

## Colorado Dance News

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### January/February, 2010

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[Frequent Flyers New Digs](#)

[Career Transitions for Dance at "a living arts centre"](#)

[Column: Keeping Dancers Dancing](#)

[Arts Digest](#)

[CDA Awards Photos](#)

- [Calendar](#) (PDF users may choose to print this or not. The print-out will be without images, for economy and speed. Make sure you use the proper PDF link for the download you want!)
- Link to Listings page, including: [Web Directory](#), [Jobs and Auditions](#), [Announcements](#), [Classes and Workshops](#), [Other Opportunities and Member Blog](#) (NOTE: THESE DO NOT WORK IN PDF; PLEASE CHECK WEB SITE)

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## Frequent Flyers Productions Outgrows The Boulder Dairy and Moves to New Digs

By Donald K. Atwood



Frequent Flyers Productions (FFP) was one of the original resident organizations in Boulder's Dairy Center For The Arts, and has performed and taught all its classes there since before 1997. In fact, it was FFP's founder and Artistic/Managing Director, Nancy Smith, who paved the way for the City of Boulder to buy the Dairy by facilitating the development of Boulder's Cultural Plan. That plan showed the need for such a facility and got the arts community behind it after 30 years of trying. And it was Smith and FFP who facilitated the installation of the Dairy's dance floor now in the Performance Space, and installed the infra structure for rigging necessary for both FFP's performances and use of that space by the rapidly growing



Aerial Dance Festival (ADF). ADF is currently a major part of Boulder's art in the summer of each year. But, alas, all good things come to an end and FFP's rapidly expanding class schedule, and rehearsal needs outgrew what the Dairy was able and/or willing to provide.

The good news is that FFP's new home, "Aerial Dance Studio: Hang, Spin, Dance, Fly!" at 3022 E. Sterling Circle in Boulder – a stone's throw from the Valmont Post

Office and with ample parking – promises to provide FFP with what it needs for rehearsal space, space to store its extended props and apparati, a high quality infrastructure to support rigging necessary for aerial dance, and, maybe most of all, time and space to allow a growing class schedule. That class schedule is not only important to FFP's bottom line, but to the rapidly exploding genre of aerial dance that is becoming global in scope. The new FFP education program will now include classes for kids starting at ages 4 and 5, and go on through adult classes at all experience levels, and with a faculty that includes aerial dance specialists trained in circus arts and dance, many with MFA's, and in all the aspects of safety required for such

The new space will not only provide rehearsal, class, and storage space, but office space for an expanding administrative load. FFP's landlord is providing a lot of the extensive and necessary remodeling of the space, and FFP has to raise some \$40K to install a sprung dance floor, the aerial dance rigging infrastructure, etc. They will be renting the studio out to others and will have an office to rent too. The new digs are not suitable for performances, so FFP will still perform elsewhere – currently at the Dairy where their "Swing Into The Holidayze" concert was just performed in December. FFP is a significant part of Boulder and Front Range Colorado's arts structure. Any donations anyone can provide, no matter how small, will help FFP establish this new facility. You can make donations directly from their website at [www.frequentflyers.org](http://www.frequentflyers.org), or mail them to Frequent Flyer Productions, PO Box 1979 Boulder, CO 80306-1979. That website also includes the new class schedule. Classes begin January 11, 2010, with a Grand Opening on that same date.

In the meantime, with departure from the Dairy Center for the Arts of Boulder icons such as FFP and the popular Boulder Fringe Festival, one might wonder just what community that facility still sees itself as serving.

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## Career Transitions for Dancers in Denver at "a living arts centre"

By Rob McWilliams

I had the great pleasure of attending the Career Transitions for Dancers (CTFD) workshop at the wonderful, brand-new "a living arts centre" (with lavish refreshments!) in Denver last fall. This was part of a series of free events designed for pre-professional, current and former professional dancers that the organization put on in Orlando, Phoenix and Denver. The workshop was fun and jam-packed with wonderfully interactive activities. I really enjoyed the way very different members of the dance community could come together and sort of, well...validate each other's life choices. To my mind, this is something that society 'at large' doesn't always do. Buttressing this 'touchy-feely' support is a multi-modal approach to getting people to think of new ways to re-frame and re-create themselves in new careers as choreographers, teachers or in a new life path. CTFD also provides a host of resources on-line and through telephone counseling, and I highly encourage anyone reading this newsletter, including parents and significant others, to check them out! Please see (all the way) below, for full contact info.

## Participant Feedback

Don't just take my word on it! Here are two other participants' views:

*I felt that both presenters were excellent communicators and informative about their organization and the world of dance. I personally was lucky enough to have taken advantage of Suzy Jary's amazing individual counseling skills as I transitioned from being a professional dancer to the next stage, and then the next stage of my life. How wonderful that there is an organization that understands the identity processes that happen to dancers and is there to help. Suzy also spoke to the young dancers at the school where I work and they all benefitted greatly from her knowledge of their possible transitions into the dance world. Thank you.*

Patricia Renzetti, MA, NCC

*I felt so blessed to be able to be a part of this workshop. It was empowering to know that there are other dancers and artists out there struggling with the same things I am. It was also comforting to know that there is such a community in Colorado and a springboard for my ideas. I can't wait to start a dialogue with one of the CTFD counselors.....*

Maria Tucker, Dancer/Choreographer

## CTFD's Mission

For future reference, CTFD's free workshops are for pre-professionals, students, current and former professional dancers, college students, teachers and choreographers. Their mission is to enable dancers to define their career possibilities and develop the skills necessary to excel in a variety of disciplines.

The Career Development Workshops also include small group counseling break-out sessions, one-on-one career counseling, and ½ hr career counseling appointments. They are all free of charge and with lavish refreshments! You must register in advance to reserve a space. For information: [www.careertransition.org](http://www.careertransition.org) or CTFD Facebook fan page.

## Workshop Content

The workshops examine the key components of the career change process. The sessions provide basic tools for making a successful transition, including understanding the emotional side of career change; defining interests, skills, and values; identifying transferable skills; as well as researching new career options; and connecting with resources for career exploration, which can include educational scholarships and grants. Also presented are the emotional and practical aspects of career development while you are still dancing and in preparation for your life after dance. Individual career counseling sessions discuss dealing with change and staying motivated in the transition process.

## The People Involved

The workshops were facilitated by Lauren S. Gordon, MSW, LCSW; Suzie Jary, MSW, LCSW, CP; and Paulette Fried, MSW, NCCC – Career Counselors.

CTFD extends its sincere thanks for the facilities courtesy of Maedee Dupre's "a living arts centre", and in particular to the funding from generous grants by the Bossak-Heilbron Charitable Foundation and the National Endowment for the Arts. Sponsored by Dance Magazine and Pointe.

## The Organization Behind the Mission

Career Transition For Dancers with offices in New York, Los Angeles, and Chicago has helped over 4,100 professional dancers identify their unique talents in preparation for establishing new careers when dance is no longer an option. Since its founding in 1985, the organization has provided more than 41,000 hours (equivalent to over \$4 million) of one-on-

one career counseling and program services - at no cost - and has awarded millions of dollars in scholarships for education and entrepreneurial grants. CTFD also provides dancers with specialized services that include transition seminars and workshops, peer support groups, resource centers, a toll-free national career counseling hotline, a website, and a National Career Network. The Caroline & Theodore Newhouse Center for Dancers is located in expanded offices at 165 West 46th Street Suite 701 (at Broadway – the Actors' Equity Building) NYC 10036. CTFD's phone number is 212 764-0172 and the fax is 212 764-0343. In Los Angeles: 5757 Wilshire Blvd. Suite 455; LA, 90036, please call 323 549-6660 and fax 323 549-6810. In Chicago: at Hubbard Street Dance Center 1147 W Jackson Blvd, Chicago, IL 60607; please call 312 666-0234 and fax 312 455-8240. [www.careertransition.org](http://www.careertransition.org)

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## KEEPING DANCERS DANCING: A Look at Dance Medicine & Science in

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### 2009

By Jan Dunn, MS

2009 marks the 30th anniversary of Dance Medicine & Science. Thirty years ago, the term “dance medicine” was largely unknown among the dance and medical populations. It first appeared in a Los Angeles Times article (1979) featuring Dr. Allan Ryan, MD, one of the medical pioneers in this field, to describe his work with dancers. At that time, only a handful of medical practitioners worldwide had any knowledge or experience of the particular injuries which dancers incurred. Physicians such as Dr. Ryan (Minneapolis), Dr. Ernest Washington (Los Angeles), Dr. William Hamilton (New York City), Dr. Justin Howse (London), Dr. James Sammarco (Cleveland Clinic), and Dr. Eivind Thomasen (Denmark) were among the very few to whom dancers could turn. Dance science, the scientific research side of dance, did not exist at all. Since those early years, there has been a tremendous growth in this exciting field, and today we know more than ever about what keeps a dancer dancing longer and stronger. This is the first in a series of on-going articles for the CDA about dance medicine and science, integrating the information learned over the last thirty years to help teachers, dancers, parents, choreographers, and directors. This first article is a brief history and overview of the field today, as well as listing resources for the Colorado dance community.

