



AMERICAN REPERTORY BALLET'S

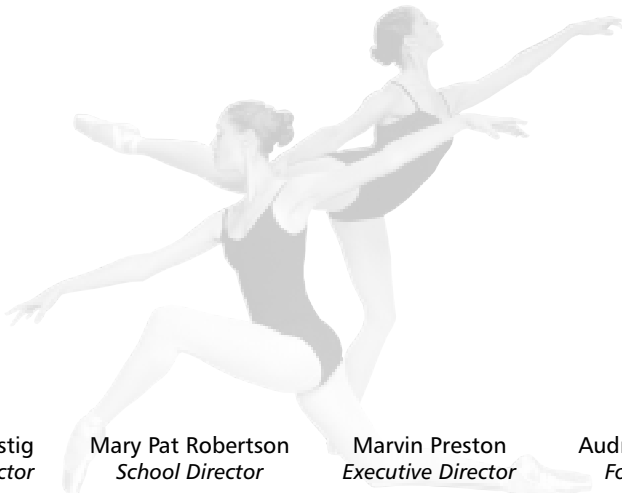
PRINCETON BALLET SCHOOL

GRAHAM LUSTIG | ARTISTIC DIRECTOR



Handbook & Faculty Biographies

2009 - 2010



Graham Lustig
Artistic Director

Mary Pat Robertson
School Director

Marvin Preston
Executive Director

Audrée Estey
Founder

Welcome to American Repertory Ballet's Princeton Ballet School!

ARB's Princeton Ballet School is part of a larger organization, comprised of the professional ballet company – American Repertory Ballet; the pre-professional ballet company – American Repertory Ballet Workshop; our school – ARB's Princeton Ballet School; and our Educational Outreach programs including DANCE POWER. We are also proud to be a part of the Rider University/Princeton Ballet School Dance Program, providing conservatory-level training within a liberal arts institution. ARB's Princeton Ballet School has studios in Cranbury, New Brunswick and Princeton. We are proud to have been serving our community for 55 years.

This handbook contains information on the traditions and expectations of ballet training. Please take some time to read through it prior to the start of classes, as it will explain what is expected of you as a student. Have fun, work hard, and have a great year!

Sincerely,
Mary Pat Robertson
Director, ARB's Princeton Ballet School

DRESS CODE

Simplicity is one of the distinguishing characteristics of a truly fine dancer. While we're working on the strength and technique needed to accomplish this goal, we can start by being simple in dress, which is why we have a uniform. Please refer to the new "How to Dress Your Dancer" booklet for further information.

NOTE: For health reasons, we do not keep "loaner" leotards, tights, or shoes at the desk. Please always check your child's dance bag to make sure that they have everything they will need to take class. If they have no shoes, they can take class barelegged, because it is not safe to dance in tights without shoes—the danger of slipping is too great. If they have no shoes, we will just ask them to go to the dressing room and remove their tights, and they can safely dance in the leotard alone.

RESPECT AND CLASSROOM RULES

The theater world clings to its traditions, which include respect for the theater, the rehearsal hall, the teacher, and the other students.

- Out of respect, and also for safety reasons, we request that young children not enter the classroom and run around before the teacher is present. Dancers in Student Ballet 1 and above are encouraged to go in and warm up.
- Talking in class is not allowed. Hands should be raised when there is a question for the teacher.
- Gum is never allowed in class or anywhere in the school.
- We expect that the students will have used the bathroom before class. Students in Student Division and above are expected to confine trips to the bathroom to the break between barre and center work.
- At the end of the class, traditionally the students thank the teacher and accompanist by applauding. If a student needs to leave class early, please warn the teacher before class. At the given time, the student should thank the teacher and then quietly leave.
- Each teacher may also have additional classroom rules, which they will discuss with students.
- Self-discipline is what makes it all happen. Sometimes young dancers get bored with the repetitions of the same exercises, and get eager to learn new steps. Steps are not the most important part of dancing; form and musicality are what really matter. Correctness of execution matters not only because it is beautiful, and because it separates the advanced dancer from the eternal intermediate, but also because it is safe. Sloppy dancing leads to injuries.
- You will notice in the classroom that each teacher continually gives “corrections” to the dancers. These corrections should be considered and worked on by all dancers. The good dancer got that way by listening to every comment and applying it to her or his work. While some young dancers will feel that they are being picked on, the teacher’s comments should not be construed as criticism of the student’s possibilities or personality, but as the only means of progressing in a physical art form.
- These corrections are frequently “hands on.” Manual adjustment of a student’s body to correct alignment and technique is standard practice. If this is not acceptable, please do not register for classes.
- We feel strongly about the importance of the group experience. In a ballet company, the beautiful corps patterns rely on the responsibility, alertness, and sensitivity of each member of the group. Each dancer learns to be responsible not only for herself or himself, but for the accomplishment of the group goal.

BEFORE AND AFTER CLASS

We are responsible for your children during the time of their class with us. However, you are responsible for their behavior and safety before and after class. Siblings must stay with parents; **young children may not be left in the lobby unattended.**

We are concerned about the safety of every individual that we deal with. We want everyone to maintain awareness of how to be safe when coming to and from classes in all of our studios.

- The safest situation in all three of our studios is for you to park the car and walk with your child into our lobby.
- We also suggest that you come into the lobby of each location to pick up your child after class.
- Once a student has left the lobby of any of our three locations, she/he has left the space within which we can assume responsibility for her/his personal safety.
- If you arrange for your child to wait for you outside, you are assuming full responsibility for their safety.
- Delays in pick-ups and emergency situations do happen. The teacher of the last class or rehearsal will wait until all students have left our studios upstairs, so that there is access to a phone when these occasions arise.
- However, our teachers and receptionists are not a baby-sitting service. Please arrange to pick up your dancer promptly at the end of their class or rehearsal. If you arrive more than 15 minutes after the end of your dancer's class or rehearsal, you may be charged if your lateness caused staff to have to remain in the building past expectations.
- For reasons of personal safety, personal health, and tradition, students are not permitted to walk around outside of the dance studio in dance clothing. Dancers may not wear dance shoes outdoors in order to preserve the life of the shoes and our special dance floors. All dancers should plan to change clothes in the dressing room, or wear appropriate cover-ups such as shorts, teeshirts, or sundresses in the summer, and street clothes or warm-up suits in the winter. The dancer will feel warm and not interested in a jacket, but the muscles and respiratory system need the warmth.

