

**Regional Dance America
Directory of Adjudicators 2008 -2010
Updated 6/12/07**

1. Nicholas Ade-2010
2. Paul Abrahamson-2008
3. Jill Eathorne Bahr-2009
4. Damara Bennett-2009
5. Debbie Blunden-Diggs-2008
6. Jeffrey Bullock-2010
7. Jon Cristofori-2009
8. Bill Evans-2009
9. Jeffrey Gribler-2008
10. Deborah Hadley-2008
11. Alaine Haubert-2009
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13. Alun Jones-2008
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15. Angelo Lemmo-2010
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21. Paula Weber-2008
22. Angela Whitehill-2008
23. Lyn Elam Wiltshire-2008

Adjudicators that rotated off in 2007: Kimberly Chapman Bartolozzi, Deborah Dobson Kage,
Jory Hancock, Kirt Hathaway, Margo Marshall, Jonathan Phelps, Alexandria Zaharias

Tracy Solomon, RDA National Board & Adjudicator Chair
Executive Director, Southeast Alabama Dance Company
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Dothan, AL 36305
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Email: ttsjazz@aol.com
Web Site: www.seadac.com

1. Nicholas Ade

Nicholas Abe, from Los Angeles, California, is a Regional Dance America/ Pacific alumnus, who danced with Ballet Unlimited during the 1990-1991 season. He received his training at the North Carolina School of the Arts and the San Francisco Ballet School while attending the School of American Ballet, Boston Ballet, Houston Ballet, and the National Ballet School of Hungary's

summer programs. In 1996, Nicholas joined Pacific Northwest Ballet and performed numerous soloist and principal roles ranging from Blue Bird in *Sleeping Beauty* to Nacho Duato's *Jardi Tanca*. Mr. Ade attended Seattle University and has been teaching throughout the country since 1997. He now serves as Principal of the Pacific Northwest Ballet School's Francia Russell Center under Peter Boal, where he teaches all levels of classes. Mr. Abe has been the project coordinator for Pacific Northwest Ballet's annual Choreographers Showcase since 2004, and has been master of ceremonies for Pacific Northwest Ballet's *Bravo! Ballet* and Discover Dance outreach programs for Seattle area school children. He also has taught for the North Carolina School of the Arts, Central Pennsylvania Youth Ballet, Tri-Cities Academy of Ballet, Ballet Academy East, Utah Regional Ballet, Spectrum Dance Theater and at Regional Dance America's Craft of Choreography Conference.

2. Paul Abrahamson
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312/943-2528

Paul Abrahamson began choreographing in 1986 when he moved to Pittsburgh and joined Pittsburgh Ballet Theatre. Since that time, Mr. Abrahamson has been busy with a diverse choreographic schedule that includes choreography on three continents for the stage, musicals, operettas by Gilbert and Sullivan, ice skaters, and his own contemporary dance company, *The Moose Project*.

In March of 1994, he became the first American choreographer to be commissioned for a full-length ballet in Cuba. That work, *Robin and Marian*, had its premiere at the National Opera house in Havana. The Pittsburgh Post Gazette named the *Moose Project* to the top ten dance performances for the years 1994, 1995, and 1996 along with Merce Cunningham and Baryshnikov's *White Oak Project* among others. In 1992, Mr. Abrahamson had the distinction of becoming the first Pittsburgh Ballet Theatre dancer commissioned for that company's subscription series performance.

Mr. Abrahamson recently had premieres in Chicago, Flint, Michigan, Columbus and Canton, Ohio, Havana, Cuba and Pittsburgh. He also staged two of his duets (*Her Last Spring* and *Robin and Marian*) to be taken to Helsinki, Finland for the International Ballet Competitions. His choreography has now been performed on three continents: North America, South America (Argentina and Brazil) and Europe (Finland).

He has been invited to join the international jury that will preside over the International Dance and Choreographic Competition in Belo Horizonte, Brazil. Prior to joining Pittsburgh Ballet Theatre, Mr. Abrahamson's dance credits include Joffrey Ballet Concert Group, American Ballet Theater, Bejoart's Ballet of the Twentieth Century during their American tour and The State Theatre of Saarland, Germany.

3. Jill Eathorne Bahr
Charleston Ballet Theatre
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Charleston SC 29403-6231
801/723-7334 (work)

801/849-7814 (home)

Jill Eathorne Bahr celebrates her sixteenth year as Resident Choreographer of Charleston Ballet in the 2002-2003 season. Under the leadership of Eathorne-Bahr, Charleston Ballet Theatre has experienced phenomenal growth and has gained the reputation of being a “tour de force of international merit...”, Dottie Ashley, Post & Courier. The company has assembled some of the finest dancers on the national and international scene and forged them into a company of outstanding repute. The company of twenty-four dancers who were formerly with such companies as American Ballet Theatre, Boston Ballet, Houston Ballet, Cincinnati Ballet and Royal Winnipeg Ballet now make Charleston their permanent home.

Works of Eathorne-Bahr include *The Rite of Spring*, *Firebird*, *Poetry with a Splash of Blood*, *Wings*, *Random Occurrences*, *Collision*, *Foxtrot Circa 1990*, as well as the full length *Romeo and Juliet*, *Captured Angel*, *A Midsummer Night’s Dream* and *Cinderella*. During her tenure in Charleston she has been responsible for over half of the repertory, creating an astonishing thirty plus ballets. Jill Eathorne Bahr’s famous *Dracula* with “Flying by Foy” is in the repertory of four dance companies.

