

MARCH NEWSLETTER



Volume 3, Issue 7

March 1, 2011

MANKATO BALLET COMPANY

Spring Concert Check List

There is soooooo very much to do to pull together our spring concert. We begin on things very early so that everything is completed in time for our production in May. Here is a checklist of what needs to be completed to help you get a better idea of all the aspects of our productions:

- Book theater, dressing rooms, etc.
- Select performance theme, organize music, assign class dances
- Check drawstrings and put names in dancers shoes.
- Measure Dancers for costumes.
- Work on choreography for class dances
- Prepare costumes for each class
- Build sets for performance
- Design posters, e-posters, marketing
- Find/organize volunteers for Concessions, tickets, ushers, backstage

Performance Fees

Performance fees are due this month. If you don't include the \$25 fee with your March tuition payment please send in a separate payment by

the end of the month. Remember that it is a \$25 fee per dancer not per family. This fee allows us to purchase new items, additional embel-

ishments for costumes, alter costumes, and clean costumes after use.

Make Up Day

Due to the enormous number of weather related class cancellations we would like to offer a Make Up Day. This would be a day where you could bring your dancer to get an extra class in order to offset the number of cancelled classes we have had.

MAKE UP DAY

Friday April 8th

3:15-4:00	CM Studio B Miss Dani
3:15-4:00	Pre-Ballet Studio A Miss Eryn
4:00-5:00	Supplementary Miss Dani
4:00-5:00	Ballet 1, 1A, 1B Miss Eryn
5:00-6:00	Ballet 2A, 2B Miss Eryn
6:00-7:30	Ballet 3A, 3B, 4A Miss Eryn
7:30-8:30	Ballet 3B, 4A, 4B Pointe Miss Eryn

Inside this issue:

Costumes	2
Spring Concert Info	2
Volunteer	2
MBC Concert	3
E-Posters	3
Where did Pointe Shoes Come From?	3
Bio on Guest Choreographer	4

Notes About Spring Break

- Spring Break is this month the week of March 20th. There will be no classes beginning Monday March 21st through Saturday March 26th.
- We understand that our spring break may not align with your schools spring break and that dancers may be absent from class in the weeks surrounding our spring break as many of you go out of town.
- If you will be missing classes we still like to know so let your teacher know, send an email or leave a voicemail.

Costuming Projects Begin this Month



Our costume mistresses will begin leaving projects in the sewing room off the lobby. Some projects are very simple others involve a little more skill, but if you are waiting for your dancer to finish class please peek in and see if there is

anything you may be able to help with.

Our costume mistresses, Leila and Lynda, are volunteers and spend MANY hours choosing costumes, designing costumes, sewing costumes, measuring dancers etc. When we get

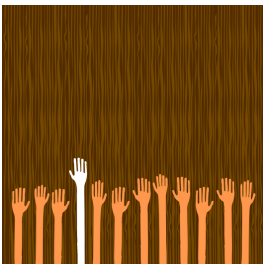
help from other parents it makes a lot less work for them.

We have more students than ever this year, so there is more to do. Thank you in advance for all your help.

Spring Concert Information

Our spring concert will be at Bethany Lutheran College in the Fine Arts Center. We will hold two performances on Saturday May 21st at 1pm and 5pm and one performance on Sunday May 22nd at 1pm. A dress rehearsal will be held on Friday the 20th.

Spring Concert Bulletin Board



Check out our bulletin board above the mailboxes in the lobby.

Over the next couple of months you will

see a variety of things posted that pertain to the Spring Concert.

Keep your eyes open for things like Perform-

ance Tight orders, Volunteer opportunities, Poster Distribution, and FYI's about rehearsals etc.

What's an MBC Concert Like.....?

Our concerts are normally broken down into two halves. While we will still have two halves this year we will be opening our production with a piece of guest choreography by Kay Englert. This moving piece of choreography will be a significant portion of our first half. We will take a

short pause after this piece and then the remainder of our class pieces will be performed. These will include our Modern, Jazz, Teen/Adult, Lyrical, and Pointe classes, each performing pieces that will dazzle you with what they have been learning in class all year. After a 15 min-

ute intermission our performances conclude with our story ballet "La Boutique Fantasque". Our amazing ballerina's from 4 to 18 will truly impress you with their dedication to learning their dances. Get ready for a great performance, you'll love every minute of it!