PROMPTNESS AND ATTENDANCE

Because dance requires great concentration and focus, it is difficult for both the individual and the group when a student comes in late. We understand that running late is sometimes unavoidable, however, please do not let this become a habit. If you are finding it difficult to make it to a particular class, please think about moving your child to a class at a different time. It is important to remember to allow time to change clothes and use the bathroom before class.

There are dressing rooms provided at each of our three locations. Please use them, or dress your child at home if you prefer. Please do not use our lobby as a changing room.

It is not safe to dance without warming up; therefore, any dancer (in Student Ballet 1 or above) arriving more than ten minutes late will not be allowed to participate in class. She/he will be allowed to watch class and then make it up at a later date.

MISSED CLASSES AND MAKE-UPS

Regular attendance is important. Our minds can grasp quickly, but it takes constant repetition for the body to really “get” the movement. At ARB’s Princeton Ballet School, we encourage you to make up missed classes. However, we have had increasing difficulty with abuse of this privilege, and have instituted these rules:

- Please keep track of your missed classes. Attendance is kept only in the roll book, which is in the classroom. If you have any questions concerning your attendance, please ask the teacher.
- Classes may only be made up in your own level or the level below.
- PLUS program classes may not be used for make-ups, unless you are a member of the PLUS program.
- Classes may be made up at any of our three locations. Please confirm the time and place of classes with the front desk.
- **You may not make up classes during parent observation weeks: December 14-19 and May 10-16.**
- We urge you to make up missed classes as soon as possible.
- **Fall semester make-ups must be done by the end of January—no fall make-ups can carry over into spring semester.**
- There is a limit to the total number of make-ups allowable per year. A one-class-a-week student may take 9 make-ups, or one for each month. Two classes weekly – 18 make-ups, 3 classes – 27, etc.
- Carpools of three or more dancers may not take make-up classes together. This overloads the class and overwhelms the teacher.

When you go to a make-up class, please arrive a little early and check in at the desk. They will give you a make-up slip.

CLASS CHANGES

- Students may change from one class to another only with permission of the Dean of Students (Lisa de Ravel, 609.921.7758, ext.11). Parents are urged to consider such a change thoughtfully. Each time a child changes teachers, the educational process is slowed down as the child re-adjusts. Changing classes several times per year makes progress slow and evaluation almost impossible.
- Pending agreement by the Dean of Students, class changes will be permitted as long as there is room in the class.
- There will be a fee of \$25 assessed for each class changed after October 5, 2009. This fee must be paid before the student can attend the new class.

PARENTAL INVOLVEMENT

There is no homework as such for dance class. We don't encourage formal practice at home, because it's so easy to fall into bad habits of posture and muscle use. Young children should be encouraged to move to music and make up dances. Older dancers should be encouraged to do some abdominal work or stretches that they have been given in class. And, of course, any live performance or televised concert is a wonderful experience for the student dancer.

PARENT CLASS OBSERVATION

We request that you not watch class for the first few weeks, in order to give the students a chance to get a good group atmosphere going without distractions. The last weeks of each semester have been designated as our open class weeks. Sometimes, teachers will invite you on a different week, due to their own performance commitments, or sometimes they will invite half of the class one week and half the next.

- VIDEO CAMERAS ARE NOT ALLOWED IN THE CLASSROOM
– it is too distracting.
- Please remember – you may not make up classes during parent observation week.

STUDIO GUIDELINES

- No pets are allowed in the lobbies at any time.
- Do not use the lobby or studio as a dressing room. When you enter the classroom, you should have on only your dance clothes. All belongings should be placed on the floor close to the mirror.
- Unfortunately, we have had incidents of mischief and petty theft in all of our dressing rooms. We would like to encourage the use of the dressing rooms to change clothes, but ask that parents accompany their children to the dressing rooms, so that adult presences will discourage mischief.
- Please be prompt for pick-up. Any parent arriving more than 15 minutes after the end of a class or rehearsal may be charged if their lateness caused staff to have to remain in the building past expectations.
- Please do not leave unsupervised siblings/young children in the lobby, and please accompany them to the restrooms.
- No food is allowed in the studios at any time. Please dispose of any containers left after eating in the lobby. Be particularly careful not to leave glass drink containers around.
- Any lost and found items left unclaimed two weeks after the end of the semester will be given to charity or disposed of.
- Only staff is permitted in office areas.

- Please make sure that children are respectful of our property, including the carpeting and furniture. For their own safety please do not allow children to hang or sit on the barres, counters, or tables.
- Please, no shouting or running in any of our lobbies. Please respect the on-going classes, and the people working in our reception areas.

The following parking guidelines are specific to our Cranbury Studio:

- Please enter from the back of the building.
- Please, do not allow your children to cut through between our neighbors' buildings and ours.
- Please do not let your children enter or play in our neighbors' backyards.
- Please do not park on the left hand side of the lot. Cars are only allowed to park on the right hand side.
- You can park in the large lot belonging to the elementary school during evening classes and summer programs.
- Please follow all local speed indications.

WINTER WEATHER CLOSING PROCEDURES

In the event of snow, you can call the weather hotline at 609.921.7758 ext. 29. A recorded message will tell you if classes have been canceled. We will also send an email notification when classes are canceled. Please be sure to supply a valid email address on your registration form.

