle as the three points of a romantic triangle and Kevin Cahoon garners guffaws doing the hayseed shtick. *Shucked* is totally unrealistic—it imagines a rural community with interracial families peacefully coexisting with NRA enthusiasts—but that's its point. The show is a silly fantasy, imagining an idealistic utopia where everyone is accepted. So different from our current divided nation. A nice way to spend an evening.



Will Swenson and chorus in *A Beautiful Noise: The Neil Diamond Musical*.

Credit: Julieta Cervantes

Finally, I caught up with *A Beautiful Noise: The Neil Diamond Musical* at the Broadhurst. Like most jukebox bio-musicals, the tuner is an excuse to play the subject's song catalogue to an audience of rabid fans. Anthony McCarten's book hits the usual bullet points—rise to fame, troubled marriages, conflicted and reflective old age—and provides intros to the smash hits. All is staged smoothly by Michael Mayer. Will Swenson does a fantastic job of limning the young Diamond and Mark Jacoby is soulful and moving as his elder counterpart. Robyn Hurder provides the necessary emotional support and dynamite dance moves as Diamond's put-on spouse. Like *Shucked*, *Noise* doesn't ask much of us except to sit back and relax. *NY, NY* and *White Girl* ask too much, but they do offer some rewards.

New York, New York: Opened April 26 for an open run. St. James Theater, 246 W. 44th St., NYC. Running time: two hours and 45 mins. including intermission.

White Girl in Danger: April 10—May 21. Vineyard Theater and Second Stage at the Tony Kiser Theater, 305 W. 43rd St., NYC. Running time: two hours and 50 mins. including intermission.

Shucked: Opened April 4 for an open run. Nederlander Theater, 208 W. 41st St., NYC. Running time: two hours and 15 mins. including intermission. [Ticketmaster](#).

A Beautiful Noise: The Neil Diamond Musical: Opened Dec. 4, 2022 for an open run. Broadhurst Theater, 235 W. 44th St., NYC. Running time: two hours and 15 mins. including intermission. [Ticketmaster](#).

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Review: *Brazen* by Alexis Rhone Fancher

Alan Catlin · Monday, May 22nd, 2023

In her new collection *Brazen* (NYQ Books, 2023), Alexis Rhone Fancher lets you know from the first lines of the opening poem where she is coming from, where she is going, and what is on her mind:

At the beach in late August, deep in the leather bucket
seats of his 289 Mustang, we didn't although he kissed
me with tongue and open mouth. We didn't, although his
finger traced my nipples to pinpoints on the outside of my
blouse, and his hot breath seared my neck.

— From “Why We Didn’t”

There is a lot of heavy breathing in that car and young lust but, ultimately, it all leads nowhere as the young man is college bound and Alexis is jail bait. The boy heeds the warning from his dad, “18 into 16 don’t go.” But, man, was he ever tempted. The rest is history.

Rhone Fancher is known for her forthright, in your face, sexual situations and she never pulls her punches. *Brazen* is all of that and more. Her work seethes with skin tingling sensation, she roars into action, because she is, well, one brazen lady. She knows what she wants and isn’t afraid to go out and get it. And it is all fun and games until someone overdoes the substance abuse. And the bad men. She lines up bad choices and chooses the worst ones in a way that makes you wonder how she survived.

But survive she does. On what she described as “a slumming with women” couple of years, she continues her wanton ways taking the usual odd jobs. One of them is as a waitress where she earns total respect from the bartender/waiter in me with these opening lines:

When the former football star and his entourage leave
a \$1 tip for me on the table, I run after him shouting,
Mr. Olsen, Merlin Olsen! You forgot your fucking dollar.

— from “Target Practice”

I’ve never waited on Mr. Olsen but I sure have waited on his kind. Most memorably William Devane, then at the peak of his career, who I overheard telling his driver/body guard/ brother, “I’m getting a reputation for being difficult to work with. You know what that means? It means I’m a pain in the ass.” And was he ever. In 34 years of “service industry work,” the only person who ever reached across a bar and touched me in an aggressive manner (bar fights don’t count) was Mr. Devane. Apparently, his Guinness was taking too long to settle for his taste. I could not control the process—it has to take as long as it takes, as anyone who has ever poured a Guinness properly knows. I looked in his eyes, looked at his hand and said, “Good things take time which means you have to wait. The last guy who did that to me ended up in jail and it wasn’t pretty.” Which he took as his cue to pack up and leave. I honestly don’t recall a tip, but we were beyond issues of money by then. Some things are worth more than money, as Alexis shows she knows.

