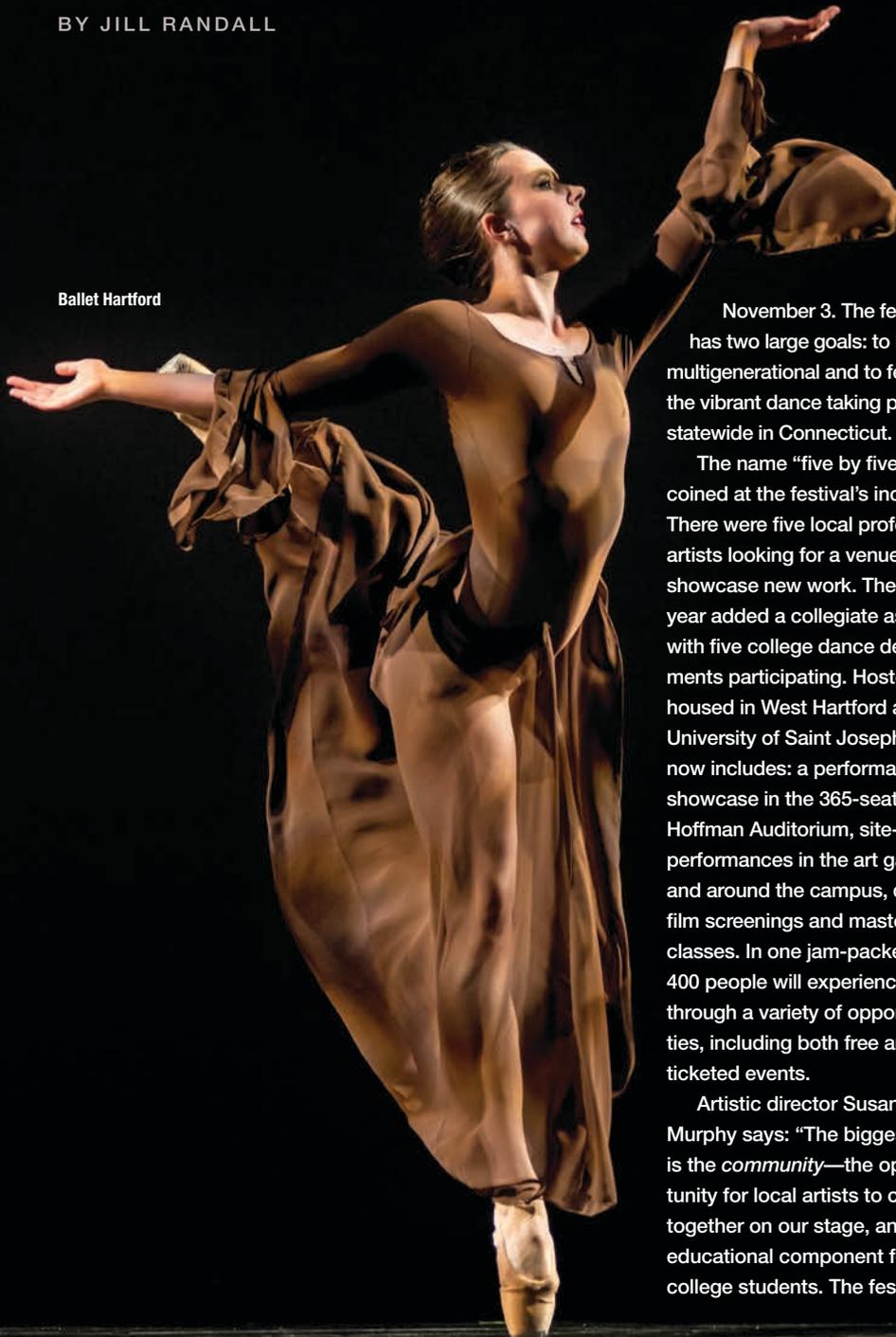


MOVING THE STATE: Celebrating 16 Years of the 5x5 Dance Festival in Connecticut

BY JILL RANDALL

Ballet Hartford



Sustaining a festival for 16 years strong is an achievement to honor and to celebrate. The 5x5 Dance Festival has become a bustling and full one-day event, this year taking place on Saturday,

November 3. The festival has two large goals: to be multigenerational and to feature the vibrant dance taking place statewide in Connecticut.