E-Posters

We'll begin sending out our E-Posters to promote this year's spring concert. These will come from our studio email account at info@mankatoballet.com. They will serve as great reminders for you to get your tickets and as a countdown to the show, but the best thing about these E-Posters is that they can be forwarded on to your families and friends. We count on your help to spread the word about our productions in order to sell out all three shows! Thanks for your help.

Tickets for the Spring Concert will go on sale April 1st...no foolin!

Where Did Pointe Shoes Come From?

The one element most associated today with ballet, the pointe shoe, did not emerge until early in the nineteenth century. We may never know which dancer was actually the first to dance *en pointe*. Current historians credit several dancers with being among the first. Pictures of Maria del Caro (1804) and Fanny Bias (1821) depict the

ballerinas on the tips of their toes, or nearly so.

It was perhaps Marie Taglioni who, at the height of the Romantic Era, developed the aesthetic beauty of pointe work, which enabled her to appear ethereal and weightless.

The first pointe shoes used by ballerinas of the early nine-

teenth century were little more than soft ballet slippers which were heavily darned at the tip. Dancers posed for barely a second on pointe. Today's pointe technique, which consists of relevés, pirouettes, hops and sustained poses, was not possible until the advent of the modern pointe shoe.

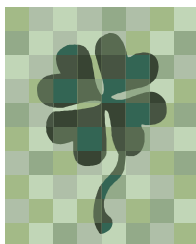


Marie Taglioni in the title role of *La Sylphide*, a ballet danced *en pointe* for the full length of the work

MANKATO BALLET COMPANY

Mankato Ballet Company
155 Chestnut Street
P.O. Box 114
Mankato, MN 56002-0114

Phone: 507-625-7716
E-mail: info@mankatoballet.com



Summer Classes

MBC will post its summer class schedule in the April Newsletter. Full details will be available on the website.

Our August Intensive program is really coming together with great teachers offering classes in: Tap, Jazz, Modern, Lyrical, Pilates, Conditioning, Musical Theatre, Pointe and, of course, Ballet.

Our 2 week Junior Intensive will be for dancers in 1B, 2A and 2B.

Our 3 week Senior Intensive will be for dancers in 3A, 3B and 4A.

www.mankatoballet.com

Guest Choreographer for Spring Concert

Kay Englert began dancing at the age of 7 as a way to overcome Polio and trained with Patricia Cairns in the R.A.D. method. At age 16 she was dancing as a soloist with the Pacific Ballet in San Francisco under the direction of Alan Howard, formerly of the Ballet Russe. Later in her career, after working with Ballet Tacoma for over 8 years, she founded "The Dance Studio" in September 1987, now "Washington Contemporary Ballet". She was dedicated to the formation of a school that would educate its students in the understanding and appreciation of all forms of dance, and produce dancers who would be capable to per-



form in all disciplines of their art.

Kay choreographed for numerous regional school companies in Washington State and for the Tacoma Opera for many years.

She was a juror for the Artist Trust's GAP awards, set musical numbers for local theater pro-

ductions and was instrumental in bringing local, national and international professional dance companies to the community. Six weeks before her death, she organized and directed the dance celebration at the Pantages Theatre during "First Night" in Tacoma, WA - bringing together many performers throughout the area for this family New Years celebration. Ms. Englert won the "Best Chore-

ography" award out of 178 entries in Canada's "Symphony of Dance" competition in 1996 for her choreography of "Alexander Nevsky". At her memorial, a local actor remarked that, Ms. Englert most likely would have had much more recognition for her brilliant choreography had she lived in a different part of the world.

Ever dedicated to excellence in dance, Miss Kay remained a student, choreographer, teacher and director until her passing. For all who knew her, the pursuit of excellence in all areas of life will no doubt be one of the many lasting elements of her legacy. Her teaching standards encompassed the highest and most dedicated level of classical ballet training, and will forever be a part of each student whom she taught.