A recurring theme throughout *Brazen* is a character referred to only as “The Famous Poet,” who is

more of a type than an actual being. Everyone knows “there is no such a thing as a famous poet,” as Galway Kinnell once said to me, but there is a stereotypical, over 70, randy, womanizing, prowling, sex obsessive, alcohol abusing renowned poet willing to trade on his “name” for sexual favors. Anyone who has been to a writer’s conference knows who he is (or, more accurately, who they are). The names may change but the type remains the same.

The titles of the poems illustrate this point: “At the Party, the Famous Poet Goes Too Far with the Latest Sweet Young Thing,” “The Famous Poet Asks Me for Naked Photos,” “The Famous Poet Sexts Me While His Wife’s Asleep,” “At the Bar After His Reading, the Famous Poet Still Can’t Recall My Name,” and so on. The sweet young things are just objects to him and he is, well, a narcissist, an aging poet past his prime, but man, can he write. I guess the writing counts for something but it doesn’t earn you much respect.

I want to tell him:
How it felt to be touched by fame.
How he never returned my calls.
How some nights, the only way I get off is to imagine his words.

How even tonight.
I can’t keep my hands off him.

— from “At the Bar After His Reading, The Famous Poet Still Can’t Recall My Name”

Roughly half way through *Brazen* are six odes to her husband. These are sexy, but in a loving, we’ve been a couple so long we know what each other is thinking before we actually formulate a thought, way. They are funny, raw, and real, illustrating why Rhone Fancher chooses to frame her dedication as, “And thank you to my darling Fancher, who knows me so well and loves me still.” She may be or may still be a randy woman but she is strictly a one-man woman now.

There is only one profound note of deep sadness among this mostly free-spirited collection. “Bad Mother” shows what she perceives a generational sense of failed family relations.

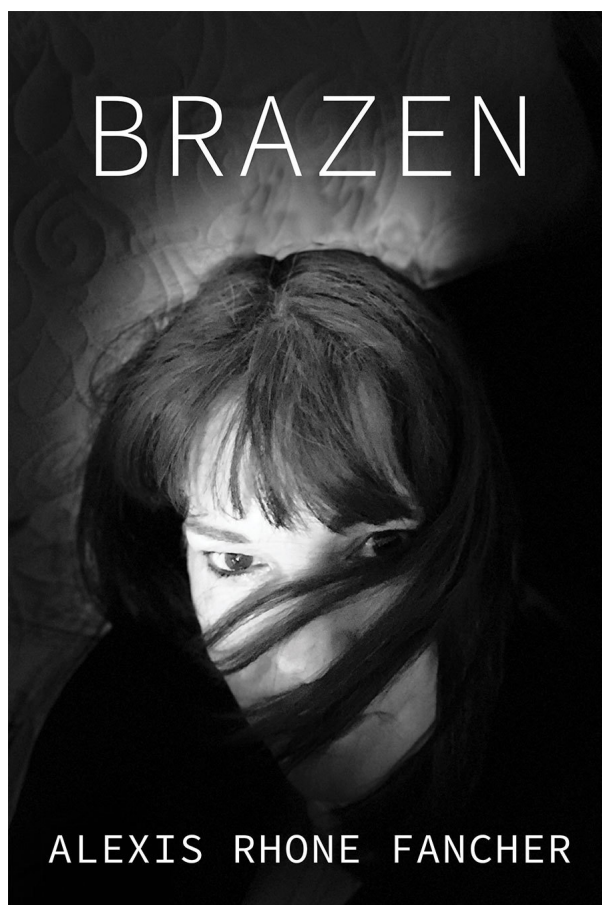
My mother threw me to the wolves.
Loved my sister (the easier ones)
And my brother more.
Died when I needed her most.
My dead boy sealed my fate.
My only one.
I pondered suicide.
Learned to police my head.
Mind over matter, my mother said.
But she never lost a child.

