

## Editor's Note

***Dance Major Journal* features writing by university dance majors for dance majors—and for the people who seek to understand them. How do dance majors see the world? How have they experienced dance and its effects? What are the issues that matter to them? Writers also include students studying for graduate degrees in Dance, and occasional contributions from dance world professionals.**

This 2018 issue starts with a section acknowledging the great loss of dance legend Donald McKayle. It includes a dedication, an opinion piece from the editor, and a Press Release written by one of McKayle's dancers for his last repertory concert—which comes with a story.

Personal stories come next—about the gifts that emerged from four years of dancing at college; how dance can help deal with chronic illness; the way one male dancer followed his bliss despite a disapproving dad; and how a grad student imagines talking to her younger self.

In a section of interviews, dance majors discover a new appreciation for their art form by talking to people who don't train professionally but whose lives are enhanced by dancing. One finds that mom has a swing dance past; another hears how a work friend has connected to people through folk and social dance all her life. A third talked to her friend about how Latin social dances enlivened his youth as well as his adult social life. Finally, one dance major discovered that it's never too late to seriously study dance in the studio by talking to one of his most enthusiastic adult students, who had time for her passion only after retirement.

Dance films recommended by MFA students include one that raises the all-important issue of when and how cultural borrowing can work (in Jirí Kylián's *Stamping Ground*); another highlights the Mexican part of José Limón's identity; and you get taken "into the vibe" of House dance, where creative improvisers "leave their bodies at the door."

The "critical issues" section includes a grad student's reflections on "white privilege"; a dance major's explanation of what goes on in your brain when you learn dance; and, to close the issue, a poem one MFA choreographer and filmmaker composed while considering her thesis topic of Asian-American identity and dance.

Thanks to all the talented and thoughtful dance majors and graduate students who have written for this issue, and who will undoubtedly keep contributing to the dance world in the future.

Founding editor: Jennifer Fisher, Ph.D.  
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**SUBMISSIONS:** Currently based at the University of California, Irvine, DMJ welcomes submissions from dance majors and MFA candidates elsewhere. Short "journalistic" essays on a variety of topics will be considered, with interviews, opinion pieces, dance viewing recommendations, and personal stories welcome. Submissions informed by research recommended, acknowledging sources, even when there is no formal citation. Word documents with a short bio and contact information can be sent to: [jjfisher@uci.edu](mailto:jjfisher@uci.edu).