The name “five by five” was coined at the festival’s inception. There were five local professional artists looking for a venue to showcase new work. The second year added a collegiate aspect, with five college dance departments participating. Hosted and housed in West Hartford at the University of Saint Joseph, 5x5 now includes: a performance showcase in the 365-seat Hoffman Auditorium, site-specific performances in the art gallery and around the campus, dance film screenings and master classes. In one jam-packed day, 400 people will experience dance through a variety of opportunities, including both free and ticketed events.

Artistic director Susan Murphy says: “The biggest thing is the *community*—the opportunity for local artists to come together on our stage, and the educational component for the college students. The festival

offers something for all dancers, no matter what your level.” Murphy adds that the festival’s mission is to build dance audiences and awareness about the work going on in the state.

The multigenerational component is an opportunity for professionals and college students alike. Regardless of age or experience level, the exposure and dialogue with other artists builds connections and relationships. Each festival is an opportunity to see new work in development by choreographers of all ages.

The 2018 festival roster features professional artists onstage, such as Ballet Hartford, Dimensional Dance and The Legible Bod(ies). Site-specific participants include Sonia Plumb Dance Company and Moxie Dance Company. The University of Saint Joseph, Central Connecticut State University, Eastern Connecticut State University and Naugatuck Valley Community College will share as collegiate participants.

This year, 5x5 is also showcasing Connecticut Dances—A Visual History, an exhibit of dance history in the state (a recent project of the Connecticut Dance Alliance). A dance and calligraphy exploration with Chinese dance artist Lorelei Chang is among master-class offerings, plus Fulbright scholar-in-residence Aguibou Bougobali Sanou from Burkina Faso, West Africa. **DT**

Jill Randall is artistic director of Shawl-Anderson Dance Center. For seven years, she was co-director of the multigenerational Dance IS Festival in Berkeley, California.

Ballet West's "Waltz of the Flowers"

**NUTCRACKER DREAMING:**

Four Productions to Experience This Season

LONGEST RUNNING

As the longest running production in the U.S., **Ballet West** preserves Willam Christensen's 1944 choreography. In 2017, the company ambitiously renovated the production elements with a \$3 million upgrade. All costumes (nearly 300) were updated, as well as 24 drop sets. There are new special effects, including the sleigh flying off at the end of the production (Mr. C's dream all along). December 1–29 (Salt Lake City)

BRAND-NEW

Atlanta Ballet has a new *Nutcracker* production with a stellar production team, the first in more than 20 years. Yuri Possokhov's choreography comes to the stage with set designs by Tony Award nominee

Tom Pye. Innovative projection design is the work of Tony Award winner Finn Ross, and the design team is complete with Sandra Woodall's stunning costumes and David Finn's elegant lighting. December 8–24 (Atlanta)

CONSERVATORY-PRODUCED

University of North Carolina School of the Arts' production brings together high school and college students and three of the schools on campus. The Schools of Dance, Music, and Design & Production work together for a full staging with live orchestra, sets, lighting and special effects. UNCSA also annually invites two professionals from varying companies to perform with the cast. December 7–16 (Winston-Salem)



Yuri Possokhov
in Atlanta Ballet
Nutcracker
rehearsal

FEMALE-CHOREOGRAPHED

Premiered in 2011, **Cincinnati Ballet's** production is one of the few in the country created by a female choreographer. Victoria Morgan's *Nutcracker* includes a cast of 146 dancers: the company, second company, professional training division, children and parents. December 13–24 (Cincinnati)

UNCSA's Mother
Ginger



Melissa Gelfin and
Cervilio Amador of
Cincinnati Ballet



Photos (from top): by Luke Isley, courtesy of Ballet West; courtesy of Atlanta Ballet; by Peter Mueller, courtesy of UNCSA; by Peter Mueller, courtesy of Cincinnati Ballet

DT NOTES



Podcasts for Your Commute

Check out these dance-specific podcasts as you travel throughout your week. You can also enjoy them at home or use them in a college-level course you are teaching. They are multipurpose resources for artists.