Please note the following when calling:

- Decisions on closing the school for the afternoon or evening are not usually made until after 1:00 pm.
- ARB's Princeton Ballet School does not necessarily cancel classes when the local school district does.
- Morning classes should listen to the weather hotline, 609.921.7758 ext. 29, after 8:00 a.m.
- Please use your own judgment when deciding to drive in inclement weather. Missed classes can be made up at a later date.
- Snow days can be made up at your convenience. No additional days will be added to the calendar.

EVALUATION PROCEDURES

- Each spring, Mary Pat Robertson, Director of ARB's Princeton Ballet School, will evaluate the students' progress in conjunction with the teachers. Here are the different, age-appropriate, evaluation procedures:
- Hand in Hand, Beginning Dance, Children's Ballet 1—these children are not

evaluated, as their classes are all about discovery and enjoyment. Instead of a written evaluation, they receive a Certificate of Achievement.

- Children's Ballet 2, Intermediate 1,2, and 3, and Student 1—all of these children receive written evaluations from their teacher. The director also visits these classes to add her observations to the evaluations.
- Student 2-6, Professional Training Program—these dancers attend Assessment Classes given by the director in the months of April and May, to measure progress. A panel of teachers observe the dancers and decides on advancement. The director also refers to written comments from each of the teachers in writing the evaluation for these dancers.
- All evaluations are sent by mail, along with schedules, fees, and registration materials for the following year. These come to the families shortly after the end of classes for the year.

THINGS TO REMEMBER

- Please label all your child's dance clothing, particularly the shoes. We keep lost and found boxes at all three studios, but unlabeled dancewear is hard to track.
- Frequently we will try to communicate with you by way of handouts. Please check with your child to see if anything was handed out in class.
- Please be aware that due to the large number of people who pass through our doors ARB's Princeton Ballet School is not an allergy-free zone.
- If your child feels ill or has a fever, please do not bring her/him to class.
- Please take all valuables with you into the classroom. We cannot be responsible for any valuables left in the dressing room (especially pointe shoes).
- The Princeton Studio has a library. Books and videos can be checked out. Please inquire at the front desk for guidelines for book lending and video rentals.

ARB's Princeton Ballet School is not responsible for any lost or stolen articles.

Princeton Studio

ARB's Princeton Ballet School
301 N. Harrison Street
Princeton, NJ 08540
Tel.: 609.921.7758
Fax: 609.921.3249

Cranbury Studio

ARB's Princeton Ballet School
29 N. Main Street
Cranbury, NJ 08512
Tel.: 609.921.7758

ARB's Princeton Ballet School Studio @ New Brunswick High School,
1125 Livingston Avenue, New Brunswick, NJ 08901 • Tel.: 609.921.7758

www.arballet.org

DIRECTOR BIOGRAPHIES

GRAHAM LUSTIG (*Artistic Director*) Now celebrating his 10th year as Artistic Director of the American Repertory Ballet and ARB's Princeton Ballet School, Graham Lustig is an internationally recognized director and choreographer whose work has been performed on four continents. Since joining American Repertory Ballet, Mr. Lustig has introduced numerous new ballets to the repertoire by choreographers such as Twyla Tharp, Dominique Dumais, Val Caniparoli and Kirk Peterson.

In 2001, Mr. Lustig launched *Dancing Through The Ceiling*, a groundbreaking initiative dedicated to showcasing the work of classically based women choreographers and to date, 12 new ballets have been commissioned. Many of his own productions further contribute to American Repertory Ballet's repertoire including *The Nutcracker*, *A Midsummer Night's Dream* and *Beauty and the Beast – A Gothic Romance*. For ARB's Princeton Ballet School he has choreographed productions of *Don Quixote*, *Swan Lake* and *The Sleeping Beauty*.

Mr. Lustig has also directed and choreographed for opera, theatre and film, including *Eugene Onegin*, Cleveland Opera, *Aida* and *West Side Story*, which he both directed and choreographed for Boheme Opera of New Jersey and *Carmen*, Princeton Festival. Since joining American Repertory Ballet, Mr. Lustig has been actively engaged in a variety of collaborations in the New Jersey community including DANCE POWER, a program that teaches dance to every New Brunswick School third-grader. Mr. Lustig is a charter member of the Artists Council for Americans for the Arts and has served numerous times as a panelist for the National Endowment for the Arts.



Photo by Eduardo Palino

MARY PAT ROBERTSON (*School Director*) A native of Tulsa, Oklahoma, she received her early training with June Runyon and danced with Tulsa Ballet Theatre. After graduation from Stanford University, Ms. Robertson performed and taught in New York, where she studied with Merce Cunningham, Douglas Wassell, and David Howard. She has taught ballet at Princeton University, New York University, and Mason Gross School of the Arts.

Ms. Robertson was a founding director of Teamwork Dance, and has received a Choreographic Fellowship from the NJSCA. Robertson choreographed numerous operas for Opera Festival of New Jersey including *The Merry Widow*, *The Magic Flute*, *La Traviata*, *The Marriage of Figaro*, *Postcard from Morocco*, and *Orfeo ed Euridice*. For Opera New Jersey, she has choreographed *Roméo et Juliette*, *La Traviata*, *The Merry Widow*, and *Die Fledermaus*.



Photo by Peter Cook

She has also been a consultant for the New York State Council on the Arts and NJPAC's Outreach Program. Ms. Robertson has been teaching at Princeton Ballet School since 1980, and became Director of the School in 1986. During these years she developed the syllabus with faculty input, inaugurated the Professional Training Program and PLUS programs, and oversaw the moves into the new Princeton and Cranbury studios. In March, 2007, the United States Congress cited Ms. Robertson for her twenty plus years of leadership of Princeton Ballet School, and for its evolution into "one of the most acclaimed (dance schools) in the country."



