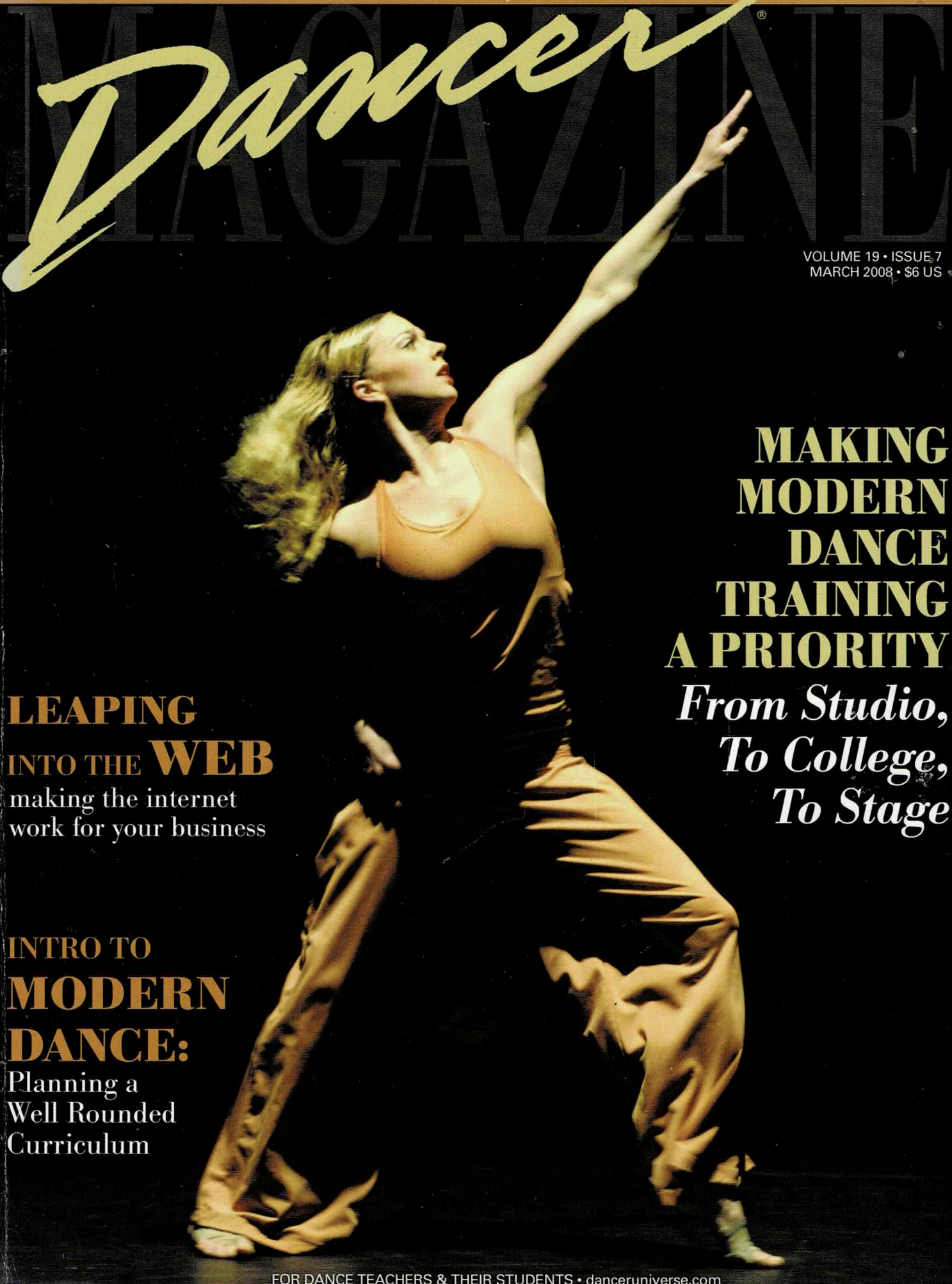


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INTRO TO MODERN DANCE:

