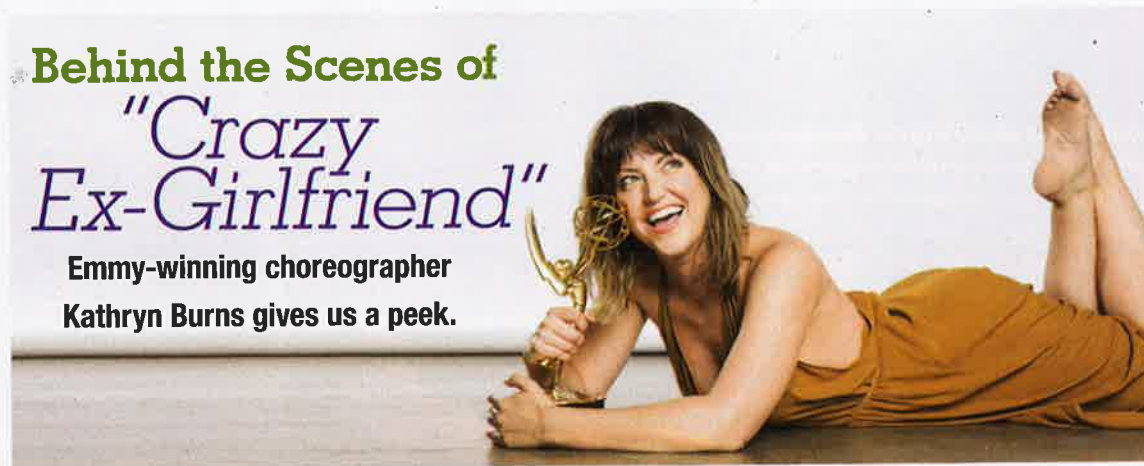


Behind the Scenes of "Crazy Ex-Girlfriend"

Emmy-winning choreographer
Kathryn Burns gives us a peek.



THE ADORABLY QUIRKY "Crazy Ex-Girlfriend" is in the midst of its second season on The CW—and it just keeps getting funnier (and dancier!). The sitcom has become known for its over-the-top musical breaks featuring original choreo, often spoofing famous songs or music videos. Choreographer Kathryn Burns is the lady in charge of those award-winning moves, and she recently won an Emmy for Outstanding Choreography for her work. *Dance Spirit* caught up with Burns to get the scoop on how she makes dances for one of TV's hottest comedies.

KB: Classic Hollywood-ography, girl-group-ography, ping-pong-ography, Disney-ography, butt-ography and more!

DS: Is there anything you've learned this season that you wish you knew last season?

KB: Simplicity is king. Sometimes the best choreography is movement that's seemingly simple. Its power comes from staying true to the character versus complicated dance steps.

DS: What's your favorite thing about working on the show?

KB: I love the wide variety of genres I get to create—from bad, silly dancing to giant showgirl moments and everything in between.

DS: If you could describe your choreo in three emojis which would you choose?

KB: 🎤 🕺 🐘

Catch Season 2 Friday nights on The CW.

Dance Spirit: What first drew you to "Crazy Ex-Girlfriend"?

Kathryn Burns: Rachel Bloom [one of the show's creators and its star] and I had collaborated together for "Funny Or Die," shows at Upright Citizens Brigade in NYC and other L.A. comedy shows, so I was already a fan of her comedic voice. Plus, a comedy musical on TV? I mean, it's a dream job!

worked through the kinks of shooting two music videos per episode.

DS: Are there any challenges that come with choreographing for a sitcom?

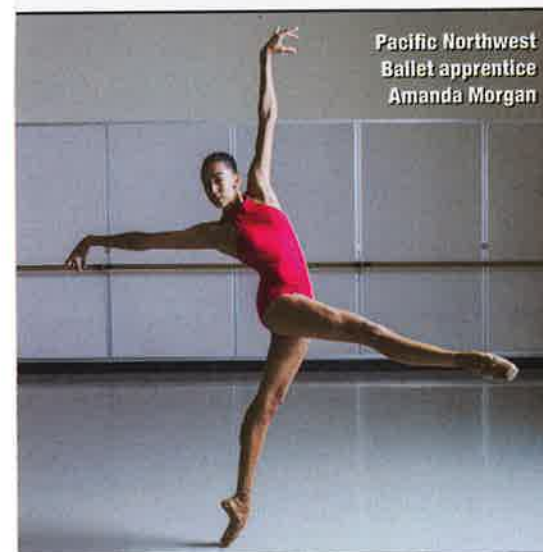
KB: The biggest challenge is that dance isn't the star. The movement always has a supporting role, so by default a lot of the choreography gets toned down or cut. My goal is to sneak in as many magical moments as possible.

DS: How has working on Season 2 been different than the first season?

KB: We're in our groove this season. We learned plenty of lessons and

DS: What's the style of movement like this season?

(FROM TOP) ROBYN VON SWANK, COURTESY ANDERSON GROUP PR; LINDSAY THOMAS, COURTESY DALLAS BLACK DANCE THEATRE



Pacific Northwest Ballet apprentice
Amanda Morgan

#BrownGirlsDoBallet

Dallas Black Dance Theatre is hosting the 29th Annual International Conference and Festival of Blacks in Dance Jan. 25–29 in Dallas, TX, and one component of the conference will be the Second Annual Ballet Audition for Women of Color. Seeking to improve racial diversity in the ballet world, the audition gives black ballerinas the chance to be seen by various professional directors from ballet companies across the country—at a single audition. "It's our hope that directors see the depth of the skills of black ballerinas," says Ann Williams, the founder of DBDT and a founding member of International Association of Blacks in Dance. Last year, 87 female dancers auditioned for 15 company representatives, and more than 30 dancers were offered opportunities or scholarships. One was Amanda Morgan, who earned an apprenticeship with Pacific Northwest Ballet—the second black woman to be hired by the company. "I had an awareness of the issue, but now is the time to make fundamental institutional changes to impact the community," says PNB artistic director Peter Boal. iabdassociation.org/conference