American Repertory Ballet's programs are made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts and by funds from the National Endowment for the Arts.



Continental Airlines



The official airline of American Repertory Ballet

FACULTY/STAFF BIOGRAPHIES

CAROL BELLIS (*Principal, Cranbury Studio, Ballet*) received her training on scholarship at the School of American Ballet, official school of the New York City Ballet. She danced with the Garden State Ballet and has taught for Garden State Ballet School, Gloria Govrin's New Hope Ballet Academy, and the School of Performing Arts at Somerset Vo-Tech. She has been teaching here for 20 years, and is the principal of the Cranbury studio and the Coordinator of ARB's Princeton Ballet School summer programs.

LISA de RAVEL (*Dean of Students, Alumni Relations Coordinator*) received her training at North Carolina School of the Arts, the School of American Ballet, and Boston Ballet School. During her professional dance career, she also studied in New York with Finis Chung, David Howard, and Maggie Black. She joined American Repertory Ballet in 1988, and danced under the direction of Dermot Burke in ballets by Ailey, Arpino, Balanchine, Bournonville, Limón, Tudor, Taylor, Burke, Webre, and others. From 1989-2006 she taught and choreographed for ARB's Princeton Ballet School, including coordinating the Cranbury summer program, now called Summer Intensive Intermediates. She has been a recipient of the Audree Estey Award for Excellence in Dance Education, and has also been inducted into ARB's Princeton Ballet School Wall of Fame. She is the organization's Alumni Relations Coordinator, and also faculty liaison for the Junior Gala. Ms. de Ravel anticipates receiving her B.A. in Psychology, specializing in children and adolescent development, from Rutgers, The State University, in 2010. She is a Phi Beta Kappa scholar and a member of Psi Chi psychology honor society.

DOUGLAS MARTIN (*ARB Workshop Ballet Master, Music Director, Ballet*) started his ballet training with Dimitri Romanoff at the San Jose Ballet School and continued as a scholarship student at American Ballet Theatre School under Pat Wilde, Ivan Nagy, John Prinz and Mme. Pereyaslavic. He joined the Joffrey II Dancers in 1982 and was promoted to the Joffrey Ballet in 1984. As a principal dancer in the Joffrey, Mr. Martin performed many of the company's renowned works and was involved in the creation of many new works. He has performed a diverse array of roles in ballets by Ashton, Arpino, Cranko, Balanchine, Joffrey, Taylor, Pendleton, Kudelka and many others.

He joined the Cleveland Ballet for the 1991-92 season, performing the Minister in Agnes DeMille's *Fall River Legend* and other major roles. In 1993, Mr. Martin joined the American Repertory Ballet. As a leading dancer and Ballet Master for ARB, Mr. Martin helped create many new ballets and collaborated with Septime Webre on several major pas de deux and full length ballets. He was Oberon in Graham Lustig's *A Midsummer Night's Dream*. He continued to be a principal performer in the company until his retirement from performing in 2002. He has been an integral part of the teaching staff at ARB's Princeton Ballet School since 1994. Mr. Martin also teaches ballet for Westminster Choir College. Mr. Martin served as Ballet Master and Rehearsal Director for American Repertory Ballet from 1998-2002, and as Ballet Master for Princeton Ballet II and ARB Workshop from 1998 to the present.

MARIA YOUSKEVITCH (*ARB Workshop Ballet Mistress, Ballet*) the daughter of legendary ballet star Igor Youskevitch, was a soloist with American Ballet Theatre and Maryland Ballet, and ballerina with Youskevitch's concert group, Ballet Romantique. She was company teacher, rehearsal assistant and senior faculty member at Hartford Ballet under the Artistic Direction of Kirk Peterson. She has been ballet mistress for BalletMet, Nevada Dance Theatre, and coach for the New York International Ballet Competition. In addition, Ms. Youskevitch has taught at such prestigious schools as the David Howard Dance Center, Alvin Ailey American Dance Center, Virginia School of the Arts under the direction Petrus Bosman, The Houston Ballet's Ben Stevenson Academy, and The Jacqueline Kennedy Onassis School at American Ballet Theatre.

A celebrated teacher and coach for over 30 years, she was featured in the June 2002 issue of "Dance Teacher" magazine. Well versed in the classical ballet repertoire, she has mounted versions of *Giselle*, *Coppélia*, *La Fille Mal Gardée*, and her father's one-act *Romeo and Juliet*. She has also staged Michel Fokine's *Spectre de la Rose* and *Les Sylphides*, and the children's roles in Kirk Peterson's *Nutcracker*. Ms. Youskevitch is also on faculty for ABT's Young Dancer Summer Workshop in Manhattan, and is an ABT™ Certified Teacher, having completed the ABT™ National Training Curriculum.

FACULTY BIOGRAPHIES

Laurie Abramson (*Ballet*) received her training at the Joffrey Ballet School and holds B.A. and M.A. degrees from New York University. She has also studied with Alfredo Corvino, David Howard and at The New Dance Group. In addition to her work at ARB's Princeton Ballet School, Ms. Abramson is a member of the ballet faculty at the Lewis Center for the Arts at Princeton University, and also at Montclair State University. Additional teaching credits include Stuart Country Day School, Mason Gross School of the Arts (Rutgers University), Southern NJ Academy of the Performing Arts, Acrodance Theatre Company and master classes at The American College Dance Festival. She has served as a dance evaluator for the NJ State Council on the Arts and helped construct and implement the exit exams for the performing arts schools throughout the state for the NJ Dept. of Education, Visual and Performing Arts. Choreographic projects include works for PBII (now known as ARB Workshop), Acrodance Theatre Company and musical theatre work. She has been the recipient of an arts-in-education grant from the NJ State Council on the Arts. She has been teaching here since 1981.