Planning a
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Curriculum

**MAKING
MODERN
DANCE
TRAINING
A PRIORITY**
*From Studio,
To College,
To Stage*

editor's *letter*

Dear Everyone,

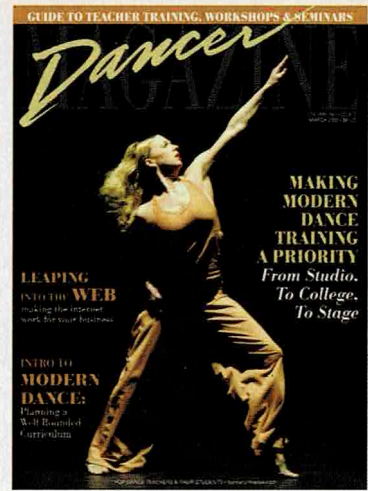
This month's magazine focus is MODERN DANCE - an oft ignored form of dance. I've tried to analyze why and I've decided that not only is there not a great emphasis on modern dance until the college level, but also there's the fear factor. Even to studio owners and teachers, the study of modern dance appears to be daunting and because so many of us are untrained it doesn't appear to be an "essential" in the formation of the studio syllabus. **The history and development of modern dance is fascinating, and how to make the teaching of it desirable and practical is a problem we must overcome.** The art form is way too important for it to be eliminated in the curriculum of the studio. We've tried to give you some insight into the benefits of teaching modern dance as well as the impact it has and will continue to have on today's dancers. I'm sure you'll enjoy.

Jasmine Rios offers part II of her healthcare series, **"Seeking a Healthy Dance Community."** She states that "seeking a healthy dance community is within reach and all members of the dance community can play a role. Dancers, dance educators, parents of dancers, spectators can all begin here. The resources are available at your fingertips." Studio owners and teachers take note that a good many of those resources are listed at the end of this article. If healthcare for yourself and your business is an issue, this article has some extremely valuable information.

Backstage is one of our newer features and will focus on people and jobs that happen behind the scenes - backstage, if you will. **This month we invite you to meet a video designer, GILLES PAPAIN.** He creates movies that will be projected onstage for ballets and other performance art. He closely works with the entire artistic team, using high-tech tools that assist in conveying the artistic message. I'm sure many of you have never given a thought to how this is done yet we all enjoy the fruits of the labors of these creative personnel.

Until next month...