What IS “dance medicine and science”? It is that area which explores the “how” of dance movement. The “dance medicine” part is comparable to sports medicine - the care and prevention of dance injuries – just as sports medicine serves the same function for its participants. “Dance science” draws on research in the last thirty years (most of it conducted in dance itself, as opposed to sports or other fields) from such areas as kinesiology, biomechanics, exercise physiology, motor learning, nutrition, and psychology. Both areas are concerned primarily with how dance injuries can be prevented / minimized, and how to integrate these findings into dance training.

The fields of dance medicine and dance science began when people from two areas, medicine and dance education, came together to learn, share, research, and formulate new guidelines for the health and well-being of the dancer. On the medical side, there were, as mentioned above, a handful of dance-aware physicians working with primarily professional dancers in widely scattered cities across the globe. There were also a handful of American dance education professionals who were interested in the medical problems of dancers. University educators such as Janice Plastino (University of CA – Irvine), Ruth Solomon (University of CA – Santa Cruz), Martha Myers (Connecticut College and Dean of American Dance Festival), and Sally Fitt (University of Utah) are among the primary names in this group.

The American Dance Festival, under the leadership of Martha Myers, as Dean of the Festival's education arm, was pivotal in the development of dance medicine and science.

In the late 1970's, ADF moved from its long time location at Connecticut College (where Myers was Chair of the Dance Department) to Duke University in Durham, NC. Duke University Hospital is one of the nation's most prestigious

medical institutions, and Myers, who had long been interested in the health and career longevity of dancers, saw an opportunity emerge. This author remembers going with Martha Myers literally from door to door in the doctors' office building at Duke University Hospital, encouraging them to become interested in this new group of potential patients who were living on the Duke campus for six weeks each summer. The door pounding worked! Gradually some of the doctors became interested, and the ADF Dance Medicine Seminars, starting in 1981, were the result. These yearly events gathered the people across the country who worked with, and were interested in working with, dancers and their very specific injury and health concerns. Medical and dance education professionals such as the ones mentioned above, along with physical therapists such as Marika Molnar, PT (who was the first physical therapist to work with dancers, at New York City Ballet, at the request of George Balanchine), and ordinary dance teachers who were interested in this new field starting coming to the Festival. The learning and sharing grew and spread to other educational centers across the country, and each year more and more people came to the ADF Medicine Seminars. Dance medicine and science was officially underway!

Dr. Ernest Washington, of Los Angeles (mentioned above) began a series of small dance medicine conferences in the late 1970s. These were held for several years, in both the US and Europe, and at the Paris conference of 1981, Dr. Robert Stephens, DO, of Kansas City, proposed the idea of creating an international organization specifically for this emerging field. No action towards realizing this idea came until 1987, when Dr. Allan Ryan (mentioned above), a colleague of Dr. Stephens, approached this author to ask if the National Dance Association would be interested in forming a dance medicine and science division, under the NDA umbrella. That proposal was accepted, and the NDA's Committee on Dance Science and Medicine was born. The Committee produced several conferences in the U.S. during the late 1980s and early '90s called the "Science and Somatics of Dance".

However, the idea of an international organization of medical and dance professionals proved not feasible under the NDA banner (which is a U.S. organization, and primarily includes dance educators in its membership). Instead, Drs. Ryan, Stephens, Howse, and several other European physicians met in Barcelona, Spain in 1990 and chartered the International Association for Dance Medicine and Science (IADMS). The express mission behind this organization was to bridge the gap between medicine and dance; to bring together all the people who were interested in this specific aspect of dance ---including dancers themselves. A representative Board of Directors was organized, comprised of physicians, physical therapists, and dance educators (this author was asked to represent the last group).

IADMS held its first conference in 1991, with 43 participants – drawn equally from the medical and dance education fields. Since then, the organization has grown to nearly 1000 members, representing 33 different countries. The conferences are held annually in various international locations, including Europe, the United States, and Australia. The organization is the only international association devoted solely to dance medicine and science (there are several national ones in Europe), and continues to serve the dance community worldwide, with numerous resources available through its website.

PAMA, the Performing Arts Medicine Association, is another organization, which in part addresses dance medicine, along with its primary focus of music medicine. PAMA is composed primarily of medical providers, along with education professionals in both music and dance, and holds an annual summer conference, "The Annual Symposium on the Medical Problems of Musicians and Dancers", in Aspen, CO.

The growth in dance medicine over the last thirty years can be seen especially at the professional company and school level, as well as within the academic dance community. In the professional dance world, many dance companies now have permanent medical staff (usually physical therapists) treating their dancers, as well as the students at the associated schools. Examples include Boston Ballet, New York City Ballet, San Francisco Ballet, England's Royal Ballet, and Riverdance, to name just a few. Dance injury prevention is also addressed, with on-site conditioning studios, utilizing Pilates, Gyrotonic, Franklin Method, and other dancer-friendly movement education systems. Pacific Northwest Ballet, Houston Ballet, and Boston Ballet, are just a few of the companies that have invested in their dancers' well-being and longevity in this manner.

University-based dance has whole-heartedly embraced dance medicine and science in the last two decades, especially in

the U.S. and U.K. For example, twenty years ago, most university dance programs did not offer an Anatomy for Dance course. If students wanted to study Anatomy, it was usually in the Biology Dept. Now the majority of dance programs offer such a course within their own curriculum, usually required for dance majors. After all, if one is going to perform / teach a movement form that uses the human body, shouldn't knowing something about how it works be a requirement? A number of schools also offer dance majors a conditioning studio or program for injury prevention and rehabilitation. Some examples of this are Florida State University, University of Western Michigan, University of Utah, and Loyola Marymount University in Los Angeles. The University of Colorado, Boulder is initiating such a program this year, with Pilates equipment donated by Balanced Body, the Pilates equipment company. On-site physical therapy is available to dance majors at a handful of schools as well, including Case Western Reserve University (Cleveland), and the aforementioned Loyola Marymount University, as well as CU-Boulder.

Screening programs, to help look for potential future injury problems in dancers, are becoming increasingly common in both the professional and academic dance communities. Screenings are usually conducted with both a dance-familiar physical therapist, and a dance educator or trainer. The physical therapist evaluates the dancer in terms of strength, flexibility, range of motion, etc. The dance trainer will evaluate the dancer's technique, to see if poor alignment and/or form are areas of potential future problems. Research over the last several decades has proven that technique errors play a significant factor in dance injuries, and that addressing and correcting such errors can reduce the frequency and severity of injuries. Many of the dance companies and university programs mentioned above have instituted screenings for their dancers, and CU-Boulder is starting such a program in January of 2010.