Sherry Alban (*Ballet*) has taught at ARB's Princeton Ballet School since 1973. She has choreographed several ballets for PBII (now known as ARB Workshop), and served for many years as Rehearsal Director for Act I of *The Nutcracker*. In 2004, Ms. Alban staged Audrée Estey's Act 1 children's dances for *Nutcracker* for Washington Ballet. Ms. Alban has been a recipient of a New Jersey State Council on the Arts Choreography Fellowship and has directed and choreographed numerous musicals for Plays in the Park of Edison, NJ; Rutgers Opera; and NJPAC. She also teaches ballet at Mason Gross School of the Arts, at Rutgers University. Ms. Alban's ebullient choreography for children has been a part of nearly every school show produced in the past 25 years.

Mary Barton (*Ballet*) received her training at the Washington School of Ballet and participated in summer courses at SAB and Joffrey Ballet School. Her professional experience began at Washington Ballet, dancing soloist and principal roles with the company while still a student. At age 18, she was invited to dance with Oldenburg Statt Ballet in Germany, as a Principal Guest Artist. After performing in Eu-

rope, she returned to the US and joined Dayton Ballet as a principal dancer. In 1986, Ms. Barton joined the Joffrey Ballet. She was chosen by Robert Joffrey for the role of Clara in the world premiere of his new *Nutcracker*. While in the Joffrey Ballet, she performed a wide variety of roles in their extensive repertory. Ms. Barton danced as a principal dancer with American Repertory Ballet from 1993-2004. Some notable roles include Balanchine's *Serenade*, *Rubies*, and *Concerto Barocco*, and Emily in Philip Jerry's ballet version of *Our Town*. While under the direction of Septime Webre, she performed the role of Odette/Odile in *Swan Lake*, and Juliet in his *Romeo and Juliet*. Roles performed under Graham Lustig's direction include Titania in his *Midsummer's Night's Dream*, (a role created on her) and the Sugar Plum Fairy in Graham Lustig's *The Nutcracker*. Ms. Barton has been on faculty for 15 years, and has also taught master classes and summer intensive courses around the country. She also is a member of the ballet faculty at the Lewis Center of the Arts at Princeton University and has taught a course in Body Awareness at Rider University. She is listed in the "Who's Who of American Teachers." As a director, she has helped re-stage *Romeo and Juliet* and *Our Town* on other companies around the US. Her choreography has been presented by Rider University, The Outlet, and Teamwork Dance, as well as the annual school productions of ARB's Princeton Ballet School.

Christine Bragg (*Tap, Ballet*) began dancing at a young age. She continued dancing, co-founding W&L Dance, which started as an extra-curricular group, and is now an official academic department, while studying French and Business Administration at Washington & Lee University in Lexington, Virginia. She is now the Director of W&L Dance Alumni. Christine has studied and taught a wide variety of dance forms in Maine, Virginia, and New Jersey. She has choreographed two musicals for Washington & Lee, numerous opera scenes for Opera at Rutgers, children's scenes in *Coppélia*, *Sleeping Beauty*, and *Don Quixote* for ARB's Princeton Ballet School, and pieces for Dance of Destiny: Mime, Myth and Modernism with Tala Shruti School of Dance. She is currently the Marketing Director for American Repertory Ballet and is in her fifth year of being on the faculty of ARB's Princeton Ballet School.

JANELL BYRNE (*Ballet*) a native of California, studied with Stanley Holden and Margaret Hills in Los Angeles. A graduate of the Juilliard School, where she studied with Alfredo Corvino, Ms. Byrne has taught at Mercer County Community College, Princeton University, The College of New Jersey, and the Lawrenceville School. She has performed with DanceWorks and Teamwork Dance and is Director of Mercer Dance Ensemble, and has been teaching here for over 20 years.

KATE CASTRANOVA (*Ballet*) trained at ARB's Princeton Ballet School as a member of the Professional Training Program. She danced with Pittsburgh Ballet Theatre for the 2003-2004 season, in *Swan Lake*, *Giselle*, *Serenade* and other works. She recently graduated from The College of New Jersey with a degree in Elementary Education and English. She has been teaching for ARB's Princeton Ballet School for the past three years. This fall, Kate will start her first year as a language arts teacher.

JENNIFER CAVANAUGH (*Ballet, Pilates*) was born in Portland, Maine and studied at the Portland School of Ballet. She graduated from the North Carolina School of the Arts and joined the North Carolina Dance Theatre where she danced as a soloist for nine years. She has performed as a Guest Artist with Tampa Ballet and Ballet Metropolitan in Columbus, Ohio and been a member of the Chautauqua Ballet Company. Since joining American Repertory Ballet in 1999 Ms. Cavanaugh has danced many principal roles in Graham Lustig's ballets including Kate in *The Shrew*, Titania in *A Midsummer Night's Dream*, Beauty in *Beauty and the Beast*, and the title role in *Cinderella*. Mr. Lustig created the role of Marie in *Graham Lustig's The Nutcracker* for Ms. Cavanaugh, as well as major roles in *VISTA*, and *Dialogues*. She has danced the second violin in George Balanchine's *Concerto Barocco*, the Chosen One in Salvatore Aiello's *Rite of Spring*, Val Caniparoli's *Lambarena*, Twyla Tharp's *Baker's Dozen*, and created roles in Dominique Dumais' – *a part between parts* –, and Harrison McEldowney's *Ménage a Cinque*. Since 2003 Ms. Cavanaugh has spent her summers dancing in Asheville, North Carolina, with Terpsicorps Theatre of Dance. Ms Cavanaugh is a certified Pilates instructor.