— from “Bad Mother”

As anyone who is a parent knows how the death of her child, at a young age, in early manhood, is a life defining moment. That loss is the subject of her book, *The Dead Kid Poems*, which celebrates his life and her ongoing, impossible-to-recover from loss. “Bad Mother” is as searing, as unforgettable, as any could be, defining loss in a brutally honest way. She was not a bad mother,

just a human one unable to alter a course that was beyond her control. “Bad Mother” concludes, “The day my little brother almost drowned/Even then, my mother had two spare kids/I should have had more.”

It should be noted there are many of her photographs scattered throughout the book. Her skill as a photographer matches her considerable writing ones as these “random” LA photos show. There is a chucklehead on a bicycle wearing what looks like a Viking hat, smiling for the camera, that speaks volumes. There are bouncers outside a shady nightclub, a rock and roll woman in and out of focus, studies in black and white, and many more. In fact, all of the photos give you a sense that LA is as much a character in the book as the people and places she describes. LA is a love object that knows no boundaries and Alexis Rhone Fancher is the woman to describe the underbellies, the insides of the city she knows and loves.



Brazen by Alexis Rhone Fancher

Purchase *Brazen* by Alexis Rhone Fancher

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***SIX* Puts a Modern Twist on History**

Steve Gottfried · Wednesday, May 17th, 2023

SIX is the right musical at the right time. Conceived and written by Toby Marlow and Lucy Moss, *Six* taps into female empowerment from what most would consider an unlikely source — the six wives of King Henry VIII. But this is no PBS documentary nor does it have the intellectual heft of *Hamilton*. It's more of a fun house caricature replete with anachronistic nods to pop culture and contemporary music. The show is structured with the conceit that the ex-wives have convened for a competition to determine who holds the dubious distinction of having suffered the most at the hands of Henry the Eighth. By completely excising Henry from the narrative and placing the focus on the women, the wives are given newfound agency that no doubt eluded them during their lifetime.



The cast of *SIX* perform “Haus of Holbein.”

Showcasing a sextet of powerhouse vocalists, *Six* grabs the audience from the moment the curtain goes up with a high-energy intensity that is pure pop-driven entertainment. After 3 brutal years of pandemic anxiety and isolation and headlines with women's rights on the chopping block, *Six* reclaims the agency of these women from the musty history books which have traditionally been relegated to being depicted as passive victims of a powerful and privileged man. With the prevalence of serial abusers like Harvey Weinstein and Donald Trump getting their comeuppance after decades of exploiting women, *Six* offers a fun and unfettered juggernaut of female empowerment. What it lacks in subtlety and nuance, it makes up for in sheer entertainment as evidenced by the audience fervor and its *Tony* for Best Original Score in 2022.

That is not to diminish its value or artistic merit. Cleverly packaged by its creators as an 80-minute, intermission-less show, with 9 well-crafted songs that feel immediately familiar and current, it's easy to forgive the gimmicky premise that brings these exes together. Its broad (no pun intended), in-your-face, exaggerated style is well-suited to the TikTok generation of short attention spans and immediate gratification. These ladies command the stage in bold primary colors and lots of bling. The writers were smart to give each “wife” their own signature song composed to conjure recognizable icons from Beyoncé to Adele and Britney Spears and Ariana Grande. The

comparisons help the audience distinguish and differentiate the different personalities.

First up is Catherine of Aragon who wound up as Henry's wife after the death of her first husband who was Henry's brother. How's that for some *Real Housewives of Tudor Dynasty* dirt? Bringing plenty of Sasha Fierce to the role of Catherine is Khaila Wilcoxon whose dynamic stage presence and formidable vocal prowess set a high bar. Next up is Anne Boelyn whose claim to post mortem fame is that she was beheaded which she wears like a badge of honor and believes solidifies her status as the wife who suffered the most. She is played with a saucy playfulness by Storm Lever. While the program lists Lily Allen and Avril Lavigne as this character's musical inspiration, I was getting more of an Ariana Grande vibe, especially with lyrics like "sorry, not sorry." Natalie Paris plays ex-wife #3 Jane Seymour whose power ballad "Heart of Stone" was fashioned after Adele and Sia. Seymour is characterized as one of the few ex-wives who genuinely loved Henry.