Seeking out a medical practitioner who is familiar with the particular injuries specific to dance is considerably easier than it was thirty years ago (or even fifteen years ago), especially in metropolitan areas. The majority of U.S. cities today have at least one or two medical specialists who are dance-aware (and often former dancers themselves!) Resources such as IADMS, mentioned above, can often steer dancers, teachers and parents to medical help in their geographic area. In some cities, there are dance-specific medical clinics, such as Westside Dance Physical Therapy, and Harkness Center for Dance Injuries, both in New York City, and St. Francis Memorial Hospital Dance Medicine Division in San Francisco. The international dance medicine picture is equally encouraging: cities such as London, Dublin, Madrid, Rome, Tel-Aviv, Ljubjana (Slovenia), Frankfurt, Tokyo, and Sydney all have dance medicine practitioners.

In the Denver metro area, Denver Dance Medicine now offers on-site services to area companies and schools, traveling to individual studios to offer physical therapy and rehabilitation, re-conditioning, screenings, and other programs to enhance the dancers' health and wellness. A network of medical practitioners, as well as providers in other health-related aspects who are familiar with dancers and their special needs backs the on-site services, conducted by a physical therapist and dance trainer.

The "dance science" aspect of this field involves research specifically into the "how" of dance, and the application of these research findings to dance technique and teaching. Over the last several decades, there have been hundreds of such studies, separate from research into the medical aspects of dance. Dance science research has investigated such areas as biomechanics, motor learning, nutrition, and psychology, among others. It has been conducted in many countries worldwide, including the UK, Israel, Japan, Australia, Canada, Germany, France, and Monaco, among others. Below is just a brief list of some of the topics investigated:

- Motor learning and control in dance
- Effects of conditioning on dance technique and performance
- Aerobic capacity of dancers
- Turn-out
- Performance anxiety in dancers
- Impact of mirrors on dancers' body image
- Hypermobility in dancers
- Effects of imagery on dance technique
- Effects of different stretching techniques

-Effect of technique errors on injury rate

As mentioned above, part of “dance science” involves integrating research findings into dance education. There remains a strong need to integrate dance medicine and science concepts into the high school and local studio level. Many specialists across the country are working to promote awareness of dance medicine to studio teachers within their local community. The Education Committee of IADMS has been especially active in this regard, with numerous resources now available for dance educators (see list at end of article.)

An important new tool in the IADMS education outreach program is the new Safe and Effective Dance Practice Program (SEDP), initiated by IADMS and Trinity College in London. The program, started in 2009, provides dance educators with the opportunity to earn a Certificate in SEDP, ensuring that “every candidate have good knowledge of all the elements that make up safe and effective dance practice. These include basic anatomy and physiology, nutrition, injury management, appropriate resources, etc.” This is not a program which is telling teachers what to teach or how to teach; it is aimed only at ensuring that dance educators have the basic information essential to working with dancers in a safe and effective manner, and covers every form of dance currently taught world-wide. This program is in concert with similar programs in the fields of sports and fitness, which often require that teachers who work with the human body have a basic understanding of these areas.

There is a substantial amount of literature available for teachers and dancers interested in dance medicine and science. There are many books on the topics: one of the more recent, and an excellent resource for dancers of all ages, is Gigi Berardi’s “Finding Balance: Fitness, Training, and Health for a Lifetime in Dance”, (Second Edition, 2005 – Routledge.) Berardi summarizes the latest research in the field, and puts it into usable information that is immediately accessible. The book also contains short interviews with dozens of dancers, to learn how they have handled serious injury or have maintained a long career in dance (the average age of retirement for a professional ballet dancer is 27, usually because of injuries.)

In conclusion, dance medicine and science is a crucial component in the education of dancers who hope to have long and healthy careers. Dance is inherently a high-risk profession, and there is no way to completely eliminate those risks. But through the knowledge now available in this specialized area of dance, educators, parents and dancers now have the resources and tools to help significantly reduce those risk factors. For those who are interested, the knowledge is out there! It is hoped this article will encourage those readers who are not familiar with this exciting field to investigate it and learn how it can be integrated into the classroom environment.

Future articles in this series for the CDA will address specific topics within dance medicine and science. Readers are encouraged to contact the author, Jan Dunn, with questions or suggestions for article topics (contact information below).

RESOURCES for Teachers, Dancers, Parents, Choreographers, and Company Directors (a partial listing):

1. The International Association for Dance Medicine and Science (IADMS). [www.iadms.org](http://www.iadms.org). Resources for non-members include:

-The Bulletin for Teachers (online). This publication applies dance medicine and science theory and research to practical problems in dance education, dance training, and scientific knowledge that may aid teachers.

-Resource Papers for Teachers (online), including topics such as Bone Health and Female Dancers, the Challenge of the Adolescent Dancer, Motor Learning and Teaching Dance, among others.

-The Studio Network, including Posters for the Studio on such topics as Nutrition for the Dancer, When To Go On Pointe, and The Adolescent Dancer.

-The Dance Medicine Bibliography, which lists all English language research articles in the fields of dance medicine and science. (Currently 2,927 in the 4th Edition, published in 2007. The updated 5th Edition, will be forthcoming in 2010, with over 3,000 citations)

Resources for members include:

- Quarterly Newsletter (online)
- Discussion Forum (online), where members can write in with questions / comments.
- Quarterly peer-reviewed scientific journal, Journal of Dance Medicine & Science
- Online membership directory for networking

2. Denver Dance Medicine Associates, [www.denverdancemedicine.com](http://www.denverdancemedicine.com)

On-site dance medicine services for area companies and schools.

3. Performing Arts Medicine Association (PAMA). [www.artsmmed.org](http://www.artsmmed.org)

4. Harkness Center for Dance Injuries, New York City, [www.med.nyu.edu/hjd/harkness](http://www.med.nyu.edu/hjd/harkness)

5. Books and videos: There are a considerable number of media resources available in the field of dance medicine and science. A future article will specifically address his resource area.

Jan Dunn, MS, is a longtime dance medicine specialist, Franklin Method Educator, and Pilates rehab trainer. She has a background as a dancer / teacher / university faculty / choreographer, and has been involved for many years in IADMS, the International Association for Dance Medicine & Science, as a Board Member, President, and Executive Director. She currently is Co-Director of Denver Dance Medicine Associates, adjunct faculty at University of CO –Boulder, and on the staff of Pat Guyton Pilates in Boulder. She may be contacted at [jddanmed@aol.com](mailto:jddanmed@aol.com)

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## ARTS DIGEST

***There are special prizes available for those who read this whole section!!***

### From the Dance Bridge:

ANNUAL COMMUNITY DANCE MEETINGS with the Dance Bridge - Mark your calendars! Held each year, these annual get-together's are open to new-to-the-area as well as veteran dancers, studios and organizations. Two times have been set aside to network, learn about local resources, give feedback on programs and hear what's happening in our area. Each session will cover the same materials, but you never know who you might meet. Join Dance Bridge coordinator, Mary Wohl Haan on either Wednesday, January 6 from 6:30 - 8 p.m. Arapahoe Conference Room (up main stairs to the left) OR Thursday, January 7 from 4 - 5:30 p.m., Creek Meeting Room, Boulder Public Library 1001 Arapahoe Ave., Boulder, CO. Free parking while at the library in the Arapahoe Avenue lot. For more information, contact the Dance Bridge at [dancebridge@boulderlibrary.org](mailto:dancebridge@boulderlibrary.org) or 303-441-4391.

2010 BOULDER INTERNATIONAL FRINGE FESTIVAL - Are now online -applications launched December 15, 2009 at 9:00 am (Mountain Time). Final deadline is January 30, 2010 11:59 pm (Mountain Time). Sample applications are available for review now. Early Bird Special - The first 25% of slots in each category are first come, first serve. The rest will be entered into the general lottery to be drawn on February 17, 2010 at The Big Fringe Lottery Party. So apply early and be sure to get in on the fun! The 2010 Boulder International Fringe Festival will take place on August 18-29, 2010. [www.boulderfringe.com](http://www.boulderfringe.com).

