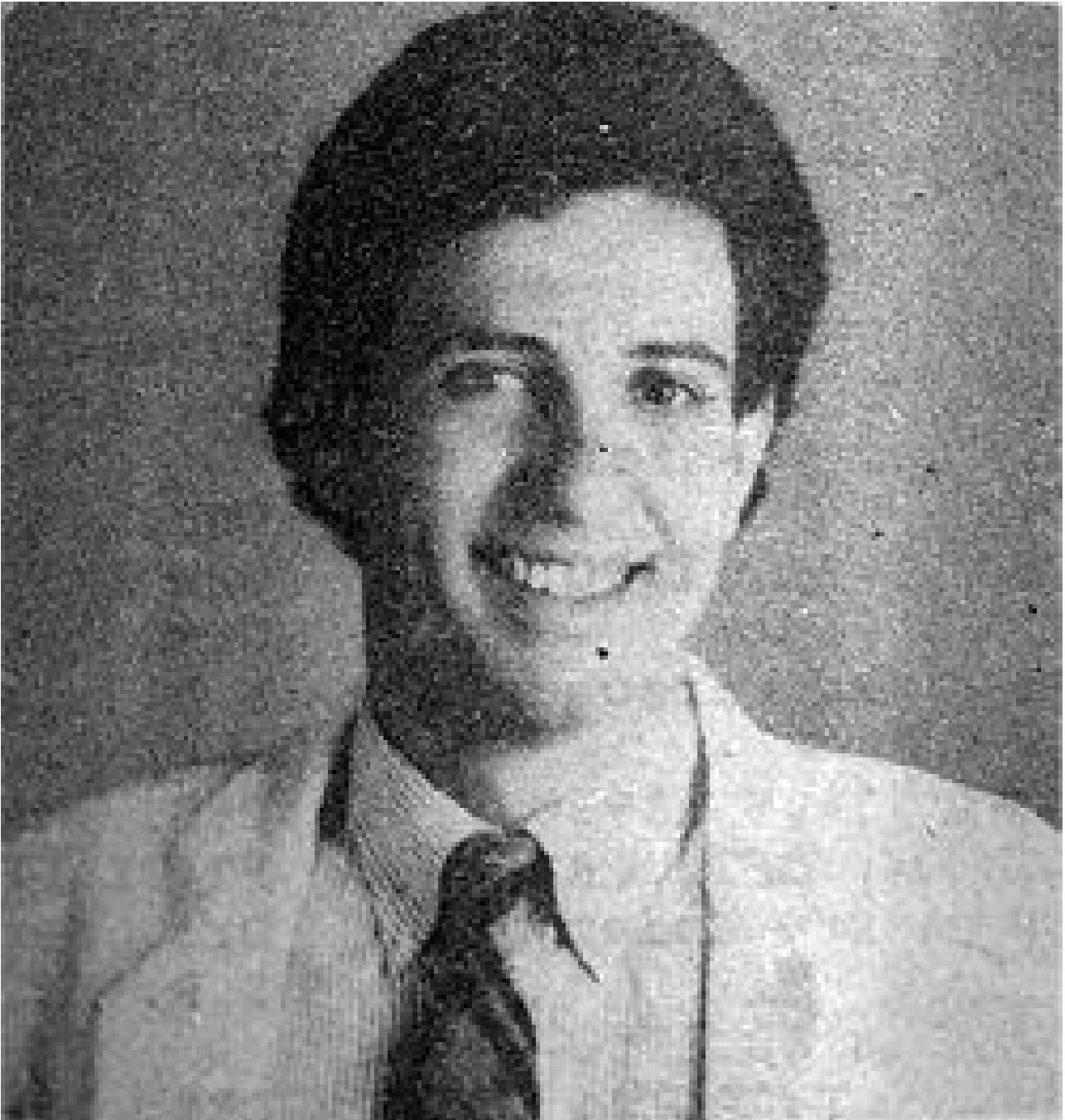




CHIROPRACTIC (GENERAL)

**New York Chiropractor Elected to Be on Board  
of Directors of Worldwide Medical Organization  
for Performing Artists**

Editorial Staff



Dr. Lawrence E. DeMann Jr., a practicing chiropractor in New York City and Director of Manhattan Chiropractic Center, has recently been elected a board member of MEDART, a worldwide medical organization for performing artists. MEDART International is a non-profit federation based in the Netherlands. It comprises many affiliates around the world, primarily MEDART USA, Holland, France, China, USSR, Japan, Australia, and Israel. It has a triple mission promoting "Arts and Medicine."

