



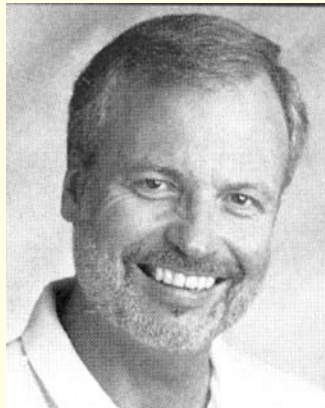
# Newsletter

Edition I

Spring 2007

## Extreme Ballet

By: Dermot Burke



So what is Extreme Ballet anyway? Anybody who has ever tried to take a ballet class will tell you that those positions are pretty "extreme" to begin with... and now we're going to make it even more "extreme?" No, we are not trying to invent a new dance form. We have just titled this program in a way that will let patrons know that this offering will be a little more adventurous than a conventional repertory program. We love to show you the many faces of dance.

First, there will not be any tutus in sight, although the dance vocabulary used in this program is rooted in the classical ballet pedagogy. Second, the oldest music on the program is seventy-five years young.

Some people, however, would say some of the newest musical selections are already "classic." Finally, the works have the definite feel of today.

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## Wrapping Up First Half of the Year with the Nutcracker

The Dayton Ballet School finished the first half of the school year by having many students performing in the *Nutcracker*. We are very proud of these students. Sixty-five young people participated in the double cast performances. Many of them are Dayton Ballet Sr. and Jr. members. It is always a rewarding experience for the children to be able to perform with the professional company.



Photo: Dayton Ballet's performance of the Nutcracker

The Jr. Company will begin rehearsals for their MUSE MACHINE performances in January. The Sr. company is busy preparing for their performances in the dance concert at Wright State University.

The school is looking for studio accompanists. If anyone is interested please contact Carol Jean Heller at (937) 223-1542.

~Related story (Holiday Ball) on page 2~

## Scholarships for Dayton Ballet Dancers

**Purpose:** To support Dayton Ballet's scholarship program that enables our community's young people to attend the Dayton Ballet School.

**Who Receives School Scholarships:** Scholarships are awarded based on results from a student's audition and his or her financial need.

**Number of Students Who Receive Scholarships:** Almost 20% of Dayton Ballet School students receive some sort of funding assistance at this time!



## Extreme Ballet Cont...

That is to say, you will probably relate to some situation on stage as something you experience at some time in your life.

This program demonstrates that dance is a language that can, and many times does, speak of the present as well as the past. We always strive to give our patrons the broadest possible experience with an art form that is so much more than most people expect. We hope this variety is both enjoyable and stimulating. We hope you won't feel that we have "gone to extremes."

## Gregory Robinson Awarded the Choo-San Goh Award for Choreography



Gregory Robinson, Dayton Ballet's Artistic Associate and choreographer, has been granted the 2002 Choo-San Goh Award for Choreography from the Choo-San Goh & H. Robert Magee Foundation. Mr. Robinson was among only seven recipients nationwide to receive the coveted award for 2002.

"What a great honor to be chosen for this award and to be included in such esteemed company," said Mr. Robinson. "This is

## Holiday Ball

Dayton Ballet's holiday season officially began this year on November 2, 2002 with the Nutcracker Ball, held at One Dayton Centre in downtown Dayton.

Over 300 people attended this year's black tie affair, a fundraising function of the Dayton Ballet Board of Trustees that has increased in popularity over the years. Along with dinner, drinks and dancing to the music of Fifth Avenue, guests were treated to a short but breathtaking performance by Dayton Ballet dancers. This year's Silent Auction was a hit with guests and included items such as an official West Wing TV Series autographed script, a weekend at Pigeon Forge, a Five Seasons Country Club membership, a hot air balloon ride, and an exquisite wine collection, just to name a few.

James Free Jewelers, the Dayton Ballet Nutcracker Ball Grand Patron, generously provided sponsorship for this year's gala event. In addition to their support, James Free donated a Roberto Coin 18 carat gold woven necklace valued at \$5,000, which was raffled off to one lucky winner during the evening's festivities.

Planning has already begun for next season's Nutcracker Ball, which will be held once again in November. The event is open to all who wish to attend and larger groups may reserve entire tables. Ticket prices will be finalized in the Spring but it's not too early to be thinking about planning to attend this wonderful holiday event!

Should you have an interest in attending, you may call Kim Sperry at the Dayton Ballet Offices, (937) 449-5060, to request an invitation.



Photo: Dayton Ballet's performance of the Nutcracker

a very positive affirmation of my work as well as an inspiration to do even better things in the future."

The Choo-San Goh grant, awarded in December 2002, will fund the cost of Mr. Robinson's choreography for Dayton Ballet's new, full-length story ballet America's Robin Hood. America's Robin Hood will premiere in April 2003 at the new Benjamin and Marian Schuster Performing Arts Center in Dayton, Ohio.

Other recipients of the 2002 Choo-San Goh awards include Jelon Vieira (Cleo Parker Robinson Dance), Gina Patterson (Ballet Austin), Damien Woetzel (Carolina Ballet), Pascal Rioult

(Pascal Rioult Dance Theatre), Jessica Lang (Richmond Ballet), and Robert Hill (American Ballet Theatre).

The Choo-San Goh & H. Robert Magee Foundation is named for internationally known choreographer Choo-San Goh and his business manager, H. Robert Magee.

Choo-San Goh created nearly 40 works in his lifetime and at the time of his death in 1987 was resident choreographer and Associate Artistic Director for Washington Ballet. The Foundation, established by Mr. Goh, supports established and emerging choreographic talent in creating outstanding new works.

Jeffrey Swartz

## Project #2: Newsletter

My main focus for this project was to continually remind myself to keep it simple. The object of a newsletter is to inform people and I knew that if I tried to get too flashy the information would be lost.

Originally I had all of my copy in black and white three column format. The look was too much like a boring newspaper, so I added background color and went to a varied column format to make it more attractive. I selected two soft colors for the background so the copy is still easily readable and so the newsletter would not be over powered by one color.

I wanted to get as much information in a small amount of space while allowing readability, no confusion, and room for art. So I made the body of the copy 12 pt font and the leading 11.5 pt in Times New Roman (which is a familiar font for people and easily read). The titles of the articles are in Nueva Std in 20pt font and 24 leading and has a line under it for style, structure, and common theme through out the newsletter. The photo captions are Warmock Pro Bold in 12 pt font and 15 pt leading so they are noticeably separate from the copy.

I tried arranging the colors, art, and articles in a way that balances the pages. (So something does not draw one's eye to one spot on the page). I extended the Extreme Ballet article to the inside page because I did not want the front page to be overwhelmed by one article. Also, I added page numbers at the bottom of the inside page for easy navigation, and added the edition number and time to the cover.