DANCE AND CULTURE CALL FOR PROPOSALS - Papers, Lec/Dems, Panels, Roundtables, Film Screenings, Other Formats. "Dance and Culture" Area of the annual joint conference of the Popular Culture Association/American Culture Association, Wednesday March 31 – Saturday April 3, 2010, Renaissance Grand Hotel St. Louis, St. Louis, Missouri. Final deadline for proposals is December 21, 2009. For more info and to submit proposals by email to: Libby Smigel PhD and Deidre Cavazzi MFA at: [DanceAndCulture@gmail.com](mailto:DanceAndCulture@gmail.com). Full conference information, including registration, local arrangements, tentative conference program (when acceptances are sent), and information on the associations, can be found at <http://www.pcaaca.org>.

RUTH CANSFIELD DANCE, Winnipeg, Manitoba, Canada is seeking to hire one professional female dancer with two years contemporary dance company experience and one professional male dancer with ballet or contemporary dance experience. Salary to be negotiated. Pre-audition selection by CV for work commencing January 4 through March 5 2010. Send CV to [info@ruthcansfield.com](mailto:info@ruthcansfield.com), <http://www.ruthcansfield.com/>.

The WE INSPIRE GRANT PROGRAM - Application Deadline: January 15, 2010. The We Inspire Grant Program is a new collaborative effort between Studio Orange Design, Subtle Technology, and Tiffany Manning Photography. Together, they are donating a full year of design and marketing services to one nonprofit organization, located anywhere in the United States, valued up to \$75,000. For more information, full grant details, and application, please visit the collaboration's website <http://www.we-inspire.org/about>.

CALL FOR PROPOSALS - Submission Deadline: January 4, 2010. From July 12 – 17, 2010, World Dance Alliance-Americas in affiliation with the University of Wisconsin-Madison and New York University, Steinhardt, Dance Education Program will host a World Dance Alliance Global Dance Event, a conference and festival to be held at Dance Theater Workshop and the Kimmel Center (NYU/Steinhardt) in New York City. The event's theme In Time Together: Viewing and Reviewing Contemporary Dance Practice encourages broad investigation of relationships between dance and temporality. The theme particularly emphasizes the contemporary-- con-/together + tempus/time. However, it also seeks to raise questions of how dance, often characterized as the most ephemeral or immediate of art forms and cultural practices, negotiates and has negotiated time. As such, the event urges participants to view and review—to inspect and reconsider—the many different modes of experiencing dance. To this end, the Global Dance Event invites proposals for performances, scholarly papers, panels, master classes, and workshops that address issues, directions, histories, and cultures of viewing, reviewing, and otherwise experiencing contemporary dance practice. More information, <http://dance.wisc.edu/wda10.html>.

CALL FOR SUBMISSIONS – NeXuS Concert at University of Colorado, Boulder, CO. Deadline: January 13, 2010 to 261 UCB dance Department, Main Office, university of Colorado, Boulder, CO 80309. Concert dates are April 9 -11. NeXus is a concert weaving together and showcasing the choreographic talent of the professional dance community and exceptional student artists of CU's Dance Division. This year's offerings, selected by an esteemed panel of local adjudicators, will be brought together in one performance hosted and produced by CU's Department of Theatre and Dance. Solos, duets and group works representing a rich diversity of styles and forms are encouraged to apply. Choreographers interested in having their work presented should submit one DVD and one Choreographer's Information Sheet for each dance. Please e-mail Jessica Pearson at [Jessica.Pearson@colorado.edu](mailto:Jessica.Pearson@colorado.edu) with any further questions and check Website [www.cudance.org](http://www.cudance.org) for information and specifics. (Note:NO Dance for Camera will be accepted this year).

CALL FOR DANCERS & CHOREOGRAPHERS: Audition/Call date is Saturday, Jan. 30, 2010, 11 a.m.-1 p.m., Savage Elite Sportsplex, 700 W. 84th Ave. Suite 272, Thornton, CO. Looking for dancers and submissions of choreography for an upcoming dance concert \*\* Show date is Friday, August 13th, 2010 \*\*! Dancers -- Be prepared to perform a variety of styles and combinations. Dancers could be asked to be in several pieces, but it is not necessary. Choreographers: Be prepared to present your ideas and teach a short piece of choreography. Applications will be provided; resumes are also welcome. Rehearsal times TBA by choreographer and dancers (minimum 1-2 hr. rehearsals per week). Contact Lauren or Bailey at 303-487-6551 or [dance@savagesportsplex.com](mailto:dance@savagesportsplex.com). Choreographers need something they are working on or want to work on. They need to be able to describe their current vision; yes they are auditioning their ideas. Like the ad said, they should be prepared to present these ideas as well as teach a short piece of their choreography in progress.

FACULTY POSITION Connecticut College in New London, CT. Connecticut College is seeking to a new faculty member. The College has begun to accept applications. To view a full description click [here](#), and select Dance.

<http://www.conncoll.edu/employment/1198.htm>. ASSISTANT PROFESSOR JOB, Ohio State University in Columbus, OH. Application Review Date to Start: November 30, 2009. The Department of Dance at OSU seeks a scholar to contribute to the doctoral program in teaching, research, and advising dissertations. This position is a full-time tenure-track Assistant Professorship. PhD required; teaching experience in dance preferred to start Autumn 2010. We value a colleague whose research is informed by a history of embodied practice, we encourage applicants who diversify our curriculum and faculty with regard to race, gender, ethnicity. Our new colleague will contribute in research, situated inside the theory, literature, and history of dance as a discipline while drawing on adjacent areas of knowledge; teaching, in areas that might include cultural & critical theory, dance ethnography, notation and documentation systems, creative uses of technology, world dance forms or other studio practice, early dance history, among others across PhD, MFA, and BFA programs; service, in graduate and undergraduate programs, curriculum development, advising, and governance within the department, college, university, and at national and international levels. Send letter, CV, and 3 letters of reference to: M. Candace Feck, Chair, Search Committee, The Ohio State University, Department of Dance, 1813 North High Street, Columbus, OH 43210-1307. [heimburger.1@osu.edu](mailto:heimburger.1@osu.edu).

DAKSHINA/DANIEL PHOENIX SINGH DANCE COMPANY, Washington, DC/Silver Spring, MD LOOKING FOR MALE DANCERS. Dakshina/Daniel Phoenix Singh Dance Company is currently recruiting strong male dancers with a solid background in modern dance and/or ballet and release technique for its 2010-2011 season. Dancers must work well in a group and be interested in and willing to study other dance techniques such as Bharata Natyam and Social Dance forms. Experience in other dance forms and in interest in collaborative and experimental work is a definite plus. Rehearsals are from 7-10pm Mondays and Wednesdays in Silver Spring, MD. Dancers must be able to commit to at least one year to be considered for a position. All performances and travel expenses are paid, and dancers receive a rehearsal stipend. The company has several local, national ,and international performance opportunities in the upcoming months. Auditions will be held on a rolling basis until all positions are filled. Please email your resume, head shot, dance pictures, and availability to [info@dakshina.org](mailto:info@dakshina.org).

BALLET MASTER/MISTRESS, The Washington Ballet, Washington, DC. The company is seeking a qualified and experienced Ballet Master whose duties and responsibilities are commensurate with industry standards for a professional, classical ballet company comprised of 21 Company dancers and eight Studio Company dancers. Responsibilities include teaching class for the Company, Studio Company, and the summer school of the Washington School of Ballet; rehearsing repertoire with the Company; attending and taking notes at all performances; attending all AGMA Joint Committee meetings; and all other duties normally associated with a ballet master, such as coordinating schedules and casting with the Artistic Director and Associate Artistic Director, interfacing with other staff on various issues surrounding company life, and coordinating with incoming choreographers and repetiteurs as necessary. Salary commensurate with experience. To apply, please submit a resume and cover letter to Andrea Dickerson, Director of Artistic Operations at [adickerson@washingtomballet.org](mailto:adickerson@washingtomballet.org). <http://www.washingtonballet.org/>.