In addition to the work in Charleston, Eathorn-Bahr has created works for Atlanta Ballet, Boston Ballet, Indianapolis Ballet Theatre, Nevada Dance Theatre, North Carolina Dance Theatre, State of Alabama Ballet, Ballet Omaha, Joffrey II Dancers and the Fort Wayne Ballet. She has received two National Endowment for the Arts Choreographic Fellowships and many state grants. She has served as adjudicator for Regional Dance America Festivals in four regions, and adjudicated and taught at many college dance festivals. Prior to her work with Charleston Ballet Theatre, Eathorne-Bahr co-directed *Uris/ Bahr & Dancers*, a NYC based modern dance company that performed the collaborative choreography of Jill Eathorne Bahr and former Paul Taylor dancer, Victoria Uris. The company toured the east coast and danced in New York City at the Dance Theatre Workshop and Riverside Dance Festival.

4. Damara Bennett
Oregon Ballet Theatre
818 S.E. 6th Ave.
Portland OR 97214
503/ 227-0977

Damara Bennett received her training from Lila Zali in Laguna Beach and danced in many Regional Ballet Festivals with the Laguna Beach Civic Ballet (now known as Ballet Pacifica). Her early talent was recognized by the Ford Foundation, which awarded her a scholarship to Balanchine’s School of American Ballet.

Ms. Bennett began dancing with the San Francisco Ballet under the direction of Lew Christensen and Michael Smuin. During the twelve years that followed, she danced solo and principal roles throughout the company’s repertoire.

Ms. Bennett began her teaching career in 1981 and since that time she has been a guest teacher with Cynthia Gregory and Friends, Nureyev and Friends, the San Francisco Ballet School and Lines Dance Company. In 1987, she founded her present endeavor, City Ballet School, where she serves as Artistic Director of the Bay Area Youth Ballet.

She adjudicated the Pacific Region in 1995 and is not available for the Pacific Region.

5. Debbie Blunden-Diggs

Dayton Contemporary Dance Company
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DCDC: 937/ 228-3232

Debbie Blunden-Diggs began taking dance classes with the Schwarz School of Dance at the age of five. She launched her professional career with the Dayton Contemporary Dance Company (DCDC) in 1972, concluding in 1989 to become a resident choreographer with the company. In 1990, she assisted in the direction of DCDC II, the pre-professional dance company. In 1992, Debbie took over full administrative responsibilities of Jeraldyn's School of the Dance, founded in 1961 by her Mother, Jeraldyn Blunden. Debbie Blunden-Diggs and Kevin Ward were appointed Associate Artistic Directors in 1990.

As a Resident Choreographer, Debbie has contributed a significant body of works to the company's repertory, including, *Variations in Blue*, *Configurations.....*, *'til the end of time*, *Inside Out*, *Kaleidoscope*, and *in My Father's House*. She has also choreographed for Sinclair Community College's Theater department and for Muse Machine. The Ohio Arts Council awarded her an individual Artist Fellowship in 1982 and 1985. She has received honors from Regional Ballet America and the Monticello Foundation. As a dancer, she has appeared in most of DCDC's repertory, including Eleo Pomare's *Las Desenamorados* and Donald McKayle's *District Storyville*.

In addition to her involvement with the Artistic Direction of DCDC, and DCDC II, Debbie is also responsible for developing new and maintaining existing educational programs for the company.

6. Jeffery N. Bullock

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Teacher, dancer and choreographer, Jeffery N. Bullock began his performing career with the North Carolina Dance Theater following graduation from the North Carolina School of the Arts. He continued his career with the Pacific Northwest Ballet in Seattle and the Pittsburgh Ballet Theater. Later he joined the contemporary dance company Hubbard Street Dance Chicago, touring the United States and Europe. Bullock's repertoire included principal soloist and corps de ballet/ensemble roles in an eclectic array of works including George Balanchine, Agnes De Mille, Alvin Ailey, Paul Taylor, Twyla Tharp, Daniel Esralow, Nacho Duato, Lucinda Childs, Glen Tetley and others.

Mr. Bullock was a featured performer in the 1986 Paramount Motion Picture *The Nutcracker* with PNB, and was also a featured performer in the 1983 PBS Special *Where Dreams Debut: The North Carolina School of the Arts*. Bullock's work *At Midnight* earned him a Dance Magazine's Best Choreography Nomination at the 1996 American College Dance Festival at the Kennedy Center for the Performing Arts. Jeffery has been a dance faculty member at the prestigious American Dance Festival in Durham, NC since 1998. Tenure at ADF includes teaching in the Six-Week School and Young Dancers School; ADF/Seoul, Korea and ADF/Moscow, Russia.

Bullock continues to tour and perform as a dance artist. Most recently, he has performed solo dances in American Choreographers Showcases in the Edinburgh International Fringe Festival, Edinburgh, Scotland; in Vienna, Austria; Mexico City, Mexico; and Vilnius and Kaunas, Lithuania. In 1996, he earned his MFA in choreography from the University of Iowa and joined the Theatre and Dance Faculty at the University of Texas at Austin as an Assistant Professor in August 1997, where he served as Artistic Director of U T's Dance Repertory Theatre, guest faculty at the Ballet Austin Academy, performed as a guest artist with Sharir + Bustamante Dance Works and Johnson/ Long Dance Company. Jeffery joined the Dance Department faculty at the University of Iowa City in August 2000, where he serves as Co-Director of the touring student dance company, Dancers in Company and Coach of the Iowa Dance Team.