Khaila Wilcoxon channels Beyoncé as Catherine of Aragon.

The musical then takes a whimsically offbeat tangent to Germany with the unlikely coupling between Henry and wife #4 Anne of Cleves whom he courted solely based on her portrait. The women don Day-Glo sunglasses and Elizabethan collars, singing with exaggerated German accents for an ensemble number called "Haus of Holbein" for the artist whose portrait led to their ill-fated union. The marriage was never consummated and annulled after six months, but Anne received a generous consolation property which seemed to suit her just fine. Olivia Donalson brings a Lizzo flair to her performance as Anne of Cleves. After the initial disappointment of being rejected by the King, Anne of Cleves leans into her role as royal castoff, relishing her newfound wealth and power, the king's spurned affection be damned. While the program says her signature song was inspired by Nicki Minaj and Rihanna, Donalson brought the full figured body positivity and in-your-face confidence of Lizzo to her signature song "Get Down."

Courtney Mack brought Britney vibes to her portrayal of wife #5 Katherine Howard and her sex-fueled song "All You Wanna Do." The song starts with a playful sex kitten vibe but takes a dark

turn toward the end of the song as she too winds up beheaded. Gabriela Carrillo plays Henry's sixth and final wife Catherine Parr whose song "I Don't Need Your Love" was inspired by Alicia Keys and Emeli Sandé. Lest the show be accused of perpetuating the implicit misogyny of pitting women against each other, the narrative does an about-face and upends the conceit of a competition in favor of a final ensemble number where the ex-wives band together, reclaiming their power and their place in history. [The North American tour runs through July 2024.](#)

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Going Deep

Ann Haskins · Tuesday, May 16th, 2023

A long-time presence in San Francisco, **Alonzo King Lines Ballet Company** has an international reputation for the liquid, catlike qualities of its dancers and artistic director Alonzo King's distinctive blend of pointe shoe and contemporary ballet choreography that can morph in an instant from elegant to explosive. The company returns for performances at two local venues. On Saturday, May 27, Segerstrom Center for the Performing Arts hosts company in Costa Mesa. On Friday and Saturday, June 9 and 10, the dancers are in Beverly Hills at the Wallis Annenberg Center for the Performing Arts in Beverly Hills.

The calling card at both venues is *Deep River*, a heart-felt work that marked the company's post-pandemic return to live performance and also launched the troupe's 40th anniversary season last May. Reviewing the May 2022 premiere, *San Francisco Chronicle* critic Rachel Howard wrote "Seeing how these Black Christian spirituals could meld so naturally with dance imagery that suggests influences from both yogic philosophy and Islam, is a striking reminder of the universality King has reclaimed for ballet." [Datebook.](#)



Alonzo King LINES Ballet. Photo by Jamie Lyons

In a recent telephone interview, King talked about *Deep River*, his company's longevity, and the underlying spiritual/physical approach that distinguish the dancers, the company, and his dance making.

The initial question was what was the spark for Deep River as the work for the 40th anniversary?"

King: *"During the pandemic, we were given a lot of support by organizations to build bubbles so that we could continue to work, because the premise was artists should continue to do what they do. The goal eventually became doing a work for the 40th anniversary, and collecting some of the people we have worked with a long time."*



Deanne Fitzmaurice 2007 / The Chronicle

Alonzo King. Photo courtesy of the artist

That collection effort reunited King with two of his frequent collaborators Lisa Fischer and Jason Moran.

Grammy-award winning vocalist Fischer was the subject of the academy award winning documentary *'Twenty Feet from Stardom.'* This time Fischer is in the thick of the onstage action, singing among the dancers. action. From available video clips of *Deep River*, she may not consider herself a dancer, but like her singing, she certainly knows how to move with the music.



Vocalist Lisa Fischer and the LINES dancers. Photo by Jamie Lyons

MacArthur genius award-winning composer Moran is artistic director of Jazz at the Kennedy Center among his other laurels. For *Deep River*, Moran not only composed and arranged, he collaborated in adding jazz moments by Pariah Sanders, James Weldon Johnson, and the Maurice Ravel.