FELICE LESSER DANCE THEATER, New York, NY LOOKING FOR DANCERS. The Felice Lesser Dance Theater (FLDT) will perform Felice Lesser's satire, *Funding The Arts*, a spy spoof about the lack of funding for the arts in this country, during the company's 35th Anniversary Season, May 12-16, 2010. This production will feature a simultaneous "moving set" of projected video/computer animation, with which the live performers will appear to interact. In casting the work, FLDT is reaching out to members of the dance community who want to return to the stage to perform or who would like to be filmed in advance for "cameos" in the "moving set." In this time of financial turmoil, we'd like to cast the work with choreographers, dancers, and former dancers who are known to the dance world, so that we can draw more attention to the lack of funding for us all. For more information on this production and to be a part of it, click here. <http://fldttest.squarespace.com/audtion/>.

USA Artists International, Mid Atlantic Arts Foundation -Upcoming Application Deadlines: January 8 and May 3, 2010. USArtists International, an initiative of the Mid Atlantic Arts Foundation, is committed to ensuring that the impressive range of expression and creativity of the U.S. performing arts is represented at international festivals throughout the world. The program provides grants to American dance, music, and theater ensembles as well as solo performers that have been invited to participate in international festivals anywhere in the world outside of the United States. Eligible festivals must be international in scope with representation from at least two countries outside the host country, or have a U.S. theme with representation from at least three U.S. performing groups and/or solo artists. Grants, which generally range from \$1,000 to \$10,000, will seldom cover the applicant's total expenses. The upcoming application deadlines are January 8 and May 3, 2010. Eligibility details and application guidelines are available on the Mid Atlantic Arts Foundation website. [http://www.midatlanticarts.org/funding/pat\\_presentation/us\\_artists/index.html](http://www.midatlanticarts.org/funding/pat_presentation/us_artists/index.html).

Assistant Professor, Davidson College & Queens University of Charlotte, NC. Application Review Date to Start: January 20, 2009. Davidson College and Queens University of Charlotte seek to make a joint appointment for a visiting assistant professor of dance; this appointment is renewable. The successful candidate will teach six courses per academic year, with three courses on each campus. MFA or Ph.D. in dance required; undergraduate teaching experience preferred. Teaching fields include history or theory of dance; as well as, ballet and modern technique. Jazz or cultural dance is additionally desirable. Salary competitive. Applicants must be legally eligible to work in the United States. Application must include a cover letter, c.v., and a representative course syllabus. Applicants must apply on-line. <https://jobs.davidson.edu/applicants/jsp/shared/frameset/frameset.jsp?time=1260913372631>.

NORTH CAROLINA DANCE THEATRE has paid male apprentice positions available for the 2010-2011 Season. Those interested can audition during the months of January and February 2010 at any of the summer intensive audition sites. For more information about the Summer Intensive program and for a list of the audition sites, please click here. If you have any questions, contact the School at 704.372.0101 x111 or at [Schoolofncdt@ncdance.org](mailto:Schoolofncdt@ncdance.org).

JOI STREET DANCE COMPANY, Oakland Park, FL is currently auditioning principal and apprentice company dancers. Dates: Sunday Feb. 21, 2010 at 11 a.m., Broadway Dance Academy, 840 E Oakland Park Blvd., Oakland Park, FL 33334. Three short, challenging combinations will be taught. Joi Street Dance is seeking dedicated dancers between the ages of 18-30 with a preferred strong background in Jazz, Ballet, Modern, and Hip-Hop. Please bring to the audition a current picture, resume, and photo ID. Joi Street Dance can offer top-notch training and experience as a professional dance company member with annual participation in Las Vegas, Philadelphia, Orlando, and NYC Dance Conferences. \*Performances are paid for principles based on bookings. For more information, contact Joi Street Dance Company at [joistreetd@gmail.com](mailto:joistreetd@gmail.com).

BUSCH GARDENS WILLIAMSBURG is are looking for experienced and talented performers for state of the art live shows. If you've got talent, we've got opportunities. Auditions are held monthly in Williamsburg, VA and at various audition tour locations throughout the U.S. For details, call our audition hotline 1-800-253-3302 or visit our website for video, show photos, pay rates, and helpful audition information. <http://www.talentsearchbgw.com/>.

SOCIAL INNOVATION FUND was authorized by the Edward M. Kennedy Serve America Act, signed by President Obama in April 2009. The Act lays out a broad funding framework. Most of the SIF funds will be awarded to existing intermediary grantmaking institutions through a competitive, peer-reviewed process. These grantmaking institutions will then award subgrants to community nonprofit organizations. Up to 10% of the SIF may go directly to the community nonprofits. Up to 5% of the SIF may be used for research and evaluation. For more information <http://www.nationalservice.gov/about/serveamerica/innovation.asp>.

FUND FOR TEACHERS Application Deadline: January 29, 2010 (in most locations). The Fund for Teachers awards fellowships to preK-12 classroom teachers in selected school districts in 39 states and Washington, DC to participate in training and enriching activities that will improve their skills as teachers. Applicants must propose a summer activity and explain how the activity will make the applicant a better teacher; how the applicant will implement his or her new improved skills in the classroom; and how these improved skills will benefit students, curricula, and the school. Teachers must have a minimum of three years experience and be full-time teacher spending at least 50% of their time in the classroom. Eligible teachers may apply as individuals (funding limit of \$5,000) or as a team (funding limit of \$10,000). Visit the Fund's website for detailed fellowship guidelines for each location. <http://www.fundforteachers.org/apply.html>. The DOMINION FOUNDATION supports nonprofit organizations dedicated to improving the economic, physical, and social health of the communities served by Dominion's companies in Connecticut, Illinois, Indiana, Maryland, Massachusetts, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Virginia, West Virginia, and Wisconsin. (A list of eligible communities is available under Frequently Asked Questions on the company's website). The Foundation focuses its grantmaking in five general categories: health and human services, education, culture and the arts, civic and community development, and the environment. Most of the Foundation's grants are in the \$1,000 to \$15,000 range. Requests may be submitted throughout the year. Visit the company's website to take the online eligibility quiz. <http://www.dom.com/about/community/charitable-giving-and-the-dominion-foundation.jsp>.

## From the Colorado Council on the Arts' Arts and Cultural News e-letter:

Go to this, and write about it for the CDA Newsletter!

Governor Ritter will announce his proposed legislation to promote and support Colorado's creative industries. The legislative initiatives that will be announced are first steps towards strengthening Colorado's creative economy as a strategy for keeping Colorado competitive.

Please Join Us

DATE: Tuesday, January 5, 2010

TIME: 10:30 a.m.

LOCATION: Newell Design

2644 Walnut Street in Denver

The creative industries include commercial businesses, artist-entrepreneurs, and nonprofit institutions in the fields of design, literary and publishing, film and media, performing arts, visual arts, and heritage. Creative enterprises and creative occupations account for over 186,000 jobs in Colorado, and is Colorado's 5th largest employment sector. Colorado is a magnet for creative talent, ranking 2nd in the nation in concentration of architects, 5th in concentration of artists, 7th in concentration of writers, designers, entertainers and performers, and 8th in concentration of photographers

\* \* \*

Go to this, and write about it for the CDA Newsletter!

Join us for Cultural Forum 2010: "Innovating in Turbulent Times" on Thursday, January 14 from 11:30 a.m. - 1:00 p.m. at the Newman Center for the Performing Arts at the University of Denver, 2344 E. Iliff Avenue in Denver.

The event will feature keynote speaker Richard Evans, president of Emc Arts. With decades of experience in research and consultation in the world of arts and culture throughout the United States and Great Britain, Evans is recognized internationally as a leader in the field and expert in helping organizations innovate.

The annual cultural forum luncheon was launched in 2003 to cultivate an informed, engaged leadership to ensure robust creative leadership in Colorado. This year, innovation and capacity-building in today's challenging and competitive marketplace will be a central theme of the luncheon. Visit [www.artsforcolorado.org](http://www.artsforcolorado.org) for more information.

Presented by Arts for Colorado, the Colorado Business Committee for the Arts, the Colorado Council on the Arts, the Denver Office of Cultural Affairs, the Scientific & Cultural Facilities District, and Think360 Arts.