Dance Like Everyone's Watching

Andrea Muhlbauer's podcast features interviews with dancers throughout the United States as well as internationally based artists. She has produced more than 100 to date. Muhlbauer does an excellent job capturing many different viewpoints and paths in the field, highlighting artists eager to share a great variety of career paths and dance styles with the wider dance community through the podcast format. You will hear thoughtful conversations with Broadway artists, commercial dancers, college professors, performers, choreographers and teaching artists.

amchoreography.com/dlew

Dance Place Radio

The nonprofit Dance Place in Washington, DC, offers a podcast as a way for audience members to engage with upcoming guest artists and events. Listen before or after you see a show. Co-hosts Christopher K. Morgan and Amanda Blythe conduct the interviews and offer a window into process and projects.

danceplace.org/dance-place-radio

The Dance Union

New York City-based artist J. Bouey launches a podcast each Tuesday, co-hosted by Bessie Award-winning dancer, choreographer and writer Melanie Greene. The Dance Union podcast feels like hanging out with friends in a living room, having a lively and in-depth conversation about the dance field. It uses humor and personal stories to explore each topic, ranging from self-care to teaching and auditioning.

jbouey.com/podcast



Dance for PD class

Quick Teacher-Training Stats

DANCE FOR PD PROGRAM (Parkinson's Disease)

Total number of teachers trained outside of the U.S.: 826

Total number of U.S.-based teachers trained: 902

COUNTERTECHNIQUE

Total number of teachers, senior teachers and master teachers worldwide: 32
Total number in the U.S.: 7

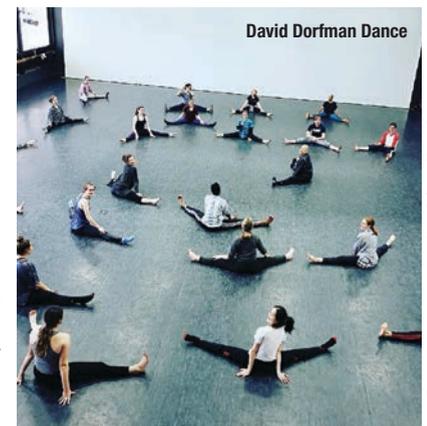
GAGA

Total number of teachers worldwide: 130

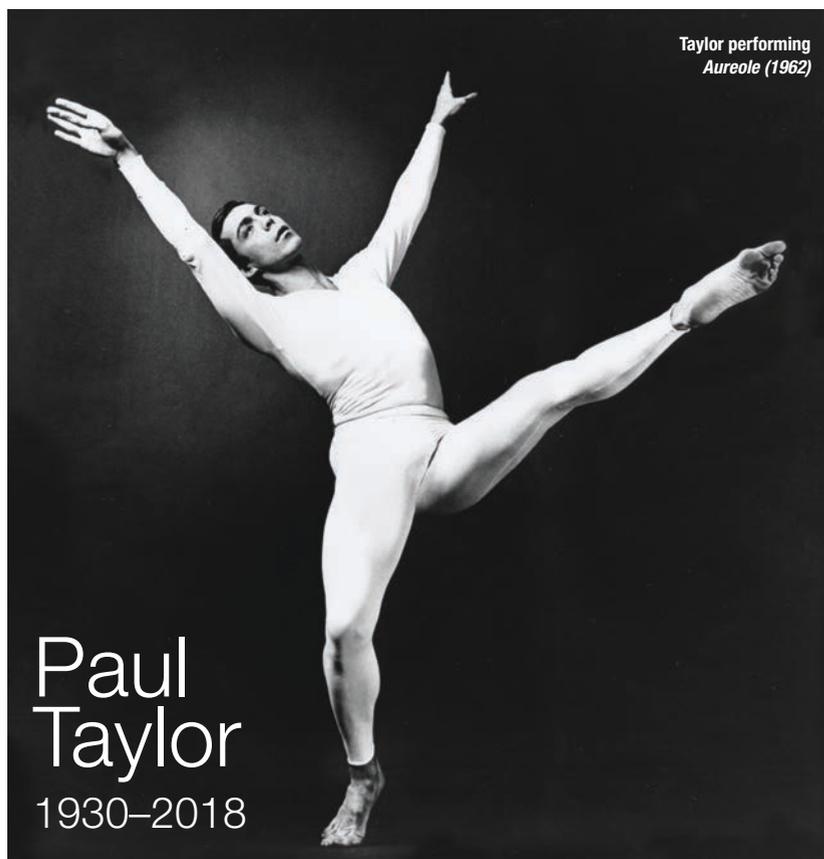
Give Yourself the Gift of a Winter Intensive