King: *“Jason and Lisa are both extraordinary artists. I just feel a strong kinship with their interpretation and creativity, and even more because I don’t separate that from who they are as human beings. They are selflessly generous and always living in a state of gratitude, really glad about their lives. So who wouldn’t want to hang around with those people?”*

“Voices like Lisa’s, it is always more than the beauty of the sound. It’s the intuition, the intelligence that is behind all of it. Her understanding was what was at work, bringing something naturally and I could say ‘That’s it.’ Because that’s what we’re trying to do, relax and be ourselves.”



Vocalist Lisa Fischer and dancer Babatunji Johnson. Photo by Jamie Lyons

“These are people I adored and there were wonderful successes we had before, so it builds a team. Because you’ve worked with people, you know them and they know you, it’s easier. You have a language, not even a language, a sense of their hearing, of non-verbal communication, about places to go. So anyone throwing out seed ideas that come through words, you have responses that comes from that intuitive collaboration.”

In an interview several years ago when Moran and King collaborated at the Vail Dance Festival, Moran described how he writes down melodies then sets them aside, then collaboration often starts over dinner.

“The melody sits on my piano or in my head until Alonzo calls and says let’s have dinner and the melody says, well, I want to go too, and I end up taking the melodies along and ask if there is

anything there. Our most frequent conversations is about space. The music is about space. Does the music have enough space for the body to be in conversation with the melody.” Moran told the Vail interviewer.

An anomaly was how music by Maurice Ravel came to be included in the jazz-infused *Deep River*?

King: *“Ravel’s ‘Kaddish’ is incredible, and something I’ve wanted to do for a long time. So we have this combination of spiritual songs from the African American community, from the Jewish community, and other combinations that were chosen because they were deeply heartfelt and we wanted to aim the arrow directly toward the heart. We wanted to address the idea that regardless of what you’re going through, no matter how difficult things are, there is a choice for another focus and nothing lasts forever, inevitably things will change.”*

“Something that everyone has in common is that they want to avoid pain and suffering, and they want some kind of joy that never goes stale. That’s it, across the board. So a lot of it is how to live life, how to not give up, and how there is something deep inside of us that can overcome any obstacle we ask and access it to.

For me, my obsession is that the ideas are clear and that regardless, and this surprises people for some reason, regardless of the discipline or the occupation, we’re all doing the same thing. One of the things that people who are serious about their lives do is they are always interested in self-reform, how can I be clearer, how can I be concise, how can I be improved? And that goes from painting, writing, living your life, whatever is affirmation, improvement, and expansion, that is where my eye is going.”

After four decades, King’s approach has extended far beyond the dance company to a collaborative BFA program with Dominican College, the dance center, and extensive community programs.

King sees the myriad aspects of LINES as logical extensions of the vision of the founding trio who set out to start the dance company.

King: *There were three of us, Pam Hagen, Robert Rossenwasser and me. We had worked together in Santa Barbara, came to San Francisco and decided to start a company. The idea of a company was always there. When we first came to San Francisco, there were tons of students, a very positive environments among directors and dance makers, and we decided to build a company. The seed for a dance company was always there but it began with classes.*



Alonzo King. Photo by Franck Thibault

Why did they choose San Francisco?.

King: *I lived in New York for a long time and I grew up in Santa Barbara. In New York I found myself trying to find some nature and I could not take it after awhile. I returned to Santa Barbara first. I knew I did not want to go to Europe. I had spent time in Europe and wanted to live in America. San Francisco was a vibrant dance center and it was close to nature.*

Asked why the company is called LINES, King initially quips that the names that he wanted were taken, but then turns to a recurring theme of the interrelationship of dance and the natural world.

King: *“When we look in nature, everything is in phenomena is straight line or circle. We believe that the union of the east and west, whether left brain or right brain, whether female or male, whether feeling or logic, there was a necessity for balance that we wanted embodied in the company and the teaching. The name reflects that.”*

Videos of King teaching class reflect a distinctive approach that emphasizes avoiding what dancers think are their limits, but instead providing cues for dancers to find things inside themselves that can take their bodies beyond accepted limitations.