7. Jon Cristofori
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Jon Cristofori began his dance training on Cape Cod with Jane Gay Stevens. As a high school student, he spent his summers at the renown dance festival, Jacobs Pillow. A recipient of a Ford Foundation Scholarship, Jon traveled to Washington D.C. to continue his studies at the National Ballet of Washington, under Frederic Franklin.

For five years, Jon was a member of the City Center Joffrey Ballet Company, where he performed major roles in "The Green Table", "Viva Vivaldi", "Con Amore", "Cello Concerto", "Olympics" and many others. Eventually, a major back injury took him out of the NY dance scene and Jon began concentrating on a teaching career.

He has taught at private studios and several colleges and universities around the U.S., including Virginia-Intermount College, Birmingham-Southern College and the University of New Mexico. He has also been resident choreographer for the Flint Institute of Music. Over the years he has choreographed more than forty ballets.

From 1982-1993, Jon and his wife, Kathleen Sinclair, directed the Yuma Ballet Theatre, taking this small performing group to its first regional ballet festival in 1986 and built it into an RDA Honor Company by 1990. Their students have received numerous awards and scholarships and are dancing in professional companies today, including Atlanta Ballet, Ballet West, Sacramento Ballet and Ballet Arizona.

Jon has served on the board of Regional Dance America/ Pacific. He has also served as panelist for the dance grants for the Arizona Commission on the Arts. In 1993, Jon and his wife opened the Yuma Ballet Academy in Yuma, Arizona.

Not available for the Pacific Region.

8. Bill Evans

C/O Bill Evans Dance
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Bill Evans is a performer, teacher, choreographer, lecturer, administrator, movement analyst, writer, adjudicator and consultant with a uniquely varied and comprehensive background of experiences and accomplishments. He is a full time visiting Professor/Artist in residence in the Dance Department of the State University of New York College at Brockport; a Professor of Dance Emeritus at the University of New Mexico in Albuquerque where he served on the full-time faculty from 1988 through 2004; permanent guest artist in the professional program of the School of Contemporary Dancers, Winnipeg, Manitoba, Canada; Artistic Director of the Bill Evans Dance Company (founded in 1975), the Bill Evans Summer Dance Intensives (founded in 1977) and the Bill Evans Rhythm Tap Ensemble (founded in 1992); Director of the Evans Modern Dance Technique teaching certification program (founded in 2003).

Professor Evans maintains an active career as a freelance choreographer, solo performer and master teacher, and has appeared in all 50 states as well as throughout Canada and Mexico and in Australia, England, Finland, France, Germany, Hungary, India, Ireland, Italy, Japan, New Zealand, Norway and Russia.

9. Jeffrey Gribler

C/O Pennsylvania Ballet
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Jeffrey Gribler Studied for ten years at the Schwarz School of Dance in Dayton, Ohio with Josephine and Hermene Schwarz, Jon Rodriguez and Bess Saylor. He was a member of the Dayton Ballet Company with whom he participated in four Northeast Regional Ballet Festivals: 1972-1975. He also participated in summer workshops with the Pennsylvania Ballet and Joffrey II.

In 1975, Mr. Gribler was asked to join the Pennsylvania Ballet. He was promoted to principal dancer in 1982 and celebrated his retirement from the stage in June of 2001, after 26 years with the company.

Mr. Gribler danced in more than 134 ballets. Among his varied repertoire were many ballets by George Balanchine, including *The Prodigal Son*, *Bugaku*, *The Four Temperments*, *Agon*, *Stars and Stripes*, *Slaughter on Tenth Avenue*, and the role of Puck in *A Midsummer Night's Dream*. Mr. Gribler also danced in many contemporary and modern works, including *Arden Court*, and *Company B* by Paul Taylor, *Arcade* by Merce Cunningham, *Love Songs* and *Subtext* by William Forsythe, *Col Legno* by Kevin O'Day, and his favorite role, *Concerto 622* by Lar Lubovitch. He also danced leading roles in many classical works such as *Giselle*, *Swan Lake*, *Coppelia*, *La Sylphide*, a stepsister in Ben Stevenson's *Cinderella*, and the role of Mercutio in John Cranko's *Romeo and Juliet*.

Mr. Gribler was named ballet master in 1986 and continues in that role with the Pennsylvania Ballet. Among his responsibilities is the task of rehearsing 138 children who appear in the company's annual production of Mr. Balanchine's **The Nutcracker**. He has also staged works by Lynne Taylor Corbett and Peter Martins around the United States and Europe.

As a choreographer, Mr. Gribler has created several works for the main stage at Pennsylvania Ballet, as well as for **Shut Up and Dance**, an annual AIDS benefit produced by the dancers. His two most recent works for the company were *Cricket Dances* (October 1998, music by Mark O'Connor) and *Songs Without Words* (October 2000, music by Felix Mendelssohn). Mr. Gribler adjudicated for the Northeast Region in 1990, 1993, 1997, and 2003, as well as the Southwest Region in 1995. The regions thought he was great!

10. Deborah Hadley
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Deborah Hadley, born and raised in San Diego, California, began her studies at the San Diego Ballet under the direction of former San Francisco Ballet Principals Nancy Johnson and Richard Carter. Continuing on the rank of principal dancer with the regional company, Ms. Hadley went on to become a charter member of the Joffrey II in 1969.