Treat yourself to a few days of training and inspiration this winter break. Check out these 10 options throughout the country, whether considering a few days or a few weeks. Classes range from technique to improvisation to teacher trainings.

- **DanceAbility Method Training at the University of Hawaii at Manoa:** December 17–21
- **Winter Dance at Shawl-Anderson Dance Center:** December 26–28 and January 2–4 (Berkeley)
- **Winter Wonder Dance Festival at The Dance Complex:** December 27–31 (Cambridge)
- **David Dorfman Dance:** January 2–7 (Barnard College, NYC)
- **New Dialect Winter Intensive:** January 2–5 and 7–11 (Nashville)
- **Dance Exchange Winter Institute:** January 3–6 (Takoma Park, MD)
- **American Dance Festival NYC Winter Intensive:** January 4–11
- **Hubbard Street Dance Chicago:** January 7–11 (Chicago)
- **MELT Winter 2019 Intensive, through Movement Research:** January 7–25 (NYC)
- **Sidra Bell New York Module:** January 14–20 (NYC)



Photos (from top): by Eddie Maritz, courtesy of MMDG; by Todd Rosenberg, courtesy of HSBC; courtesy of David Dorfman Dance



Considered the last of the 20th-century modern dance titans, Paul Taylor continued to make new works into his final year. *Aureole*, *Cloven Kingdom* and *Promethean Fire* are among his iconic works, though perhaps none is so beloved as his 1975 masterpiece *Esplanade*. The news of his passing comes just months after the surprise announcement that Taylor had named 35-year old company member Michael Novak as artistic director designate.

—Courtney Escoyne

Awards and Accolades

★ **Nan Giordano** (artistic director, Giordano Dance Chicago) and Lou Conte (founder, Hubbard Street Dance Chicago) received honors on August 18 at the annual Dance for Life Chicago event.

★ **Kari Fisher** of Synergy Dance Academy in Madison, Wisconsin, is the 2017–18 Tremaine Teacher of the Year.

★ **Kelley Larkin** is Star Dance Alliance Teacher of the Year. Her studio is Studio L in New Jersey.

★ With The Dance Awards, **Prodigy Dance and Performing Arts Centre** (Texas) earned Studio of the Year in Las Vegas. **Performing Dance Arts** (Ontario, Canada) was Studio of the Year in Orlando.

★ **Randy Skinner**, tap master and Broadway choreographer, will be honored by The Big Apple Tap Festival in New York City, November 9–11.

Artists U:

A Resource for Workshops, Working Groups and Publications

Launched in 2006, Artists U is the brainchild of dancer Andrew Simonet, founding co-director and choreographer of Headlong Dance Theater in Philadelphia. Artists U is about support and

dialogue for sustainable careers in the arts in the U.S. and is based on its publication, *Making Your Life as an Artist*, which consists of a book and a workbook in paperback for purchase, or download copies free of charge. Dancers can access videos on the site, find opportunities to start a topical working group and participate in in-person meetings (free of charge) in several locations throughout the country.

artistsu.org



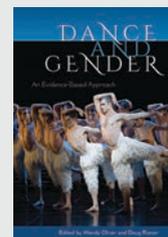
Longtime Dance Scholars Explore Gender in the Artform

Dance and Gender: An Evidence-Based Approach

Edited by Wendy Oliver and Doug Risner

University Press of Florida; 2017

Edited by Wendy Oliver and Doug Risner, accessible essays and numerous research projects by contributing writers from around the world unpack and address gender issues in higher education administration, dance studio settings, all-boys dance classes and contemporary ballet. In addition, the book contributes to the current national focus on inequity in dance companies in terms of leadership and choreographers, looking at the ratio of male to female artists getting work nowadays.