Alonzo King LINES Ballet. Photo courtesy of the artists

The strongest evidence for King's approach is not in the photos of LINES' often unworldly lithe, long-limbed dancers that the company is known for, but in how LINES dancers move on the way to and from a particular position that might end up captured in a photo.

King: *"When people are new I sometimes have to say 'stop posing', this isn't a photographic session. You have to live in the moment. A dancer is singing the music, just as a musician is dancing the music. A dancer is the embodiment of the idea, not the steps. Steps can be expressed academically in beautiful bodies, yet seem small. What is really important here, is the mind and the heart. I'm working with human beings who I challenge to inhabit their genius and at the same time challenge them to be little kids and follow the idea where the dance goes."*

As a dancer, I might have an idea about a role, how I would dance it, how it will look on me, and I have to get rid of that. What needs to happen is asking what does the role require? To forget about myself for awhile, to give an impersonal analysis and think about what should this be to become to be the most luminous? That's a most beautiful place to be because you are in the service of the idea, instead of wanting to be liked and seeking applause.

Dancers scheduled to perform at both venues include Babatunji, Adji Cissoko, Madeline DeVries, Theo Duff-Grant, Lorris Eichinger, Shuaib Elhassan, Joshua Francique, James Gowan, Ilaria Guerra, Maya Harr, Marusya Madubuko, Michael Montgomery and Tatum Quiñónez.

Alonzo King Lines Ballet Company in *Deep River* — At Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa; Sat., May 27, 7:30 pm, \$29-\$109. [SCFTA](#).

Also at The Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills; Fri.-Sat., June 9-10, 7:30 pm, \$39-\$125. [The Wallis](#).

More about **Alonzo King LINES Ballet** on [their site](#). Preview clips of *Deep River* on [YouTube](#).

A portion of a company class conducted in 2016 by King. [YouTube](#).

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Using Fundamental Analysis to Predict Cryptocurrency Prices

Our Friends · Tuesday, May 16th, 2023

Cryptocurrency is a relatively new and actively developing concept that attracts the attention of many users worldwide. Among the main features is the possibility of competent investment planning and good earnings with proper resource planning.

Now you can efficiently study [live crypto prices](#) to determine your earnings. Shortly, the market capitalization of cryptocurrency is expected to exceed five billion dollars, which is significantly higher than today.

Cryptocurrency is also actively attracting young investors looking for opportunities to plan personal investments. The studies show that most of today's investors are young and ambitious. Everyone follows the pace of cryptocurrency development to get the maximum benefit from investments. At the same time, not all people understand what cryptography is, what methods are used to earn cryptocurrency, and what are the main reasons for the popularity of cryptocurrency.

Analysis plays a vital role in predicting the value of a cryptocurrency. For example, investors can use a wide variety of valuation parameters that will take into account abrupt changes in the parameters of a cryptocurrency. As a rule, it is best to use fundamental analysis methods, as they allow the most profound assessment of the feasibility of investments using available tools and predict specific indicators of the effectiveness of investments in cryptocurrency.

Cryptocurrency Price Prediction Rules

Fundamental analysis usually consists of several vital parameters, often used to assess the feasibility of investments and set the market situation. For example, earlier, numerous charts could be used for fundamental analysis of crypto prices in real-time that directly affect the appropriateness of specific results. Among the basic norms of fundamental analysis, you should

pay attention to the following:

- Technical analysis is the primary process that helps to study the statistical parameters of pricing based on numerous price charts and models in real time.
- Fundamental analysis provides an opportunity to learn all the factors of market development, including global and domestic factors, as well as political and economic features of products.
- Quantitative analysis provides an opportunity to assess the performance and efficiency of the market in question. It is usually used in conjunction with fundamental analysis to enable an efficient investment planning and design process. With the help of various coefficients, it is possible to establish profit for a specific type of digital asset and the efficiency of cash flow in the modern market.

Fundamental analysis is viral among those users who want to predict the rise and fall of a particular cryptocurrency. Usually, data from a previous study is used for evaluation, which allows you to set a crypto price live. Fundamental analysis will enable you to determine the long-term prospects for developing investments based on a wide range of information and various parameters.