- 1.) Relationship between the arts and medicine: with emphasis on phenomenology, philosophy, biology, bioengineering, ergonomics and the neurosciences.
- 2.) Medicine for artists: Specialized medical and allied health care for musicians, dancers, singers and visual artists, aiming to diagnose, treat and prevent their occupation-related disorders.
- 3.) Arts as medicine: Explore and research the numerous applications of the arts as treatment in medicine, namely music, dance, and the other creative arts therapies.

Performing artists have long championed the chiropractic profession. Members of the performing arts community have utilized chiropractic for their health needs; and as a group, have spoken for the chiropractic profession long before the general population. Medicine has always pursued and solicited their endorsement, but chiropractic on an individual basis has not only survived, but flourished.

By inviting Dr. DeMann to become a board member, MEDART has recognized and openly invited chiropractic to join in their activities worldwide.

The first major activity of MEDART International will be its first World Congress to be held in the Netherlands, September 29 through October 4, 1991 in commemoration of both Van Gogh's Centennial and Mozart's Bicentennial. The MEDART Congress board is comprised of delegates from more than 20 countries with a strong multidisciplinary, multinational, and multicultural flavor. More than a 1,000 people are expected to attend. The program will include a large choice of courses and workshops equally representative of MEDARTS's triple goal.

For more information concerning MEDART and its World Conference in the Netherlands, contact:

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#### Chiropractic: A Vital Element in Ballet

Throughout the last ten years Dr. Lawrence E. DeMann Jr., a chiropractor in New York City, has treated hundreds, perhaps thousands of dancers across the country and all over the world. Dr. DeMann works primarily with ballet companies such as the New York City Ballet, American Ballet Theatre and the School of American Ballet.

The far reaching effects of chiropractic care extends to other cities as well. Dancers who performed with the New York City Ballet have gone on to become directors of other major regional ballet companies, where they incorporate their belief in chiropractic. Peter Martins, director of New York City Ballet; Helgi Tommasson, director of San Francisco Ballet; Edward Villela, director of the Miami City Ballet; Daniel Duell, director of the Chicago City Ballet; Christopher D'Amboise, director of the Pennsylvania Ballet; and Mikail Barishnikov, former director of American Ballet Theatre have all worked extensively with Dr. DeMann while they were dancing and have therefore encouraged chiropractic treatment for company dancers.

When asked how so many dancers found chiropractic and made it an important part of their lives, Dr. DeMann suggested we talk to one of his patients, a very special patient, prima ballerina Stacy Caddell of the New York City Ballet. Dr. DeMann stated that Ms. Caddell was his very first dancer/patient, and if there was only one dancer responsible for the success of chiropractic in the dance world, then it would have to be Stacy Caddell.

#### Prima Ballerina Stacy Caddell's Personal Story

"I started studying ballet at the age of five in Norfolk, Virginia. By the age of ten I spent at least three hours a day, seven days a week studying at my local ballet school. I received a scholarship to the School of American Ballet in New York City when I was sixteen and moved away from home to continue training in New York.

The training at the School of American Ballet was very intense. Learning the style and technique was difficult and a struggle physically. During the first year I developed an injury to my left hip and I had to stop dancing for the first time since I had started ten years ago. I sought medical and orthopedic treatment which proved unsuccessful. I was devastated and wondered if this could be an end to my career. A friend suggested I see Dr. DeMann, a chiropractor. I was tentative, but having exhausted the medical route, I finally went to see him. Dr. DeMann examined me and told me what the problem was. An overuse injury due to faulty biomechanics and weak musculature. He put me on an adjustment schedule and worked out an exercise program. I was soon back to dancing.

The following year I was invited to join the New York City Ballet by its late founder, George Balanchine. Since my first experience with chiropractic was positive, I have learned quite a bit about chiropractic and have recognized it as my primary form of health care. Drugs don't work for dancers. They numb the senses and decrease performance ability. As for surgery -- I could count on one hand the number of dancers I know who have returned to dance successfully. The revelation that the body has the ability to heal itself, that chiropractic works with all things natural -- nutrition, adjustments to stimulate the nervous system, and exercise, all makes sense. Chiropractic has been the single greatest gift to my career. It has kept me healthy, minimized the time spent being injured, and it has given me a positive, less fearful outlook on the physical demands of dancing. I have now danced with the New York City Ballet for ten years. I have performed in front of thousands of audiences around the world working with hundreds of other dancers. I truly can't imagine any dancer being without chiropractic care and for that matter, I can't imagine anyone being without chiropractic care."

Captions:

Color slide: Stacy Caddell, soloist with New York City Ballet performing in George Balanchine's "Copellia."

Blk & White pix:

Lawrence E. DeMann, Jr., newly elected board member to MEDART International, the worldwide medical association for performing artists

Black and White ballerina:

Stacy Caddell, soloist with New York City Ballet Performing in Balanchine's "Ballo Della Regina."

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