Why your IT band is tight, preventing bunions and more—**Deborah Vogel** offers practical suggestions and the reasons they work.

Q: Can I keep my bunions from getting bigger?

A: Yes! There are muscles attached to your toes that keep them separated. When you get a bunion or bunionette (bunions on the little-toe side) you begin to lose the ability to spread the toes. The less able you are to fan the toes and stand evenly on your feet, the more easily you pronate, which in turn can enlarge your bunions because bones respond to the forces placed on them. Focusing on strengthening the intrinsic muscles of the feet and standing evenly on the pads of the big toe, little toe and heel will help keep you from pronating and prevent the bunions from getting bigger.

It's important to figure out why you got your bunions in the first place. Although familial patterns of alignment and structure may be more or less conducive to developing bunions, they are not actually hereditary. Did you get them from forcing turnout at your feet, and rolling in when you are in first position? Do you have a pronation problem that needs to be addressed with orthotics? Being properly placed on the feet with balanced and strong foot muscles is always the first step toward reducing bunion pain.

Q: I was told I should lengthen my IT band in order to not overuse my quads in tendu. How do I do that?

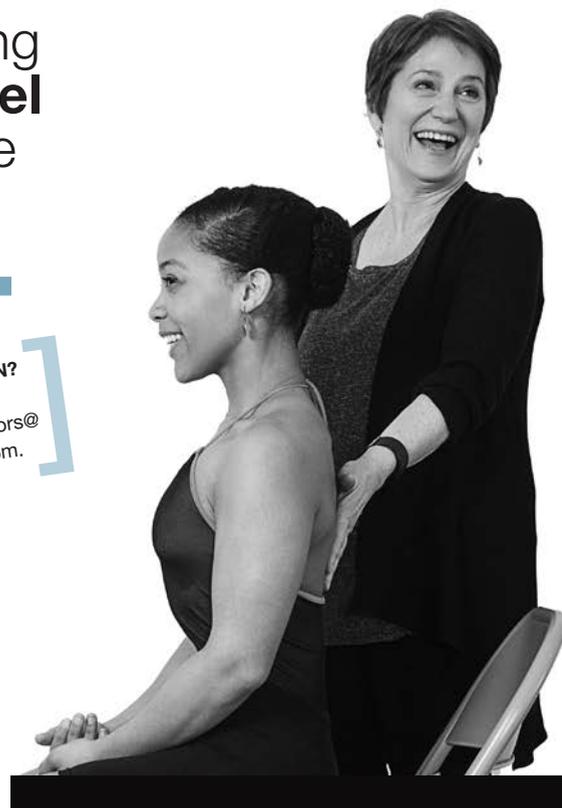
A: The simple answer is: You can't lengthen your IT band. The IT band is composed of fascia, which is dense connective tissue. It's wrong to state that it can lengthen like a muscle. Fascia can't create movement; it can only allow or restrict movement depending on its relationship and balance with the surrounding tissues.

If you have tension in any area along a fascial line, it can influence the muscles that connect to it. A chronically tight IT band may be an indicator that other lateral hip muscles (usually the gluteus medius) aren't doing their fair share of the work. The fascial line that more directly influences the quads is called the superficial front line.

As far as tendu goes, the IT band and the quads have totally different roles. You must engage the quadriceps in order to tendu front and side, while the IT band acts to stabilize the lateral knee and to coordinate the muscle action of the glutes.

Perhaps your teacher was using an image of the IT band lengthening to keep the tendu tracking correctly,

GOT A QUESTION?
E-mail
danceteachereditors@
dancemedia.com.



but it might be better to think of sending energy through the center of the hip, knee and ankle joints instead. Hope this helps to “de-myth” this correction!

Q: What tips do you have for dancers when they go to the doctor for an injury?

A: It's always good to write down the patterns of what you know about the injury. For example, what makes it worse, and what makes it better? Offer as much as you can about how the injury happened. If it's an acute injury the “how” is pretty clear, but when it's an injury that has slowly come on, it's harder to define. This is why it's so important to know when it hurts, how it hurts and what movement or action inflames it. That information will guide the treatment and rehab process.