Taking time off to marry and have two boys, Ms. Hadley returned to her ballet career in 1979 when she joined Pacific Northwest Ballet, where she remained a Principal Dancer for the next thirteen years. Ms. Hadley's distinguished performing career also included appearances as a guest artist with the Kozlov and Stars, Godonov and Stars, and in the title role of "Giselle" with Anthony Dowell in addition to many companies across the United States.

Her repertoire has included principal roles in the Balanchine works *Tarantella Pas de Deux*, *Tchaikovsky Pas de deux*, *Theme and Variations*, *Concerto Barocco*, *Symphony in C*, *Divertimento #15*, *The Four Temperaments*, *Western Symphony*, *Serenade*, *Chaconne*, and *Square Dance* among others. Her full-length repertoire includes *Odette/Odile*, *Juliet*, *Giselle*, *Cinderella*, *Swanhilda in Coppelia*, *Nutcracker* and *A Midsummer's Night Dream*. She has appeared in major works of Jerome Robbins (*The Cage*), Anthony Tudor (*Lilac Garden* and *Dark Elegies*), Glen Tetley (*Voluntaries*), Clark Tippet (*Chrysalis Regarding and Gigue*), Paul Taylor (*Roses*), Lar Lubovitch (original work), Vicente Nebrada (*Lento, a Tempo, e Appassionato*), and Val Caniparoli (*Street Songs*), some of which were original choreography created for her. She

appeared in many original works by Kent Stowell, among them *Firebird*, *Orpheus Portrait*, *Delicate Balance*, and most especially *Romeo and Juliet*. Her classical repertoire includes *Paquita*, *Don Q*, *Le Corsaire*, *Grand Pas Classique*, and *Esmerelda Pas De deux* among many others.

Upon retiring from her PNB performing career, Ms. Hadley founded the Washington Academy of Performing Arts in Redmond, WA and directed it for five years. She subsequently moved to work with her former PNB partner, Benjamin Houk, as the Ballet Mistress of the Fort Worth Dallas Ballet. Now home in the northwest, she enjoys freelance teaching, coaching and staging. Following her adjudication of the 2003 Regional Dance Association's Pacific Region Festival, she is looking forward to semi-retirement with her husband and enjoying the adult lives of her family.

11. Alaine Haubert

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Alaine Haubert, a fourth generation Californian, has the unique distinction of having been associated with America's three major ballet companies. She received her training from age 15 on at the School of American Ballet in New York City, where she studied with George Balanchine. After graduation from high school, she performed with San Francisco's Pacific Ballet and then joined the national touring company of Camelot.

In 1965, after a year on the road with Camelot, Alaine joined American Ballet Theatre, where she performed corps de ballet, soloist and principal roles. In 1969 Alaine joined the Joffrey Ballet as principal dancer, dancing leading roles in many ballets, including *The Green Table*, *The Moor's Pavane*, *The Three Cornered Hat*, *Cakewalk*, and *Le Beau Danube*.

After nearly a decade with the Joffrey Ballet, a serious back injury ended Alaine's performing, and she began teaching and coaching dancers in such wide-ranging locations as Europe, Japan, Canada, the USA, the Caribbean, and Hawaii, where she was on faculty at the University of Hawaii for seven years.

In 1993, Alaine was invited to return to New York as Ballet Mistress for American Ballet Theatre, where she instructed, coached, and rehearsed the world's leading dancers for four years.

Alaine now makes her home in California. She is on faculty at California State University, Long Beach, where she teaches ballet technique, pointe and variations. She continues her association with ABT, and is director of the ABT Summer Intensive Program in Detroit. In Spring 2002 Alaine had the honor of adjudicating the Pacific Region for Regional Dance America (RDA) and in 2003 was adjudicator for the Southwest Region. Alaine continues to travel world-wide, offering master classes and workshops, and scouting for future ballet professionals.

12. Alan Hinline

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Born in Franklin, Ohio, Alan has spent the majority of his career touring both nationally and internationally as a freelance artist. Having recreated principal roles by many of the masters, Alan now concentrates mainly on working on his own and with other choreographers in the creation of new works.

As a choreographer, Mr. Hineline has been commissioned to create works for American Ballet Theatre II, the 1996 New York International Ballet Competition, the American Repertory Ballet II, the Central Pennsylvania Youth Ballet, Dances..Patrelle, the Albany Berkshire Ballet (New York State Arts Council funded), Columbus Youth Ballet, Sacramento Ballet, and others. His "To the Eternity" was recently presented at Lincoln Center's Clark Studio Theatre where it received outstanding reviews.

Alan has served as ballet master for Dances..Patrelle, Albany Berkshire Ballet and Dance as Ever, as resident choreographer for Central Pennsylvania Youth Ballet and guest teaches throughout the country.

He adjudicated the Southeast Region in 1998 and the Pacific Region in 1999.

13. Alun Jones

Louisville Ballet
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502/ 583-0006

Alun Jones' training began with Myra Wilcox in Pontypool, Wales and continued at the Ballet Rambert School, making his debut with the Welsh National Opera Company. After he danced in London in the musical "The Princess", in which he partnered Violette Verdy, he joined the London Festival Ballet in 1960, touring throughout Europe and the Near East.

