

Part II - Therapeutic Counseling in Inter-generational Choreography

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On Stage

In part one (*Crafting an Intergenerational Theatrical Experience*) my creative director, Randy Eady, explained the philosophy of bringing different generations of performers together and outlined the value of a secondary narrative with the audience.

While connecting with the audience is vital; this conversation takes us back-stage– stepping us through the moments before a performance or audition to help define the role of recreational therapy in this *every-more-vibrant* performance genre.

May 13th 2008, 6:45pm the finalists for Senior Idol are warming up to take the stage at a nearly sold-out **Parker Playhouse in Fort Lauderdale**. Having gone through auditions with close to 200-hundred other contestants just over six weeks ago, these are the "cream of the crop."

They are swinging their arms and doing a unique chorus-line marching maneuver as a way to stay focused and calm the nerves.

"It's a continuation of what we did before the auditions," Randy Eady, Director of O-2-B-4-Again Inter-generational Balance and Movement Programs says, "it really helps get them out of their own way and have one less thing to worry about."

That nameless worry being a body and ego-damaging stage center tumble.

Eady, one of the event handlers, also *specializes in inter-generational movement classes* with cool titles such as *Eas-i-Chi* and **Toes Knows**. He often has youngsters (4-8 year olds) dancing together with vintage adventurers as he terms them. His role in this competition: tune up the balance of these performers. "Many have continued to exercise their voice," Eady explains, "but I give them a little help in bringing the mind and body together rhythmically."



⇒ Check It Out!

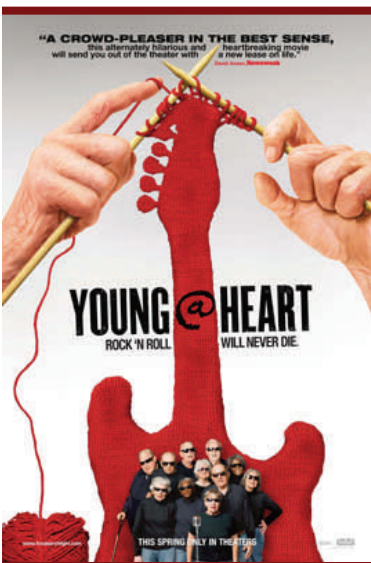
Eady uses Chi-Balance concepts in his choreography routines

For Balance Questions, Fall Prevention and Ways You can regain your balance confidence

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Whatever he does really seems to work -- as the rhythm and flow is obvious. The fact that they've continued to practice these moves over the past six weeks to maintain "stage-ready form" is clear. And down right exciting in itself.

Vincent Nardi, a seasoned Broadway Hairstylist and owner of the Organic Salon, standing just to the side of the stage marveled at the interesting set of movement steps and bilateral-coordination exercises designed to have the performers safely prancing like *teenies* at a high-school dance. "I've seen pre-performance rituals," Nardi surveyed, (in fact, his hair-work is a vital part of the ritual) "though this is amazing – a show on its own!"

May 13th, 7:40pm and finalist number 8 is just stepping from the shadows into the spotlight. The shift of light has a disorienting effect on Ina Sky and sets her off kilter. The silent gasp from the audience shifts to an audible ahhh as Ina brings her arms up in the warm-up she just practiced and rights herself like rain and pours her voice out like thunder. Only to have that thunder echoed in applause as she empathetically hits that last high note.

In the front row Nardi turns to Eady with a wry smile. They both know what happened: that many people in Ina's position would've been prone. Playfully tousling Eady's hair Nardi says, "I make 'em look good, kiddo, but you work the magic inside." Eady replies, "you gonna fix my "do" again, right?"