Features of fundamental analysis

Fundamental analysis is a kind of methodology that allows investors to fully evaluate the variables that directly affect the value of a particular cryptocurrency in real-time. When assessing the intrinsic value of a cryptocurrency, external or internal parameters are taken into account that affects the qualitative factors of economic development, determining the general state of the market and the market capitalization of the cryptocurrency asset in question.

Among the critical features of fundamental analysis, one should pay attention to the fact that crucial factors are evaluated that consider various aspects of the development of cryptocurrency and not just price charts for cryptocurrency or other resources.

The fundamental analysis makes it possible to consider and study a broader picture of the development of the value of a cryptocurrency, taking into account various factors. At the same time, when compared with technical analysis, technical parameters, and charts are evaluated as other fundamental values.

The main goal of fundamental analysis is to establish the causes and consequences of certain decisions for investors. The main advantage of fundamental analysis is that various external and internal factors can be used to evaluate and set parameters that directly affect the behavior of a cryptocurrency in real-time.

Fundamental aspects of cryptocurrency fundamental analysis

To understand the features of cryptocurrency development, fundamental analysis needs to use several vital parameters. A broader one is distinguished among the primary approaches, covering many concepts. Here it is essential to consider the market, national and macroeconomic parameters that can directly impact the formation of the value of the cryptocurrency in real-time.

There is also an approach that considers independent factors that directly impact the formation of a cryptocurrency's value in the modern market. Fundamental analysis works on the same principle as traditional assets but has some significant changes, considering various asset options when

planning investments. Investors who want to understand the peculiarities of market development should pay attention to the following fundamental parameters:

- Questions about the market capitalization of a particular coin in the market.
- Supply and demand for the tokens in question.
- Usefulness and features of the use of tokens.
- Community development. This is one of the critical indicators determining a particular cryptocurrency's popularity.
- Cryptocurrency developers. They define the basic rules and features of the development of the cryptocurrency in question in the long term.
- The trading volume of a particular coin directly affects the market capitalization parameters.
- Listings on significant cryptocurrency exchanges play a fundamental role in investment planning.
- The latest news about cryptocurrency from the general state and features of the development of the cryptocurrency market.
- Government regulation plays a vital role in the pricing process.

Fundamental analysis also only sometimes gives a complete picture of the development of a particular cryptocurrency, which is very important to consider when investing. You can use the technical documentation to build a more complete picture or other options. You can also use critical metrics that will help you evaluate the feasibility of investments and consider crypto prices live.

Beforehand, it is essential to evaluate the primary metrics of the Blockchain and to reveal the critical technological processes and features of the development of the cryptocurrency in question for effective and productive investments. The hash rate is one of the critical parameters that determine the rate at which new tokens appear, as well as the total system power required to mine and keep all the tokens running.

For example, some cryptocurrencies use algorithms based on the cryptographic hashing of data. This means that lower speeds can be used to complete transactions and process data, which leads to a decrease in interest in cryptocurrency from potential investors.

When conducting fundamental analysis, one should consider many parameters of efficiency and reliability. With the help of forecasting, you can evaluate the speed and characteristics of making a specific decision and make decisions related to the perception of a particular cryptocurrency. The different backgrounds and the general situation make understanding how profitable investments in the cryptocurrency in question will be possible.

Fundamental analysis has found wide application among investors due to the ability to follow the news background and the general situation, which allows you to establish the general location of a cryptocurrency project. Cryptocurrency is the factor that affects the development of many modern industries, determining their efficiency and reliability. It is essential to be able to conduct your investigation and to be able to ask questions to reduce possible risks and optimize all tasks. This will allow you to correctly distribute the available resources and reduce the likelihood of losing many funds when investing in new projects.

When forecasting, it is essential to consider the issues of state regulation, the general news background, and the distribution of a particular cryptocurrency. It is also necessary to study the cost of the cryptocurrency and the various parameters that change every month to get the most

realistic idea of pricing. Keeping track of live crypto pricing is also essential, which will help you stay updated with the latest events.

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David Rigsbee: Two Poems

David Rigsbee · Monday, May 15th, 2023

Joan

It was no different than any other day.
Already, we were hyper-aware of the clock
Whose poker-face ticked toward nine.