ALMA CONCEPCION (*Spanish dance, Ballet*) is a former soloist with the San Juan Ballet and Antonio's Ballet of Spain. After receiving her

early training in Puerto Rico, she came to study in New York at the School of American Ballet and at American Ballet Theatre. Ms. Concepcion is the founder of Taller de Danza, a children's movement and dance grassroots organization based in Trenton. She has been teaching here for over 20 years and has also taught at Ballet Hispanico in New York for many years. She is a member of the Society of Dance History Scholars and has written many articles, mainly on Caribbean music and dance.

ANGELA CUSUMANO (*Hip Hop*) started dancing at the age of five in Brooklyn, NY, and has also studied at Broadway Dance Center, ARB's Princeton Ballet School, Steps on Broadway, and Icon Dance Complex, where she is currently a faculty member. Theater credits include: *The King and I*, *Cabaret*, *Joseph and the Amazing Technicolor Dreamcoat*, *Sweet Charity*, *Crazy for You* and *West Side Story*. More recently, Ms. Cusumano was a member of the "alternative jazz" based company, Push Factor Dance Company in Astoria, NY, as well as the hip hop instructor of Push Factor's National Convention. She is currently a member of ICON's Hip Hop Pro Company, and also teaches hip hop for ARB's DANCE POWER 2 after school program.

PAMELA DAY (*Ballet*) completed her early training with Ruth Petrinovic' at the Academy of Performing Arts in Ft. Lauderdale on full scholarship. During her professional career, she performed soloist roles with the Israel Ballet, the Connecticut Ballet, and Dancers (New York City). During her years as a professional dancer, she trained in New York City with Finis Jung, David Howard, and Robert Denvers; in New Haven with Robert Vickrey, Rochelle Zide-Booth, and Bruce Wells; and in Paris with Yves Casati. Ms. Day holds a BA from Albertus Magnus College, and an MA from George Washington University. Ms. Day has taught at the Academy for Performing Arts, The Connecticut Ballet, and at ARB's Princeton Ballet School since 1997.

GEOFFREY DOIG-MARX (*Jazz/Theater Dance*) is the Artistic Director and Founder of "The Mantis Project" Dance Company, and Creator/Artistic Director of "The Elan Awards" an annual showcase that presents the work of 14 choreographers and honors a choreographer who has paved the way. Past honorees of The Elan Awards include Graciella Daniele, Jerry Mitchell, Ann Reinking, Rob Marshall, Lar Lubovitch and Susan Stroman. Recently, he re-

ceived a Certificate of Excellence in Cultural Achievement from the office of the Mayor of New York City, for his work with The Elan Awards. He is currently a part of the dance faculty at Marymount Manhattan College, and The Pulse. National and Regional credits include: *Pippin*, *A Chorus Line*, *West Side Story*, *Jesus Christ Superstar*, *La Cage aux Folles* and many others. *Dance Spirit Magazine* named him "one of 'nine dance-makers making history' ... 2001 cover story. www.themantisproject.org. Geoffrey is the Director of Arias Dance NYC.

JENNIFER GLADNEY (*Hand in Hand, Beginning Dance, Ballet*) is a graduate of ARB's Princeton Ballet School, having attended our Professional Training Program throughout high school. During those years, she also attended summer intensives at Central Pennsylvania Youth Ballet and Steps on Broadway. Ms. Gladney received a B.A. from Rider University with a double major in elementary education and dance, as part of the Rider University/Princeton Ballet School Dance Program. She has been teaching here and at various local dance schools for the past few years. Ms. Gladney is also a nursery school teacher at Crossroads Nursery School in Princeton, which is affiliated with the Institute for Advanced Study.

ANNE WOODSIDE GRIBBINS (*Ballet*) began her training at ARB's Princeton Ballet School with founder Audree Estey. She continued her studies with the school for over 14 years, joining the Princeton Ballet Company (now American Repertory Ballet) at the age of 17, and dancing professionally under Artistic Director Dermot Burke for six seasons. She appeared in *The Nutcracker* in many roles including Snow Queen and Dew Drop and as Desdemona in *The Moor's Pavane*. She performed in works by Dermot Burke, Gerald Arpino, and Antony Tudor, among others. After joining the faculty of ARB's Princeton Ballet School in 1991, Ms. Gribbins also served as an administrator for the Summer Intensive and Summer Children's Programs under School Director Mary Pat Robertson. In addition to her teaching, she has choreographed for the Summer Intensive and many school shows including *Coppélia*, *Sleeping Beauty*, *Don Quixote* and *Swan Lake*. Her dance *Simple Gifts*, created for ARB's Princeton Ballet School students, was performed at Princeton Ballet School's 50th Anniversary celebration in May, 2004. Ms. Gribbins holds an Associate of Science degree in Business Administration, and has worked for McCarter Theatre Center for the

last eleven years, currently serving as Director of Audience Services. Ms Gribbins was inducted into ARB's Princeton Ballet School Wall of Fame in May, 2006, and is the 2009 recipient of the Audree Estey Award for Excellence in Dance Education.

NOUSHIN KANANI (*Middle Eastern Dance*) was born in Tehran, Iran, and studied dance with traditional teachers from her early years. She has been teaching Middle Eastern dance to children and adults since moving to the United States.

HOLLY LINDAUER (*Jazz, Hip Hop*) has been teaching jazz and hip hop for the past five years. She is a graduate of Rider University, with a BA in Fine Arts and a major in Dance. She was a member of the Rider University/Princeton Ballet School dance program. Since graduation from high school, Holly has been appearing in various shows and revues in Atlantic City.