\* \* \*

Please save the date for Arts Advocacy Day on February 26, 2010 from 8 a.m. to 2 p.m. at the Denver Art Museum and the Colorado State Capitol. Advocacy presentations will highlight various components of community engagement in the arts: arts education, the creative economy, public art, and cultural institutions. The day will include the presentation of the Governor's Arts Award to a town or city for their collective efforts to enhance the vitality of their community through the arts.

Go to this, and write about it for the CDA Newsletter!

\* \* \*

Read this, if you plan to get a grant this year! ( Ok, so that was the special prize.)

Colorado Council on the Arts announces  
Colorado Creates, a new grant program

Colorado Creates is a new approach to helping promote cultural, educational and economic growth through statewide investment in creative activities and organizations. The Colorado Creates grant program replaces Grants to Artists and Organizations.

Over the past two years, the Colorado Council on the Arts (CCA) has sought input from our constituents regarding how the agency's grants can best stimulate creativity and support arts and cultural activities statewide. Via planning retreats, a Listening Tour, online surveys, and one-on-one meetings, you asked for:

- Continued access to grants that leverage other funds and provide a seal of excellence
- Priority support for existing arts and cultural organizations and arts education activities
- Maximize the number of communities that benefit from state grants
- A more streamlined and standardized approach

Due to significant revenue shortfalls, it is estimated that through Fiscal Year 2013 the state funds available to CCA could be half of what they were in Fiscal Year 2009. That significantly diminishes the amount available for granting. At their December meeting, Council members therefore decided to implement a new grant approach that would streamline and standardize our application process, increase our use of electronic technology, and implement an "off year" cycle to ensure our more limited funds continue to reach across the state.

New guidelines for the Colorado Creates grant program will be available on the CCA website in mid to late January. The new grant deadline will be in early April. Significant features of the new Colorado Creates grant program include:

Use of the Colorado Common Grant (CGA) Application Form. The Colorado Creates guidelines will customize the CGA slightly, and the application process will still be restricted to online submission only.

Proposals may be for operating support or for project support. CCA's previous grant categories are no longer applicable. However, the review criteria remain the same: artistic excellence/merit, community involvement/benefit, and implementation capacity.

Grant amounts will be based on budget size of the organization (not of the project) and will be "flat" amounts. In other words, all funded applicants within the same operating budget range will receive the same amount of money.

Support materials must be submitted electronically on DVDs or CDs. This includes audio or video clips, PDF samples of

literary work, brochures, programs, or curriculum, and links to websites.

Applicants who have received a CCA grant three years in a row will be required to "sit out" a fourth year. This practice, increasingly used by foundations, will help us stretch the funds further. The first year of "sitting out" will begin July 2011. This will affect grantees who have received consecutive grants starting July 2008 through June 2011. We are introducing the off-cycle well in advance, so that grantees can budget accordingly.

Artists can only apply via a fiscal agent. Fiscal agents may not apply for a second grant.

CCA staff is currently honing the details of this new process, but we want you, our constituents, to have the earliest possible information so that you can begin planning accordingly. If you are not familiar with the Common Grant Application, we urge you to visit the CGA website [www.coloradocommongrantforms.org](http://www.coloradocommongrantforms.org) as soon as possible for an example of the basic application forms and a helpful handbook on how to write an effective application.

\* \* \*

Arts News from Around the State

The Snake River Arts Association in Summit County will not be breaking ground this year on their proposed performing arts building at Keystone. Although enough funds were raised, it was decided that \$1 million from the fund will be used to erect another tent for the 2010 - 2013 seasons.

The "arts" have held their own this past year in Summit County, and the 23 "Arts For The Summit" non-profit cultural organizations are in the planning stages for a united branding effort to be unveiled in 2010.

\* \* \*

Editor's Query: would any of you who plan to attend any of the functions listed above like to jot down a few lines for our newsletter? Please contact me directly at [robmcwilliams@mac.com](mailto:robmcwilliams@mac.com). Thanks!!

\* \* \*

## From The Arts for Colorado Newsletter:

(Most of us can only keep track of three things at a time, but...)

Arts News from Around the Nation

The Washington Post recently included an interesting article on the value of arts education, written by Daniel Willingham, a University of Virginia cognitive scientist. Much of what he suggests we already know, but his articulation can provide useful points as we continue to advocate for arts education.

Six practical reasons arts education is more than a luxury

By Daniel Willingham (taken from the Washington Post)

Johns Hopkins University and the Dana Foundation hosted a conference titled "Neuroeducation: Learning, Arts and the Brain." As the title implies, the goal was to bring together researchers considering, from an educational point of view, the impact of the arts on the brain. A book-length summary of the May conference just became available as a free pdf, available here: <http://www.dana.org/news/publications/publication.aspx?id=23964>

Some great neuroscientists participated, including Mike Gazzaniga, Liz Spelke, and Mike Posner. The keynote speaker was Jerry Kagan, one of the leading researchers in developmental psychology. His address offered six reasons that the arts should be included in school curricula.

Kagan commented that Americans are pragmatists. They respect endeavors that cure a disease or make money, and they view the arts as luxuries. Kagan was careful to point out that his arguments stuck to the practical.

First, he estimated that something like 95% of children are capable of doing the work necessary to obtain a high school diploma, yet the dropout rate hovers around 25%. Too many of these students quit because they decide (usually in about the fourth grade) that school is not the place for them. This decision is based largely on their perception of their performance in reading and mathematics. The arts, Kagan argues, offers such students another chance to feel successful, and to feel that they belong at school.

Second, Kagan argues that children today have very little sense of agency—that is, the sense that they undertake activities that have an impact on the world, however small. Kagan notes that as a child he had the autonomy to explore his town on his own, something that most parents today would not allow. When not exploring, his activities were necessarily of his own design, whereas children today would typically watch television or roam the internet, activities that are frequently passive and which encourage conformity. The arts, Kagan argues, offer that sense of agency, of creation.

Third, Kagan argues that the arts offer a unique means of communication, using representations in the mind other than words, which are at the core of most school subjects. Kagan offers an evocative personal example. He had read about the distinction in Japanese culture between two modes of social interaction. One emphasizes politeness, and one cannot always express all that one thinks. In the other mode, appropriate for intimate associations, one may speak freely. Kagan noted that his understanding of this distinction was much richer after viewing paintings at the Tokyo museum that used this theme, for example, one of two gulls flying, one with its feet visible, the other with its feet tucked out of sight. The arts communicate in ways that words do not.

Fourth, participation in the arts allows children to see the importance of creating beauty, of creating an object that others may enjoy. When a child gets an A on a math test, the immediate benefit is to the child alone. But when the child creates a drawing, she makes something for the pleasure of others as well.

Fifth, the arts offer an opportunity for children to work together. Most school work is solitary, but when a band is congratulated for a performance it is the band as a whole that receives the compliment, not the individual child. Kagan ties this value to a larger moral complex. Too many of children's activities are solitary, and solely for the child's benefit. Morality and concern for others grows, in part, from understanding what it means to have a common fate.

Sixth, the arts provide a chance for children to express feelings that they otherwise might be unable to express. Kagan cites data showing health benefits for this sort of self-expression; several studies have shown that writing, even briefly, about emotional conflicts reduces illness and increases feelings of well-being. Kagan proposes that similar benefits might accrue from artistic expression.

Yes, core subjects like reading, math, history, civics, geography, and science are important. But the arts should not be treated as a luxury to be indulged should time allow.