In 1964, Jones joined the ballet company of the Zurich Opera House in Switzerland where he danced solo roles in, among others, "Ondine", "Swan Lake" and "Don Quixote". Rejoining the London Festival Ballet in 1966, Jones specialized in the character roles in major classical ballets. Later, as founding member of the New London Ballet, he toured Europe and the Orient and as technical director, toured the United States. After a year as Assistant Artistic Director to the Irish National Ballet, He returned to the United States as guest teacher and choreographer with Margo Marshall's City Ballet of Houston and taught master classes at the Houston High School for the performing Arts, the North Carolina School for the Arts, the Louisville Ballet, the Virginia Beach Civic Ballet and the Huntsville (Alabama) Civic Ballet.

In 1975, he joined the Louisville Ballet as Associate Director of the Academy and became Artistic Director of the Louisville Ballet in 1978. Under his direction, the company has built an outstanding repertoire. For the Louisville Ballet, Jones choreographed "The Merry Widow", "The Trojan Women", "The Lady of the Camellias" and more than thirty other ballets, as well as his own version of Prokofiev's "Cinderella" and "Romeo and Juliet". He has also choreographed for the London Festival Ballet, New London Ballet, American Ballet Theatre II, Tulsul Ballet Theatre, City Ballet of Houston, Austin Ballet, Hong Kong Ballet, the Santa Barbara Festival Ballet and the

Mid-Columbus Regional Ballet. Jones' ballets have been performed on gala performances in the Regional Dance America Southwest and Pacific Regions. In addition, he has choreographed for several operas with Kentucky's State Opera Company and for Actor's Theatre of Louisville's production of "The Tempest". He adjudicated the Northeast Region in 1998.

14. Kevin Kaiser
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Seattle, WA 98119

Kevin Kaiser has been involved in the arts professionally for the last twenty-five years. He began his versatile dance career at the age of sixteen with Pennsylvania Ballet, where he danced two years, followed by thirteen years with Pacific Northwest Ballet. While with the Pacific Northwest Ballet, he performed a variety of soloist and principal roles in the classics, as well as many modern and character roles, in the works of such renowned choreographers as George Balanchine, Lew Christensen, Choo San Goh, Kirk Peterson, Paul Taylor, Glenn Tetley and Anthony Tudor.

Kaiser has also appeared as a guest artist and instructor throughout the Pacific Northwest. He received his dance training-including ballet, Russian character, tap, modern and jazz - at the Cornish Institute of Fine Arts College, Pennsylvania Ballet and Pacific Northwest Ballet.

Kaiser has three brothers active in professional dance, including Roy, Artistic Director of the Pennsylvania Ballet, Russell, Ballet Master of New York City Ballet, and Dan, Director of Delaware Regional Ballet. His wife, Julie Tobiason, is a principal dancer with Pacific Northwest Ballet.

15. Angelo Lemmo
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Mr. Lemmo has been Canton's Ballet choreographer in residence since 1991 and a faculty member since 1987. His works have been chosen for performances at many Regional Dance America Gala performances. He has won the Project Tier award twice at RDA festivals.

Mr. Lemmo's choreographic versatility has provided commissioned works in classical ballet, modern, musical theatre, opera, trade shows, beauty pageants and flag corps. At present Mr. Lemmo has choreographed three original full length ballets Dracula... the Ballet, Frankenstein and The Wizard of Oz. He has choreographed over 25 short works and 20 musical theatre productions, and his work has been seen throughout the northeast United States and in Europe. In addition to work performed by Canton Ballet, Mr. Lemmo's work have been performed by Ohio Dance Theatre, Cleveland Ballet's Dancing Wheels, Ohio Light Opera, The Players Guild, Canton Symphony Orchestra, Kent State University/Stark Theatre, VOCI (formerly Canton Civic Opera), Fort Wayne Dance Collective, College of Wooster, Eastern Michigan University, Wayne Center for the Arts, Opus Dance Theatre and Northeast Ohio Dance Ensemble.

16. Jeffrey Lyons
San Francisco Ballet

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Jeffrey Lyons is currently Artistic Coordinator for Pennsylvania Ballet and Instructor at Rock School of the Pennsylvania Ballet. Jeffrey received his early training at Clarke Ballet Center, Lake Charles L.A. He performed with Lake Charles Ballet Society for Ballet Joyeux, a member company of the Southwestern Regional Ballet Association, NARB.

Jeffrey later studied at American Ballet Theatre School under the direction of Patricia Wilde. In 1982-83 he danced with American Ballet Theatre II, Richard Englund, Artistic Director.

17. Charles Maple

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Charles Maple began his training with Evelyn LeMone, the founding director of Pasadena Dance Theatre. In 1972 Mr. Maple received a Ford Foundation Scholarship to attend the School of American Ballet. At the age of nineteen, he joined American Ballet Theatre, where he rapidly rose through the ranks to become a featured soloist. In 1979 he made numerous guest appearances with the National Ballet of Mexico where he danced the leading roles in "The Sleeping Beauty", "Les Sylphides" and "La Fille Mal Gardée".

In 1983 he became a principal dancer with Basel Ballet of Switzerland. His association with this company gave him the opportunity to dance in the works of Europe and America's most influential choreographers. During his career, he has appeared as a guest artist throughout the United States, Europe, Mexico and South Africa.