Second, talk to the doctor about having a physical therapist help integrate the injured area back into full movement. For example, I have seen multiple dancers not fully rehab from a sprained ankle, only to later incur another injury, often on the opposite leg, because they never fully addressed the compensatory action of shifting the weight off of the injured leg. The body is intelligent and constantly responding to its internal state as well as the forces placed upon it by the outside environment. Once the student can return to full-weight-bearing activities, they must retrain the body to work from center and reestablish proper proprioception.

Deborah Vogel is a movement analyst, neuromuscular expert and director of The Body Series.

Turn the page for more Ask The Experts ►

Best Practices for Studio Management and Competition Teams—Plus Technology Tips for Dance Teachers



Joanne Chapman operates an award-winning studio in Brampton, Ontario.

Q: How much profit do you make from recital costumes?

A: Studio owners need to shift their mind-set around pricing for costumes. There is a difference between covering costs and netting a profit. The costuming process, or costume management for a dance studio, is an important part of the performance experience, and if you are running a healthy financial business, you will be able to confidently set prices with a markup that accounts for the hard and soft expenses associated. Keep in mind the time it takes teachers to select their choices from catalogs, online or at industry trade-show events. From there, dancers need to be measured, the costumes sized, ordered, received and fit on the dancer. Account for costs associated with exchanges, returns or alterations if necessary.

At our studio we generally add \$25 to \$30 per costume based on those expenses. While we have to navigate the manufacturer's price increases each year, parents at our studio are typically charged about \$75 to \$100 dollars per recital costume. Parents may question the high price, but when you explain what the price includes, it can help them understand that they are paying for more than a costume. By viewing this administrative fee added to a costume price as a necessary operating cost, you can charge accordingly and actually make a profit that will be satisfactory to you.

Kathy Blake operates a studio in Amherst, New Hampshire. She and her daughter, Suzanne Blake Gerety, co-founded DanceStudio Owner.com.



Q: What do you do when a dancer shuts down because of a correction?

A: Many dancers take corrections as put-downs. You need to change their thinking. Teaching dancers how to take a correction is something we start very young at our studio.

Our Mini competitive dancers (5- to 6-year-olds) are taught that a correction is gold. We cup our hands like we are handing them something very valuable and tell them that once they use the gold we give them, we can give them more gold, and they will become better and better dancers. For example, we say, "Sara I am giving you some gold to stretch your feet on your jumps." We find this puts the correction into a positive light.

As dancers get older, we say that corrections are the biggest compliments that a teacher can give them. I explain, "If I didn't think you were capable of making the corrections, I wouldn't waste my time giving them to you." I also try to put a positive spin on what I'm trying to correct. For example, I might say, "Maya, you have beautiful feet and legs on your aerial. If you were to relax your shoulders, it would be perfect."

Finally, when dancers use the corrections we give them, we make a big deal out of it. Everyone—including myself—applauds the dancer and makes them feel special. This makes the correction an opportunity to receive praise from their classmates, and in turn builds self-confidence.

Q: Do you know of any user-friendly apps for creating your own music for dance?

A: For those with more music training or tech savviness, I recommend using Apple's **GarageBand**. For anyone who's not quite ready to create a song from scratch, I recommend trying a program called **Incredibox** (\$3.99; available for iOS and Android devices). This app is a music remixing and arranging tool. Users are able to create songs by dragging and dropping icons that represent different sounds (beats, effects, melodies and voices) onto a track, and layer the multiple musical loops on top of each other. It's so intuitive that your students will be making music in less than a minute and having a whole lot of fun doing it. Users are also able to switch styles of music within the app as they choose.

You could also try **Music Maker** and **Auxy**, which are similar apps that offer large libraries of samples, or **Splice Beat Maker**, a free web-based platform that allows you to make songs by choosing the instruments, rhythm and timing included.

If you want your students to take ownership of the music as well as the dance, having them create their own songs on their devices in class is a great start, but keep in mind that these digital apps tend to lean toward electronic music following a distinct 4/4 musical timing. **DT**



Barry Blumenfeld teaches in K-12, and at New York University and the Dance Education Laboratory of the 92nd Street Y.

[Got a question for our experts? E-mail danceteachereditors@dancemedia.com.]