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## CDA Awards, 2009 Photos

CDA Excellence in Dance Education—Judi Hofmeister, (with Sandra Minton)



Lifetime Achievement Marda Kirn, (with Hope Moore Wagoner)



Service to the Field/Individual Glenn Giffin , (with Melissa Michaels)



Service to the Field/Organization: Dance Bridge, Mary Wohl Hahn (with Nancy McElroy)



CDA Scholarship Recipients: Brittney Kirkpatrick, Sophie Payannet, Melissa Rumsey



Scholarship Judges: David Taylor, Rob McWilliams, Mary Wohl Hahn, Judy Bejarano



Current Co-presidents Susan Tracy and Don Atwood



Letitia Williams, Mistress of Ceremonies



## Newsletter Archives

- [Nov - Dec 2009](#)
- [Sept - Oct 2009](#)
- [July-August 2009](#)
- [May-June 2009](#)
- [March-April 2009](#)
- [January-February 2009](#)

## CDA '08-09 Officers

Don Atwood

*Co-President*

Susan Tracy

*Co-President*

Kathleen Hill Sheldon

*Past President*

TBA

*Secretary*

Donna Wedemeyer

*Treasurer*

Rob McWilliams

*Newsletter Editor*

Cora Woogen

*Vice-President Membership*

Athena Baschal

*Development Director*

## Board Members at Large

Maggie Chessman

Diana Clanin

Cecelia Jones

Barbie Graham-Meier

Ilena Norton

Alicia Karczewski

Jacob Mora  
Elda Munoz

## Membership

Annual membership dues are payable on October 1st. Benefits of membership include free postings on the CDA website, first notice of CDA events, , opportunity to network with others in the dance arts, and eligibility to nominate for the Dance Awards and to be listed in the CDA Web Directory. Colorado Dance News is an bimonthly, online publication of the Colorado Dance Alliance.

CDA Members are eligible to post in the [Listings](#) and [Calendar](#) sections of this web site for no additional charge, and to publish information in our [Web Directory](#) for an additional \$20 fee. Please see our [About Membership](#) page for more info on how to sign up or renew your membership.

## CDA General Information

303-331-2457

## Disclaimer

CDA does not endorse any of the organizations or publications listed in this newsletter.

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# Performance Calendar

All our calendar events are now on the [Calendar Page](#)...this allows our users to get the most up to date information about what is happening in the Colorado Dance Scene!

**2010-01-08** *SHIFT* is an evening of new jazz and modern dance works by choreographer Chris Harris.

**SHIFT** With *SHIFT*, Harris, the LTW Design Team and company continue their exploration of changing perspective within the context of movement performance. Challenging audiences to look at dance in new ways, *SHIFT* promises to be an evening you wont soon forget. *SHIFT* will prove once and for all that dance is, indeed, a participatory sport.

The Colorado Youth Dance Theatre will make a special appearance in *SHIFT* and there will be a talk-back after each of the performances in January.

<http://www.louderthanwordsdance.com>

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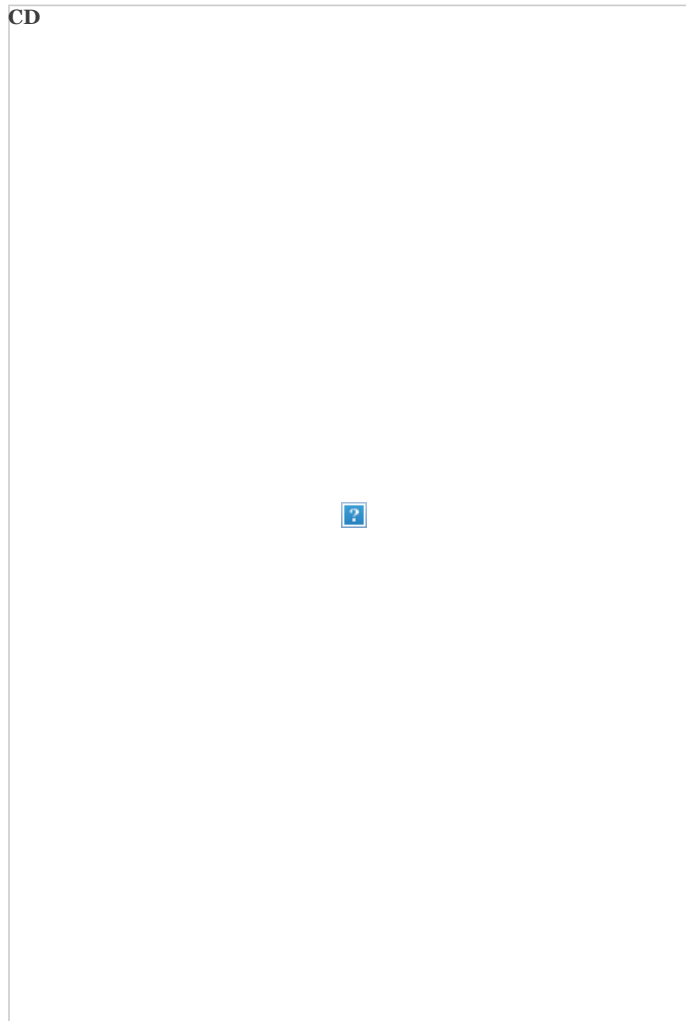
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The Colorado Youth Dance Theatre will make a special appearance in *SHIFT* and there will be a talk-back after each of the performances in January.

<http://www.louderthanwordsdance.com>

**2010-01-15**

The  
CleanRoom -  
Presented by  
3rd Law  
Dance/Theater  
in Lakewood



**3rd Law**

**Dance/Theater Presents The CleanRoom  
January 15-16, 2010 at the Lakewood Cultural Center**

**WHAT IS THE CLEANROOM?**

An evening of original choreography, video imagery, creative costuming and an eclectic sound score, The CleanRoom speaks to the humorous and tragic sides of the evolution of our lives due to the encroachment of technology. Premiered in Boulder in 2008, this concert was created, produced and directed by husband-and-wife team Katie Elliott and Jim LaVita.

An actual place, the clean room the dust-free environment used for the production of sensitive technologies becomes a metaphor for the subtle evolution of our lives (for better or worse) due to the encroachments of technology.

The audience entering the theater is confronted by performers dressed in modified clean room garb sanitizing the room so the performance can begin. The huge curtain of projected images is then peeled back to reveal the stage, the cleaning tools are discarded and the onstage performers take their places in costumes made of recycled media. The ensuing art begs the following questions:

Are you informed about information? Its 10 oclock. Do you know where your information is? Where does it go? Is information stable? Are you relying on technology that will become obsolete before you do?

Is the image-based culture we are creating numbing our senses? Are we replacing our ability to sense things through, touch, smell, taste and sound with the transfer of bits to a screen?

Where is the cyberspace, and who lives there? Are we living in a world where, as Gertrude Stein put it, there isn't any there there? Is that really you onlineor your avatar?

And the ultimate question: Will we be better off as we migrate towards the digisphere?

We cant answer this for you. Perhaps you will form an answer of your own to this important question after seeing The CleanRoom.

#### **TICKET INFORMATION:**

January 15 & 16, 2010 @ 7:30pmONE WEEKEND ONLY!

The Lakewood Cultural Center (470 S. Allison Parkway, Lakewood CO)

\$22, \$17 Student/Senior, \$12 Children (12 & under), \$15 for groups of 8 or more.

No service fee on tickets purchased in person at Lakewood Cultural Center box office (open Mon-Fri 8am-5pm, Sat 10am-2pm, and 1 hour prior to show)

To purchase tickets online or by phone: 303-987-7845 303-987-7845 ;

[www.Lakewood.org/CulturalCenter](http://www.Lakewood.org/CulturalCenter)

For general information, visit [www.3rdLaw.org](http://www.3rdLaw.org)

#### **\$4 off all tickets purchased before December 31!**

#### **ABOUT 3RD LAW DANCE/THEATER:**

Created by the husband-and-wife team of Katie Elliott, choreographer, and Jim LaVita, dance ethnologist and video collage artist, 3rd Law is a professional dance/theater company known for its deft, unexpected, and thoughtful inquires into significant social issues. 3rd Laws mission is to create a magical experience for the audience, one that will transport them for the evening to a place outside of space and time. Every 3rd Law performance delivers a visually stimulating and transforming event filled with athletic, virtuosic dance, witty text, colorful sets and props, and video images, all woven together by a seamless sound score made up of eclectic music and found sound.