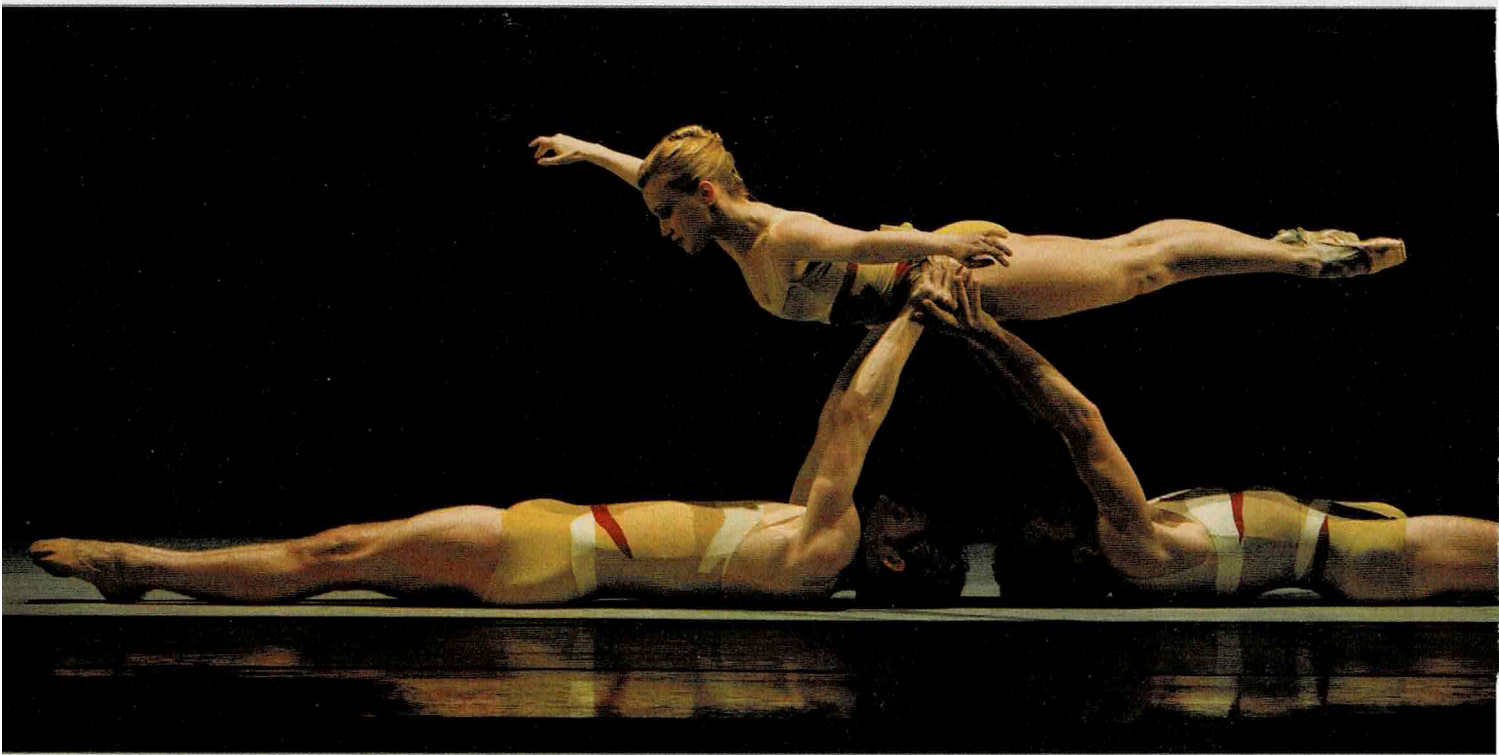
Jo Ash



ON THE COVER: Marymount Manhattan College Alum and Parsons company member Abby Silva on stage

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Seeking A Healthy Dance Community, Part II

By Jasmine Rios

This month's article on health care issues in the dance world takes a pirouette turn for the better. In the San Francisco dance community, dancers can select from a variety of dance injury resources. Mona Baroudi, publicist with ODC/Dance shares, "ODC houses a 'Healthy Dancers' Clinic' currently run by former dancer/orthopedic surgeon Nancy Kadel. The clinic provides free daily medical services including diagnosis, treatment and rehabilitation and prevention of injuries by medical professionals who donate their time."

Two major dance companies have their own set of in-house medical specialists. Dr. Suzanne Martin, PT/DPT with Smuin Ballet, is the company's lead physical therapist. Martin also works as a teacher and medical service provider at the Shawl-Anderson Modern Dance Center in Berkeley. Dr. Richard Gibbs, supervising physician for San Francisco Ballet, also volunteers his time at the San Francisco Free Clinic.

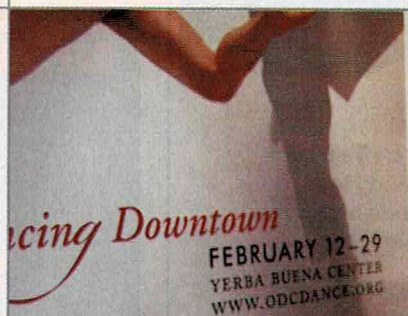
Medical resources are also available through the Dance Injury Clinic at UCSF Medical Center and the Dance

Medicine Center at St. Francis Hospital. The UCSF clinic provides affordable treatment from physical therapists, podiatrists and surgeons. Deborah Slater of Deborah Slater Dance Theater knows of the UCSF clinic. Slater says, "People mostly hear through recommendations from other dancers when they have an injury." As a dance injury specialist, Martin says, "The Dance Center at St. Francis is the primary medical source and most hear about it by word of mouth and flyers in dance studios." Word of mouth communication is common in the dance community, but it's not always enough. Several dance professionals say they're not familiar with the UCSF clinic. Dancer, Joseph Copley says, "I have not heard of the UCSF Clinic and I live in SF. I'll look into it though."

The Los Angeles area is one of the largest dance communities in the country. It wasn't until March 2007 that a specialty medical center for dancers emerged. When Cedars-Sinai/USC Dance Medicine Center (CS/USC) opened its doors, dancers responded with a huge sigh of relief. Dr. Glenn Pfeffer, MD, director of the Cedars-Sinai