Maple has worked as a freelance choreographer for the last eight years. He has created works with companies in the United States and Europe. Several of his works have been presented in the Midwest, Southwest and Pacific Regional Dance America Festivals. He created two works for Rosella Hightower's Ballet La Jeunesse that were presented at the 1992 La Baule Festival in France. In 1993 he attended the Tokyo International Choreographers Competition where his works received international recognition as well as critical acclaim. In 1993 Mr. Maple choreographed a special ballet "The Angel of the Abyss" for the opening ceremony of the Posada Candlelight Aids Procession. In 1995, he created a new version of "La Fille Mal Gardée" for Pasadena Dance Theatre and the Black Hills Symphony. At the RDA National festival in 1997, his work "L'Atchoum" was selected to represent RDA at the 1998 Jackson International Ballet Competition. Mr. Maple's choreography represents a diversity of dance styles that are firmly rooted in the traditions of classical ballet.

In 1993, Mr. Maple directed Pasadena Dance Theatre for two years. He left the company in 1996 to enable him to concentrate on his own works. He currently directs Charles Maple and Dancers, a professional dance company which showcases works on the cutting edge of classical dance today. He is also resident choreographer for the Los Angeles based Dancorps and the South Bay Ballet. In conjunction with many of his choreographic projects, Mr. Maple has held special lecture

demonstrations for adult audiences. These lectures are designed to enhance the audience's understanding and appreciation of dance and have been very successful.

18. Kathryn Posin
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Kathryn Posin studied composition with Louis Horst, Anna Sokolow, Merce Cunningham and Hanya Holm. She began receiving choreographic commissions in 1975 when the American Dance Festival commissioned *Waves*. She has choreographed works for Ballet West, Netherlands Dans Theater I and II, The Alvin Ailey American Dance Theater, Ailey II, The Eliot Feld Ballet, The Ohio, Kansas City, Sacramento, Cincinnati, Hartford and Milwaukee Ballets, Balletmet, and the Extemporary Dance Company of London. She was the first international choreographer to stage a work for Clougate Dance Theater of Taiwan.

Her 1990 work for the Milwaukee Ballet, *Of Rage and Remembrance*, to John Corigliano's Symphony No. 1 was voted "Premiere of the Year in Music and Dance" by the Milwaukee Journal. She is a recipient of Ado's Doris Humphrey Fellowship. Meet the Composer commissioned her work with composer Joan Tower – *Stepping Stones*, which has since been performed by five ballet companies. Meet the Composer awarded her another commission with Nana Vasconcelos for the Alvin Ailey Repertory Ensemble. *Galena Summit*, to music of Steve Reich, was voted Choreography of the Year by the Boston Globe. Her work *Four World Songs* won first place in the Sarasota Ballet's 1996 Choreographic Competition.

In theater, she choreographed the hit rock musical *Salvation* with Bette Midler and Richard Gere, and *The Cherry Orchard* with Meryl Streep and Raul Julia, directed by Andrei Serban at Lincoln Center. She has choreographed plays at American Repertory Theater at Harvard, Arena Stage, The Acting Company, the Public Theater in Moscow. In winter of 2003, she choreographed the dance for Jennifer Jason in Al Pacino's production of *Salome*.

For her own company, The Kathryn Posin Dance Company, Ms. Posin has choreographed over 50 works. The company has received support for the Guggenheim Foundation, the New York State Council of the Arts, the National Endowment for the Arts, and the Jerome Robbins Foundation. In 1991, the KPDC received a grant from the Joint Program of the Ohio Arts and Humanities Councils for the Appalachian work *Shadygrove*. She has taught in London, Hawaii, Hong Kong, Taiwan and Switzerland. For six summers she taught composition at Harvard Summer Schools and has taught full time at UCLA and U. of Wisconsin/Milwaukee.

In 1999 Ms. Posin conceived and designed the Joffrey/New School B.F.A. in Dance and was named founding Chair. She created the curriculum and budget, with the Joffrey Ballet School. At the Joyce Theater debut concert of this program, *Copland and Dance*, the New York Times called the BFA "promising both artistically and academically." She went on to teach World Dance at New School University.

She holds a Master's degree in Interdisciplinary Multicultural Dance from NYU's Gallatin Division and a B.A. in dance from Bennington College. Ms. Posin is the subject of the award – winning documentary, *Kathy's Dance*.

In spring of 2003 she created her largest work yet, *Scheherazade*, which is supported by a single donor. This sixth work for the Milwaukee Ballet broke all records for attendance in the 32 year history of the Milwaukee Ballet.

In fall of 2005 she restaged *Scheherazade*, for the Louisville Ballet, restage *Stepping Stones* for the Kansas City Ballet and her modern dance classic, *Waves*, for Repertory Dance Theater of Salt Lake City, Utah. This past summer Ms. Posin was the Artistic Director of The Craft of Choreography for Regional Dance America for the second time. This past season the Milwaukee Ballet repeated *Scheherazade* and both the Sacramento Ballet and Nevada Ballet Theater premiered it.

This fall Ms. Posin will teach her course World Dance at the Gallatin School of New York University. She writes about three stories or articles a year for DANCE Magazine, and has one in Sept., '06.

She has taught composition at the Harvard Summer School for six summers, and taught full time at UCLA for two years, U. of Wisconsin/ Milwaukee for two years and Trinity College in Hartford and CALARTS for one year each. She has taught composition and technique in Switzerland, Taiwan, Hong Kong, and Hawaii.

19. Richard Rein
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Born in Queens, New York, Richard Rein began his classical ballet training on scholarship at the School of American Ballet. He then trained under the joint tutelage of Richard Thomas and Barbara Fallis at the New York School of Ballet before embarking on a ten-year professional career that included stints with the American Ballet Theatre, the Pennsylvania Ballet, and Ruth Page's Chicago Opera Ballet.