PEGGY PETTEWAY MAHONEY (*Ballet*) was born in Orlando, Florida. She began her training at the School of Performing Arts and continued through the apprentice program of Southern Ballet Theatre under the direction of Barbara Riggins. She is a magna cum laude graduate of Florida State University. Ms. Petteway has danced with Bay Ballet Theatre, Southern Ballet Theatre, North Carolina Dance Theatre, Chautauqua Dance Company, and Pennsylvania Ballet. She has danced principal roles in a wide range of classical and contemporary ballets. At American Repertory Ballet, Ms. Petteway has appeared in *Graham Lustig's The Nutcracker*, *Paramour*, *Silkscreens*, *VISTA*, *Uncertain Steps*, *Borderlines*, as a Stepsister in *Graham Lustig's Cinderella*, Bianca in *Lustig's The Shrew*, and Beauty in *Beauty and the Beast*. She has also danced in *Monopoly*, *The Eyes That Gently Touch*, *Opposites Distract*, *Fandango Furioso*, *Lambarena*, and *-a part between parts-*. In 2001, Ms. Petteway married fellow ARB dancer Sean Patrick Mahoney. This is Ms. Petteway's tenth season with American Repertory Ballet and her ninth season teaching at ARB's Princeton Ballet School.

AMY MEGULES (*Ballet*) began dancing in her hometown of Vineland, NJ, with the Vineland Regional Dance Company. She went on to receive her BFA in dance from State University of New York at Purchase, where she received the Bert Terborgh Dance Award. She apprenticed with the Joffrey Ballet of Chicago, and then danced with American Repertory Ballet. She has taught

on the faculties of Princeton Ballet School, the National Dance Institute of Trenton, and Mercer County Community College. While living in Cincinnati, Ms. Megules taught and choreographed for the Otto M. Budig Academy of Cincinnati Ballet, the College Conservatory of Music Preparatory Division of the University of Cincinnati, and was the ballet instructor for the elite and accelerated gymnasts at the Cincinnati Gymnastics Academy.

ERIKA MERO began her dance training at Princeton Ballet School. As a dancer in the Professional Training Program, she studied with Elisabeth Carroll, Septime Webre, Maria Yousekevitch, Kyra Nichols, Kim Vaccaro, Mary Pat Robertson, Mary Barton and Douglas Martin. Ms. Mero was a member of Princeton Ballet II, our pre-professional company, which later was re-named ARB Workshop. She appeared in Graham Lustig's *Standstill*, and also danced the ballerina role of Swanhilda in *Coppélia*. During these years, she also attended The Juilliard School's summer program twice. In 2006, Ms. Mero graduated Cum Laude with a BFA in Dance Performance from SUNY Purchase. After graduation, Ms. Mero continued teaching at ARB's Princeton Ballet School, where she had started in 2003. Recent performance work includes Stuart Loungway's Terra Firma Dance Theatre, and productions of *Roméo et Juliette*, *Rigoletto*, *The Merry Widow* and *Die Fledermaus* with Opera New Jersey. Ms. Mero is studying for her Master's in Ballet Pedagogy at NYU, and will be teaching at ABT in New York this summer.

KATHLEEN MOORE (*Ballet*) began her serious ballet training with Dame Sonia Arova during high school at the Alabama School of Fine Arts (ASFA). She also attended summer intensives in New York, at the School of American Ballet and the American Ballet Theatre School, before graduating from ASFA as a Presidential Scholar in the Arts and moving to NY to join ABT II in 1980. Invited by Mikhail Baryshnikov to join ABT as a member of the corps in 1982, Ms. Moore was appointed soloist in 1988 and Principal Dancer in 1991. Her repertoire includes Myrta in *Giselle*, Lescaut's Mistress in *Manon*, Hagar in *Pillar of Fire*, The Cowgirl in *Rodeo*, a Stomper in *In the Upper Room*, and roles in works by Mark Morris, Paul Taylor, Jiri Kylian, Glen Tetley, and Agnes de Mille. She was a member of the premiere tour of the White Oak Dance Project under the direction of Mikhail Baryshnikov and Mark Morris, and has appeared in several dance documentaries

and the Herbert Ross movie *Dancers*. Ms. Moore is married to Peter Tovar and is the mother of Becket. Since fall of 2006, she has been Ballet Mistress for American Repertory Ballet.

KYRA NICHOLS (*Guest Teacher, Ballet*) began her early training in Berkeley, California, with her mother, Sally Streets, a former member of New York City Ballet. By age 13, Ms. Nichols started spending her summers in New York at School of American Ballet. She became an apprentice to NYCB in 1974, and quickly was moved into a corps position. By 1979, she had attained the rank of Principal Dancer. As such, she has danced all the great ballerina roles of the NYCB repertoire, including *Chaconne*, *Concerto Barocco*, *Liebeslieder Walzer*, *Afternoon of a Faun*, *Stars and Stripes*, and numerous others. Critic Marilyn Hunt describes Ms. Nichols as a "ballerina full of freedom and speed and joy. She...irradiates everything she does with integrity, taste, and a fresh glow."

NORA ORPHANIDES (*Ballet, Leave of Absence*) trained at the American Ballet Center, official school of the Joffrey Ballet in New York. She has also studied modern dance at the Erick Hawkins Studio. She received a B.A. from Hunter College. After moving to Princeton, Ms. Orphanides studied with Virginia Griffee at the Princeton Ballet School. She choreographed numerous spring musicals for Stuart Country Day School of the Sacred Heart. She is a biographee in [Who's Who in American Women](#), [Who's Who in American Education](#) and [Who's Who in Entertainment](#).

ANTHONY RABARA (*Pilates*) danced professionally as a ballet and modern dancer, touring in the States and abroad. He studied Pilates technique with and was certified by Romana Kryzanowska, and has been teaching Pilates technique in New York and New Jersey since 1982.

MARY PAT ROBERTSON (*Ballet*) See page 2.