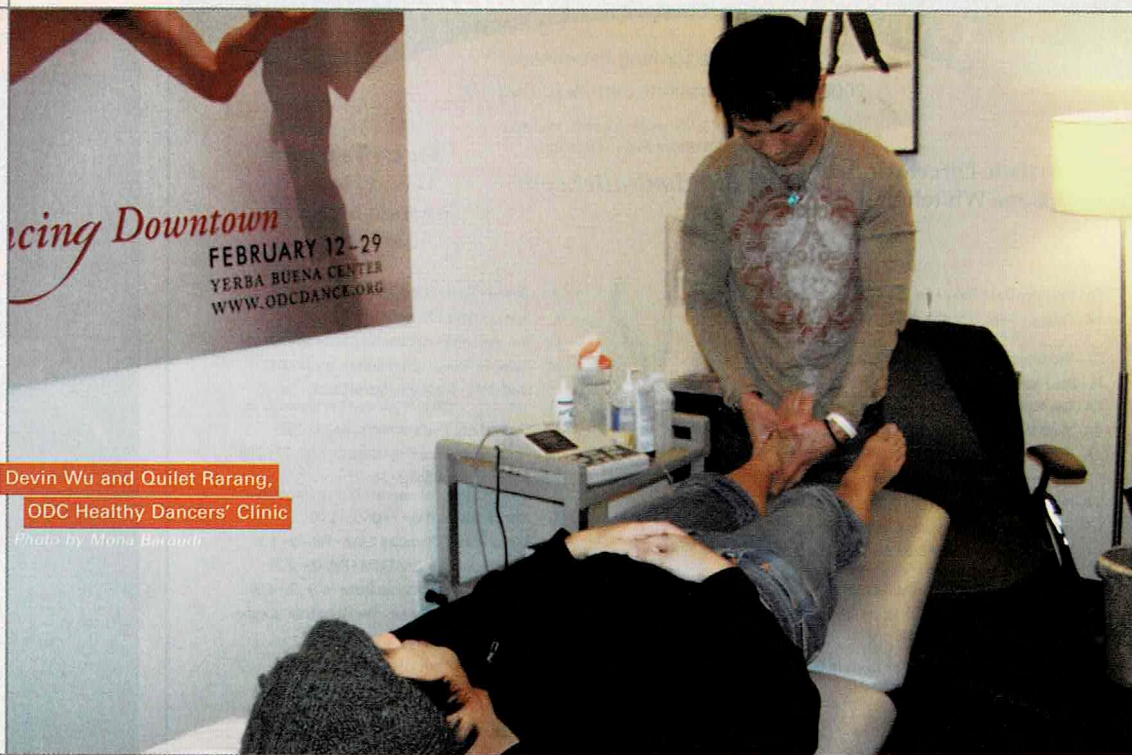
(L R) Aaron Thayer,
Erin Yarbrough-Stewart
and Ethan White,
"Objects of Curiosity,"
Smuin Ballet

Photo by Matthew Felton



Devin Wu and Quilet Rarang,
ODC Healthy Dancers' Clinic

Photo by Mona Baroudi



Foot and Ankle Center and co-founder of the Dance Medicine Center explains, "The goal was to create a highly specialized evaluation center for assessing and preventing future injuries. The brainchild of the program is Margo Apostolos, PhD, both a scientist and associate professor and director of dance at the USC School of Theatre." Pfeffer describes the collaboration between he and Apostolos as "a great marriage of expertise in science and medicine."

How did the dance community learn about the CS/USC Dance Medicine Center? Pfeffer replies, "The dance community functions like an underground network, everyone knows each other and passes along information. Dancers have found us, mostly through word of mouth." Robin Sherertz-Morgan of San Diego Ballet says about the CS/USC center, "I'm sure dancers in those communities are aware of them. We aren't aware because we don't live in any of those places." It's fair to assume that the Los Angeles dance community is aware of the center, but the results show otherwise. "The center receives calls from dancers all over the US. I've actually seen more dancers from outside of the city than inside LA," says Pfeffer. Honey Almazar with Santa Monica Contemporary Ballet says, "I was surprised that there was one connected to Cedars. I would definitely have benefited from such a place, since I have had serious injuries in the past and have one at the moment." Some seriously injured dancers have visited the clinic in such chronic pain they were convinced they had to give up dancing permanently. After receiving treatment from the center, the dancers returned to dancing within months. For such an important resource like CS/USC Dance Medicine Center, the best way to reach a majority of the dance community is to "advertise in dance programs and poster dance stu-

dios, etc.," says Slater. "They should also advertise in magazines," says Almazar. CS/USC center does recognize the urgency to generate more awareness and the faculty is currently recruiting dancers to volunteer as consultants to help spread the word. The medical team is also reaching out to the dance community by offering lectures. Molly Terbovich of Butterworth Dance Company shares, "I think seminars held throughout studios and higher education dance departments are very important. Training dancers to dance healthy will prolong many careers."

In future months, the CS/USC center will also be conducting research on the long-term effectiveness of alternative treatments such as acupuncture and herbal medicine. Given the popularity of these non-western techniques used in the dance community, Pfeffer says "they do play a wonderful role." The data collected on this study is sure to yield some fascinating results.

The availability of specialty medical treatment for dancers in Southern California is a milestone. Finding affordable health insurance plans that will cover specialized medical treatment is another matter. Almazar shares, "There is a need to come up with an insurance plan that companies can afford, since this is a business of high injury." Copley adds, "In a contract that doesn't include health insurance, there should be an alternative offered...and considering that these resources are available, I don't see why dancers would be denied the information from their employer."