In the fall of 1974, Mr. Rein joined the faculty of St. Paul's School in Concord, New Hampshire as Director of Dance. Under his direction for twenty-seven years, the St. Paul's School Dance Program and the St. Paul's School Ballet Company achieved both national and international recognition for excellence. Former students are currently dancing professionally in prestigious companies that include, among others, the New York City Ballet, the Jose Limon Dance Company. Students coached by Mr. Rein have competed internationally and nationally, winning medals in competitions like the International Ballet Competition, the *Prix de Lausanne* and the ARTS Competition.

Mr. Rein has represented the United States internationally by teaching under the auspices of the Partners of the Americas Program in Fortaleza, Brazil, and in 1986 the White House Commission on Presidential Scholars recognized him for teaching excellence. Mr. Rein is a Permanent guest teacher at the Rock School of the Pennsylvania Ballet, and a frequent guest at The American Ballet Theatre Summer Program, and the School of the Boston Ballet.

Mr. Rein left St. Paul's School in 2001 to pursue other interests in dance. He resides in Bow, New Hampshire with his wife, Deborah, his son, Shaun, and his two stepdaughters, Hannah and Esther.

20. Margo Sappington
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International choreographer and native Texan, Ms. Sappington received her early training in Houston. She was a member of the Allegro Ballet of Houston in 1963 and '64. In 1965 she was invited to join the Joffrey Ballet and moved to New York City where she danced not only with the Joffrey but also danced on Broadway. Ms. Sappington made her choreographic debut in 1969 with "Oh! Calcutta!" in which she also performed in New York, Los Angeles, London and on video.

In the concert world, Ms. Sappington has created works for over 15 dance companies worldwide. The ballets include WEEWIS, 1971, for the Joffrey Ballet, SLIDE for the Joffrey's full evening ballet, BILLBOARDS, with music by Prince (performed across the USA and broadcast on PBS television) and LEGENDS (the Lena Horne section). RODIN, MIS EN VIE, created for the Harkness Ballet, 1974, has also been set on the Houston Ballet, 1987, Ballet du Capitole, Toulouse, France 1996, Carolina Ballet 2000, and the Pennsylvania Ballet 2002. In 1976, JUICE was created for the Nederlands Dans Theater and UNDER THE SUN was created for the Pennsylvania Ballet on the works of Alexander Calder. VIRGIN FOREST, set on the Milwaukee Ballet in 1986 is based on the life and jungle paintings of Douanier Rousseau. Ms. Sappington was the first American choreographer to create an original work, HELIOTROPE in 1988 on the Central Ballet of China in Beijing and created SFERE DI MERCURIO for Aterballetto during their premier season in 1980. Her dance drama JULIANA in 1993 was created for and danced by both Rajatabla Danza and Ballet Nuevo Mundo in Caracas, Venezuela and by the Daring Project at the Joyce Theater in New York in 1999. Ms. Sappington has also enjoyed a long relationship with the Hubbard Street Dance Chicago, choreographing five works on them, including COBRAS IN THE MOONLIGHT, also danced by Ballet du Nord, Ballet Florida and Kansas City Ballet. Recent original works include, TOULOUSE-LAUTREC, Ballet du Capitole, ZUZU LOUNGE, Kansas City Ballet, and SHED YOUR SKIN, in collaboration with Indigo Girls for Atlanta Ballet. She has created 3 works for the Dance Dept at the Conservatory of Performing Arts at Point Park University in Pittsburgh, collaborated with the Columbus Jazz Orchestra on "Jazz Moves" for Ballet Met in Columbus and a new ballet for Milwaukee Ballet to William Shatner's CD, "Has Been".

Not limited only to the concert stage, other assignments included the Broadway revivals, PAL JOEY, WHERE'S CHARLEY? (Tony Nomination), and the Garry Trudeau/Liz Swados Musical, DOONESBURY, plus a Latin influenced version of Andrew Lloyd Webber's SONG AND DANCE. Ms. Sappington has choreographed numerous national TV ads and musical videos, most notably for Jermaine Jackson. Her most important opera works are the dances for the international simulcasts, "Live from the San Francisco Opera", LA GIOCONDA, SAMSON ET

DAHLILA, and AIDA. With ballerina Valentina Kozlova, Ms. Sappington co-directed BALLET: THE DARING PROJECT from 1995-99, creating new works performed across the U.S. including 3 seasons at the Joyce Theater, New York City.

Ms. Sappington teaches master classes at Kaatsbaan in Tivoli, NY and is on the faculty of Ballet Adriatico, Artistic Director, Anna-Marie Holmes and choreographs new works during the intensive in Italy. She has adjudicated the Southwest, Pacific, and Northeast regions of RDA.

21. Paula Weber

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Paula Weber is currently the Associate Professor of Ballet, Conservatory of Music, at the University of Missouri, in Kansas City. She received her Bachelor of Arts degree in dance from Butler University and her Master of Fine Arts degree in Dance from Smith College. She has studied ballet with such masters as Maria Tallchief, Jean Paul Comelin, Dermot Burke, Basil Thompson, Larry Long, Marjorie Mussman and Maggie Black. During her professional career, Ms. Weber performed solo and principal roles of more than 45 major works, which include such classics as *Swan Lake*, *Giselle*, *Romeo and Juliet*, *Cinderella*, and *Coppelia*, and contemporary works as George Balanchine's *Concerto Barocco*, Agnes De Mille's *Fall River Legend*, John Butler's *Carmina Burana* and Alvin Ailey's *The River*. She has worked with world renowned choreographers such as Bill T. Jones, Laura Dean, Charles Molton and Kevin Jeff. She has been a member of the Milwaukee Ballet (principal), Lyric Opera Ballet of Chicago (soloist), Chicago Ballet and the Indianapolis Ballet Theatre, and guest principal artist with the Hartford Ballet. She is currently the rehearsal director and a member of the Wylliams/Henry Danse Theatre and is ballet mistress with the Albany Berkshire Ballet.