#### **3rd Laws cast includes:**

Kelly Dugan, Jennifer Golonka, Danielle Hendricks, Eliza Kuelthau, Molly Pearson, Michelle Pugh, Gwen Phillips, Michael Richman, and Grady Soapes. Lighting design by Craig A. Bushman

<http://www.3rdLaw.org>

**2010-01-16** *SHIFT* is an evening of new jazz and modern dance works by choreographer Chris Harris.

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Created by the husband-and-wife team of Katie Elliott, choreographer, and Jim LaVita, dance ethnologist and video collage artist, 3rd Law is a professional dance/theater company known for its deft, unexpected, and thoughtful inquires into significant social issues. 3rd Laws mission is to create a magical experience for the audience, one that will transport them for the evening to a place outside of space and time. Every 3rd Law performance delivers a visually stimulating and transforming event filled with athletic, virtuosic dance, witty text, colorful sets and props, and video images, all woven together by a seamless sound score made up of eclectic music and found sound.

**3rd Laws cast includes:**

Kelly Dugan, Jennifer Golonka, Danielle Hendricks, Eliza Kuelthau, Molly Pearson, Michelle Pugh, Gwen Phillips, Michael Richman, and Grady Soapes. Lighting design by Craig A. Bushman

<http://www.3rdLaw.org>

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**2010-01-26 PILOBOLUS**

PILOBOLUS Internationally renowned for its demonstration of a collaborative choreographic process and unique weight-sharing approach to partnering.

NEWMAN CENTER PRESENTS four unique dance programs during the 2009 - 2010 season! All performances are at the beautiful Newman Center on the University of Denver campus. FREE parking for all shows! Groups of 8+ save on ticket prices!

Molly Epstein  
 Group Sales Manager  
 Newman Center Presents  
[molly.epstein@du.edu](mailto:molly.epstein@du.edu)  
 303.619.6196

<http://>

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**2010-02-12** This year's Valentine's Day show featurese new love-themed works created by BNC's own company members and artistic staff. Internal affairs have never been so delicious.  
 BNC's Love. an internal affair. <http://www.bncdance.com>

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**2010-02-13** This year's Valentine's Day show featurese new love-themed works created by BNC's own company members and artistic staff. Internal affairs have never been so delicious.  
 BNC's Love. an internal affair. <http://www.bncdance.com>

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**2010-02-14** This year's Valentine's Day show featurese new love-themed works created by BNC's own company members and artistic staff. Internal affairs have never been so delicious.  
 BNC's Love. an internal affair. <http://www.bncdance.com>

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**2010-02-19** Boulder Ballet's 2010 contemporay ballet concert features new choreography by Peter Davison and Boulder Ballet Lance Hardin, set to new music by Jesse Manno and Michael Schulze. Davison's whimsical use of presents 'On objects and theatrical gesture provides a counterpoint to Hardin's dynamic, innovative point work. The Move' <http://boulderballet.org>

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**2010-02-20** Boulder Ballet's 2010 contemporay ballet concert features new choreography by Peter Davison and Boulder Ballet Lance Hardin, set to new music by Jesse Manno and Michael Schulze. Davison's whimsical use of presents 'On objects and theatrical gesture provides a counterpoint to Hardin's dynamic, innovative point work. The Move' <http://boulderballet.org>

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**2010-02-21** Boulder Ballet's 2010 contemporay ballet concert features new choreography by Peter Davison and Boulder Ballet Lance Hardin, set to new music by Jesse Manno and Michael Schulze. Davison's whimsical use of presents 'On objects and theatrical gesture provides a counterpoint to Hardin's dynamic, innovative point work. The Move' <http://boulderballet.org>

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**2010-03-05** The Denver Ballet Guild's 28th annual Young Dancer's Competition will be held this year at Colorado Denver Ballet Heights University (formally Teikyo Loretto Heights) on March 5th, 6th, and 7th 2010. This event Guild Hosts recognizes excellence in young dancers in our community and provides an opportunity for these dancers Young to further the enrichment of their art. The dancers will have the chance to work with a master ballet Dancer's teacher in order to advance their education and compete for funds to continue their training. The finals Competition for the competition will be held on Sunday March 7th, 2010 and the public is invited to attend. Come experience a day of beautiful dancing and observe these young dancers as they are awarded for all of their continued hard work within the art of dance.

<http://denverballetguild.org>

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**2010-03-06** The Denver Ballet Guild's 28th annual Young Dancer's Competition will be held this year at Colorado Denver Ballet Heights University (formally Teikyo Loretto Heights) on March 5th, 6th, and 7th 2010. This event Guild Hosts recognizes excellence in young dancers in our community and provides an opportunity for these dancers Young to further the enrichment of their art. The dancers will have the chance to work with a master ballet Dancer's teacher in order to advance their education and compete for funds to continue their training. The finals Competition for the competition will be held on Sunday March 7th, 2010 and the public is invited to attend. Come experience a day of beautiful dancing and observe these young dancers as they are awarded for all of their continued hard work within the art of dance.

<http://denverballetguild.org>

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**2010-03-07** The Denver Ballet Guild's 28th annual Young Dancer's Competition will be held this year at Colorado Denver Ballet Heights University (formally Teikyo Loretto Heights) on March 5th, 6th, and 7th 2010. This event Guild Hosts recognizes excellence in young dancers in our community and provides an opportunity for these dancers Young to further the enrichment of their art. The dancers will have the chance to work with a master ballet Dancer's teacher in order to advance their education and compete for funds to continue their training. The finals Competition for the competition will be held on Sunday March 7th, 2010 and the public is invited to attend. Come experience a day of beautiful dancing and observe these young dancers as they are awarded for all of their continued hard work within the art of dance.

<http://denverballetguild.org>

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**2010-04-16**

Ballet Our season ends with a pioneering tribute to the American spirit. Two world premieres by world-class Nouveau choreographers Garrett Ammon and Lauri Stallings bring our 2009-10 season to a triumphant close. Colorado's Somewhere <http://www.bncdance.com> American, vol.

1

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**2010-04-17**

Ballet Our season ends with a pioneering tribute to the American spirit. Two world premieres by world-class Nouveau choreographers Garrett Ammon and Lauri Stallings bring our 2009-10 season to a triumphant close. Colorado's Somewhere <http://www.bncdance.com> American, vol.

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**2010-04-18**

Ballet Our season ends with a pioneering tribute to the American spirit. Two world premieres by world-class Nouveau choreographers Garrett Ammon and Lauri Stallings bring our 2009-10 season to a triumphant close. Colorado's Somewhere <http://www.bncdance.com> American, vol.

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**2010-04-20** MARTHA GRAHAM DANCE - Prelude and Revolt

MARTHA Includes archival film clips, still photos, and narration interwoven with dancing from Graham's GRAHAM prodigious body of work, including 'Denishawn Trio'. DANCE - NEWMAN CENTER PRESENTS four unique dance programs during the 2009 - 2010 season! All Prelude and performances are at the beautiful Newman Center on the University of Denver campus. FREE parking

Revolt for all shows! Groups of 8+ save on ticket prices!

Molly Epstein  
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<http://>

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**2010-04-23**

Ballet  
Nouveau  
Colorado's  
Somewhere  
American, vol.  
1  
Our season ends with a pioneering tribute to the American spirit. Two world premieres by world-class choreographers Garrett Ammon and Lauri Stallings bring our 2009-10 season to a triumphant close.  
<http://www.bncdance.com>

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**2010-04-24**

Ballet  
Nouveau  
Colorado's  
Somewhere  
American, vol.  
1  
Our season ends with a pioneering tribute to the American spirit. Two world premieres by world-class choreographers Garrett Ammon and Lauri Stallings bring our 2009-10 season to a triumphant close.  
<http://www.bncdance.com>

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**2010-04-25**

Ballet  
Nouveau  
Colorado's  
Somewhere  
American, vol.  
1  
Our season ends with a pioneering tribute to the American spirit. Two world premieres by world-class choreographers Garrett Ammon and Lauri Stallings bring our 2009-10 season to a triumphant close.  
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