In last month's article on health care, Sherertz-Morgan shared her experience with Sharp Medical Group. Sharp provided an affordable group plan for arts groups through a grant and San

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TX - Coppell • Ballet Ensemble of TX • Jan-10 •
5:30 10-11 year olds / 6:30 12 years old up
CA - San Diego • San Diego Youth Ballet • Jan-11 • 6:00
FL - Boca Raton • Harid Conservatory • Jan-12 • 2:30
CA - San Marcos • San Elijo Dance & Music Acad • Jan-12 • 12:15
GA - Snellville • Gwinnett Ballet Theatre • Jan-13 • 1:00
CA - Santa Monica • Westside Ballet School • Jan-13 • 1:00
AZ - Tucson • Ballet Arts • Jan-16 • 5:30
TX - Houston • American Acad of Dance • Jan-17 • 5:30
UT - Provo • Brigham Young Univ • Jan-17 • 7:30
UT - Provo • Classical Ballet Acad • Jan-18 •
6:00 10-11 year olds / 7:00 12 years old up
CO - Denver • Colorado Ballet • Jan-19 • 12:00
MI - Travers City • Interlochen Sch for the Arts • Jan-19 • 1:00



WA - Seattle • Pacific NW Ballet • Jan-20 • 5:30
IL - Chicago • Ballet Chicago • Jan-20 • 4:00
MI - Bloomfield Hills • MI Classical Ballet • Jan-20 • 1:00
NC - Raleigh • Raleigh Sch of Ballet • Jan-21 • 4:15
VT - Brattleboro • Brattleboro Sch of Dance • Jan-25 •
4:30 10-11 year olds / 5:30 12 years old up
NH - Concord • St. Paul's School • Jan-26 • 2:00
NJ - Vineland • Vineland Reg Dance Co • Jan-26 • 2:00
MA - Boston • Boston Ballet • Jan-27 •
11:00 10-11 year olds / 12:30 12 years old up
GA - Atlanta • Atlanta Ballet • Feb-02 • 2:00
NY - Albany • Albany Berkshire Ballet • Feb-09 • 1:30
CT - Orange • New England Ballet • Feb-09 • 2:30
NY - NYC • School of American Ballet • Mar-02 • 3:00
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Aaron Thayer and Erin Yarbrough,

"Falling," Smuin Ballet

Photo by Terry Gannon



Diego Ballet was among those recipients. Though the program only lasted a few years, it still serves as an excellent example of what's possible. Terbovich says, "I will most likely look into Sharp's plan and research programs throughout the city and state. One of our long-term goals is to offer health insurance to our company members."

Copley says, "My personal goal is to insist that choreographers/directors at least give recommendations about the clinics available, and listing them in their contracts where the medical insurance should be. The word needs to start from above. They need to step up and take care of their 'muses' because we are fragile."

In order for health care reform to occur in the dance community, it takes a commitment from everyone who's passionate about dance. How likely is it that you will help spread awareness and how would you go about it? Slater responds, "Very likely. Primarily I would imagine through advocacy groups." Advocacy groups for the arts exist in various cities. For instance, the Artists Foundation in



Boston, MA formed a task force specifically to inform Congress of artists' health care needs in the Boston area. Sherertz-Morgan shares, "The California Arts Council and California Arts Advocates have been promoting more affordable health care for artists recently. We write support letters and try to pass the word for others to do the same."

There is also, of course, the national debate over adopting the Universal Health Care plan, which would entitle everyone to health coverage. In just a few months, voters of the 2008 Presidential Election will determine the fate of that initiative.

Seeking a healthy dance community is within reach and all members of the dance community can play a role. Dancers, dance educators, parents of dancers, spectators can all begin here. The resources are available at your fingertips.

www.health-access.org/about/contact.htm

www.csmc.edu/11476.html

www.ucsfhealth.org/adult/special/d/11194.html

www.saintfrancismemorial.org/Medical_Services/072791

www.totalbodydevelopment.com

www.dancersgroup.org

www.odcdance.org/dancecommons/index.html

www.paartssandiego.com

www.chcf.org/

www.brooklyn.liu.edu/bbut04/adamcenter/community_coll.html

www.fracturedatlas.org/site/healthcare/

www.artistthealthsource.org/

www.springboardforthearts.org/Services/AAH.asp

www.healthcareforartists.org

www.coloradocenter4pt.com/sports.html

www.clevelandclinic.org/health/health-info/docs/1700/1799.asp?index=7779

www.athletico.com/?page=services&subpage=performing_art

www.usa.gov

Jasmine Rios is a freelance writer and consultant for the arts. Please share your comments via email minacommunications@gmail.com or visit www.minacommunications.com.

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