KATIE SCIBIENSKI (*Ballet*) began her dance training at ARB's Princeton Ballet School with Cheryl Whitney, Carol Bellis, and Sally Edwards. Upon moving to Michigan she trained at The Flint School of Performing Arts and spent a year at The Kirov Academy of Ballet in Washington, D.C. Katie graduated cum laude from Butler University's Dance Program in Indiana where she received a B.A. in Dance Pedagogy. Katie danced with Portland Ballet Company, in Portland, Maine, before moving to NY in 2006. She spent a year dancing with the STEPS Rep-

ertory Ensemble in NYC and has danced in numerous works by Yesid Lopez, a member of Ballet Hispanico. She has been teaching for ARB's Princeton Ballet School since 2006, including teaching Summer Intensive Intermediates in Cranbury. Ms. Scibienski continues to be a freelance dancer in the metropolitan area.

KATHLEEN SMITH (*Hand in Hand, Beginning Dance, Ballet*), a graduate of ARB's Princeton Ballet School Professional Training Program, has also studied dance at the Joffrey Ballet School in New York City. Ms. Smith has been teaching clogging for the past ten years with her group, The Century Cloggers. She also teaches DANCE POWER, an outreach program of American Repertory Ballet in collaboration with the New Brunswick Public School system. She has been teaching for ARB's Princeton Ballet School since 2003.

SUSAN TENNEY (*Modern Dance, Ballet*) has been produced off-Broadway, at the Limelight, Williamstown Theatre Festival, Jacob's Pillow Touring Ensemble, Edinburgh International Theatre Festival, and Tanglewood. She was resident choreographer and movement coach at Williamstown Theater Festival for four years and has re-staged the choreography for McCarter Theatre's *A Christmas Carol*. She has performed as a soloist with Jean Erdman, Andrew deGroat and Dancers, Novantiqua, Muna Tseng, and Nat Horne Musical Theater. She is Artistic Director of Susan Tenney and Company. Ms. Tenney holds a B.F.A. from SUNY Purchase. She has taught here for over 20 years.

DR. KIM CHANDLER VACCARO (*Beginning Dance, Ballet, Modern Dance, World Dance Forms, Pilates*) earned a B.A. in Choreography and Performance from University of California at Santa Barbara, an M.A. in Dance Education from UCLA, and a doctoral degree from Temple University. She wrote Jazz Dance Today, with Lorraine Kreigel, and was a contributing editor to the award-winning book Core Collections in Dance. Dr. Vaccaro is the director of the Rider University/Princeton Ballet School Dance Program and works extensively with the NJ Dept. of Education on curriculum projects related to dance and technology. Dr. Vaccaro's lively dances for children have been a part of many Princeton Ballet School shows. She is Artistic Director and a choreographer for Rider Dances, the annual mainstage dance event of the Rider University/Princeton Ballet School Dance Program.

CHERYL WHITNEY-MARCUARD (*Ballet*) received an M.S. in Ballet from Indiana University and a B.A. in English Literature and Music from St. Lawrence University. She was trained and performed professionally in the Baltimore/Washington, D.C. area. In addition to teaching for ARB's Princeton Ballet School, she has been delighted to serve as a rehearsal director for the ARB productions of *The Nutcracker*. She is a teacher and national teacher trainer for Music Together LLC. Guest teaching credits include Brandywine Ballet, Peabody Conservatory, Ballet Royale Academy, and New Jersey Governor's School. Her ballet/dance teaching in academic settings includes Howard University, Princeton University, Indiana University, The Lawrenceville School, Foxcroft School (where she instituted a program in dance), and Latin School of Chicago.

As Artistic Director of Reverence Dance Company her activities have included choreography and participation in liturgies in churches and cathedrals in New Jersey, Maryland, and New York City; presentation of workshops at Westminster Choir College; and collaborations with Princeton Pro Musica. Ms. Whitney-Marcuard has received grants from the New York and New Jersey State Councils on the Arts and was the 2008 recipient of the Andrée Estey Award for Excellence in Dance Education.

SAVE THE DATES!

Nutcracker Auditions
Sunday, October 4, 2009

All students from Intermediate 2 and above can audition. Look for information online in August 2009.

Spring Performance
Saturday, May 8, 2010

Look for information packets in November with all the details about next year's full-length ballet. Remember that students of all ages (above Beginning Dance), including adults, will have possibilities to perform in this multi-age event.

No audition necessary.

SAVE THE DATE...

- June 1 - July 23 Summer Open Enrollment Session
- June 22 - July 24 Summer Intensive at Princeton Studio
- June 22 – July 23 Summer Courses for Children 4-12 yrs old
- June 29 - July 24 Summer Intensive Juniors - Princeton
- June 22 - July 31 Summer Intensive Intermediates - Cranbury
- September 14 First day of ARB's Princeton Ballet School
- October 4 *Nutcracker* Auditions at Princeton Studio
- October 5 Class Change fee takes effect
- November 25 - 29 ARB's Princeton Ballet School closed for Thanksgiving
- November 27, 28, 29 American Repertory Ballet *Nutcracker*,
McCarter Theatre, Princeton, NJ
- November 30 ARB's Princeton Ballet School classes resume
- December 4 & 5 American Repertory Ballet *Nutcracker*, Morristown, NJ
- December 12 American Repertory Ballet *Nutcracker*,
Patriots Theater, Trenton, NJ
- December 14 - 19 ARB's Princeton Ballet School Observation Week for Parents.
No makeup classes permitted
- December 19 & 20 American Repertory Ballet *Nutcracker*,
State Theatre, New Brunswick, NJ
- Dec. 20 - January 3 ARB's Princeton Ballet School closed for Winter Break
- January 4, 2010 ARB's Princeton Ballet School classes resume
- February 15 & 16 ARB's Princeton Ballet School closed for President's Day
- March 29 - April 4 ARB's Princeton Ballet School closed for Spring Break
- April 5 ARB's Princeton Ballet School classes resume
- May 8 ARB's Princeton Ballet School Performance
- May 10 - May 16 ARB's Princeton Ballet School Observation Week for Parents.
No makeup classes permitted
- Sunday, May 16 Last day of classes

For a full list of American Repertory Ballet performances and events
check our website at www.arballet.org