Our teacher was a clueless woman with her
Upswept, stainless pussycat glasses,
Slip strap inching down her sleeveless arm

as she diagrammed sentences that looked
like the cutaway of a ship, words on deck,
then all the way down to steerage.

The late student was a tall girl, Joan,
first heir of integration. I will not say
beneficiary, because it was the day

we tortured her. She seemed a lonely girl,
but it would be more correct to say our prank
only bolded the torment of her being

there, where she belonged, to learn
how language sought the measure,
to release her from the trap of thoughts

unexpressed. Someone had the brilliant
idea to bring a box of thumbtacks
and shared them with us before class.

We leaned over to pour three or four
like spilled candy on the oak desk seat.
Then we returned to our zits and waited,

staring at desktops, books closed.
She appeared, and the teacher looked up,

said nothing, and returned to her chore.

Wishing to be invisible, Joan moved
among the seats, pulling the skirt of her
white dress aside to pass down the row

until she found her seat and looking up
at the gray teacher, sat. She was the color
of plum, of internal sweetness fading,

the jolt of the joke revealed. So much
we could never know passed us then
the way a blanket of blackbirds

suddenly sweeps itself off the sweetgum
and scatters into the Carolina night,
leaving the leaves for a moment shaken.

For she was a child and we were children.

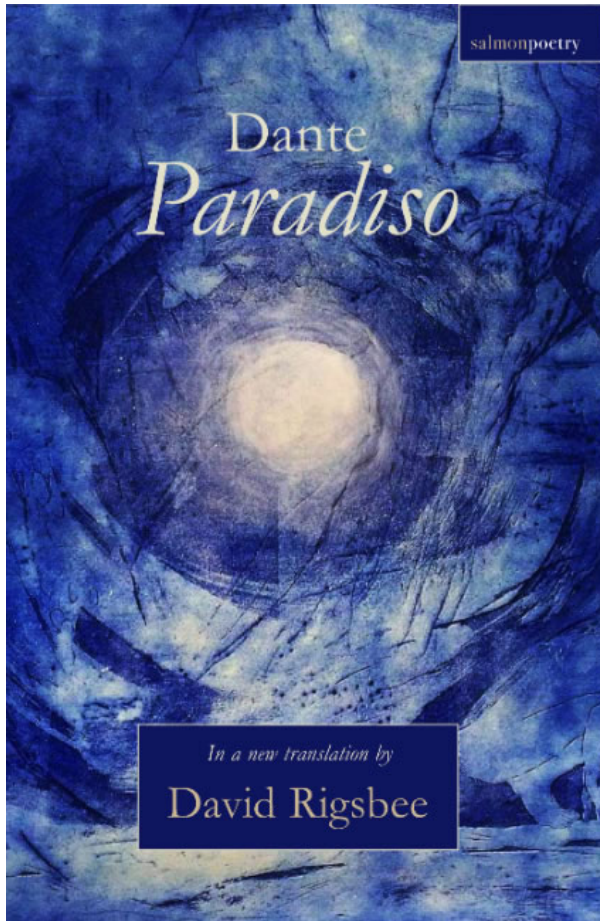
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Why We Marry

For Kurt Erickson and Heidi Moss

You see it when night returns
and you think, yes, I could have
stayed far away, but did not.
And the night rises immediately
to meet that small affirmative,
bringing with it smoky clouds
that will separate and reform
into a darkening monochrome,
according to the law.
Starlings race across the rooftops
as the west pulls the light after it.
The banter of birds is pronounced,
each insisting on its rights.
A few peel off and fly upward
as if they wanted to see the curvature
of the earth. They remember
how it is, living the days in disbelief.
A man presents his torso to the window
and cars go by below, their missions
useless to speculate upon. Some kids
gather on the corner. One lights another's
cigarette. A third stares down, texting,
her face glowing. Or not unglowing,
and yet clear and not ungracious.

For the night moves each
into a renewed formation, the night
that contains the past, the way the soil
contains every single one of the dead.
Your hand extends on a day in the future
like a small beetle, raising its wingcase
with a flick, which is not an announcement
but a portion of silence, pretending one thing,
and meaning the invisible other.



Dante's *Paradiso*, translated by David Rigsbee

Purchase Dante's *Paradiso*, translated by David Rigsbee

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