Ms. Weber has been a guest instructor of ballet in many prestigious schools throughout the United States. In 1996, she was invited to be a guest instructor of ballet for the Shenyang Conservatory of Music, Shenyang, China, making her the second American ballet instructor to teach at that conservatory. Ms. Weber was the 1997 recipient of the Mrs. Ewing Kauffman Excellence in Teaching Award and the 2001 recipient of the Muriel McBrien Kauffman Excellence in Teaching Award both presented to her by the Conservatory of Music, University of Missouri-Kansas City. Her choreography has been performed by the Kansas City Ballet, the Albany Berkshire Ballet, and the Kansas Regional Ballet and the Wylliams/Henry Danse Theatre. Her first professional choreographic work, "*Carmina Burana*", was performed by the Kansas City Ballet in 1996 with repeated performances in 1998 and 2002. Of most recent acclaim, Ms. Weber choreographed the highly praised "*Canzone*" for the 2003 Spring Season of the Kansas City Ballet.

22. Angela Whitehill

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Angela Whitehill, artistic director, was trained by the National Ballet of Canada and the Arts Educational School and Trust, London. She danced professionally with the Ballet Paris, Jack Hylton and Emile Litaler Productions in England and Europe. She is the Founding Artistic Director of Brooklyn Ballet Theatre and founder of New Jersey's Shore Ballet Company. She was artist-in-residence at Castleton State and Colby-Sawyer Colleges.

She has designed costumes for Atlanta Ballet Co., the International Ballet Competition 1984, Scottish American, New Jersey and Grand Rapids Ballet Companies, and Brooklyn Youth Ballet. Her designs won critical acclaim at the Edinburgh Festival Fringe and have been featured in *Dance Teacher* magazine.

Ms. Whitehill is the recipient of eight Vermont State Arts Council grants, the Francis Hopkins Memorial Award (NJ), the NJ Institute of Technology Authors Award, Vermont Woman of Achievement Award and is listed in *Who's Who*.

She is the co-author of *The Parents Book of Ballet* (Meriwether, 1988/2nd edition, Princeton Book Co., 2003); *The Young Professional's Book of Ballet* (Princeton Book Co., 1990); *The Dancer's Book of Ballet* (iUniverse.com, 2000); *Ballet Magic, The Brooklyn Story* (Queen City Press, 2001); and *Nutcracker Backstage* (Princeton Book Co., 2004).

23. Lyn Elam Wiltshire

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Lyn Wiltshire comes to Austin, Texas by way of New York City. At present she is the Associate Professor in the Department of Theatre and Dance at the University of Texas (UT) at Austin. She has trained at the prestigious Dance Theatre of Harlem, the Martha Graham School, the Alvin Ailey American Dance Center and with notable teachers such as Melissa Hayden, Tanaquil LeClercq, Victoria Simon, Willhelm Burmann, Fred Matthews, Gary Masters, Tim Wengart and Michael Shawn. Her professional career began as an apprentice with the Dance Theatre of Harlem. She has worked with Patricia Birch in the multimedia adaptation of *The Me Nobody Knows* and danced in the movie *The Wiz*. Lyn's experience also includes dancing with the Alvin Ailey American Dance Theatre and tours of Europe, Asia, and South America. She tours with *Sophisticated Ellington: Symphony and Swing*, choreographed by Mercedes Ellington, which is presented by symphony orchestras nationally. In addition to her extensive performing experiences, she is also an accomplished choreographer and teacher. She has created both ballet and modern works for a variety of professional and regional dance companies. Her teaching credentials include positions at the Dance Theatre of Harlem School, Jordan College Academy of Dance, Butler University, Ball State University, Anderson Young Ballet Theatre and Purdue University. She has taught master classes and workshops for dance intensives throughout the United States. During her time at the University of Texas at Austin, Lyn has directed and choreographed for the performing ensemble, *Dance Repertory Theatre*, producing concerts, and coordinating the

company tours for the American College Dance Festival. In 1990 and 1991 she was the recipient of the Monticello College Foundation Choreography Award and the Master Fellowship for Choreography and Dance Award from the Indiana Arts Commission. In 1994, she received the honor of having one of her ballets placed on the registry of the National Choreography Plan of Regional Dance America (RDA). While creating works for concert audiences, she continues to work across the disciplines of television, film, and fashion. She taught on the faculty of the first National Festival of RDA held in Houston, Texas in June of 1997. She was the Coordinator and Director of Modern Dance for RDA's Craft of Choreography hosted at UT for three years. Most recently, she has synchronized an affiliation with UT and the Glenda Brown Choreography Project as one of the Department of Theatre and Dance Summer Programs. She has served on the Dance Advisory Panel for the Indiana Art's Commission, Louisiana Division of the Arts, and has adjudicated pre-professional companies throughout the mid-west. Her research has been presented at several conferences in the United States, Europe and Asia.