

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
10:00-11:30 Level I	10:00-11:30 Level I	10:00-11:30 Level I	10:00-11:30 Level I	10:00-11:30 Level I	10:00-11:30 Level I
11:30-12:30 Pointe I	11:30-12:30 Pas de Deux I	11:30-12:30 Pointe I	11:30-12:30 Pas de Deux I	11:30-12:30 Variations I	11:45-1:15 Level II
12:30-2:00 Level II	12:30-2:00 Level II	12:30-2:00 Level II	12:30-2:00 Level II	12:30-2:00 Level II	1:30-2:30 Pas de Deux II
2:00-3:00 Men	2:00-3:00 Contemp. rep I	2:00-3:00 Men	2:00-3:00 Classical rep I	2:00-3:00 Men	
2:30-3:30 Pointe II	2:30-3:30 Pointe II	2:30-3:30 Pointe II	2:30-3:30 Pointe II	2:30-3:30 Pointe II	
	6:30-7:30 New Adult Beg.		6:30-7:30 New Adult Beg.	3:30-4:30 Perf. Skills II	
6:30-7:30 Adult I	6:30-7:45 Adult III	6:30-7:30 Adult I	6:30-7:45 Adult III		
7:45-9:00 Adult II	7:45-8:45 Adult Beg.	7:45-9:00 Adult II	7:45-8:45 Adult Beg.		
7:30-9:00 Adult V	7:30-9:00 Adult IV	7:30-9:00 Adult V	7:30-9:00 Adult IV		

ACADEMY OF BALLET

2121 Market Street
San Francisco, CA 94114



Tel. (415) 552-1166 E-mail: Balletsf@aol.com Web site: sfacademyofballet.com

ACADEMY OF BALLET

RICHARD GIBSON

ZORY KARAH
DIRECTORS

SUMMER 2010

Level I & II
Adult

July 5-August 14
July 5-August 12



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ACADEMY OF BALLET

The Academy of Ballet offers training for both the student preparing for a professional career and those who are studying ballet for its many other benefits. All classes are carefully graded both for age and technical level and each student is given the individual attention so necessary for his or her progress.

The summer course is a six-week period of intensive training for the pre-professional, advanced and intermediate student. Classes include daily technique in classical ballet as well as pointe, variations, pas de deux and men's technique.

The Summer Course will culminate in a studio performance giving the dancers an opportunity to perform the repertoire learned during these six weeks of intensive study.

Level I (advance) students will also learn both classical and contemporary repertoire while Level II (intermediate) students will have classes in performance skills, adding a performance quality to classroom technique and different movement styles used in various classical and contemporary ballets.

There is also a program designed to meet the special needs of the adult students. Emphasis here is on toning, strengthening, stretching and loosening the body using classical ballet to achieve these goals. Along with improving one's physique, the adult student becomes acquainted with and part of a great art form.



DRESS CODE

Level I and Level II:
Pink tights and shoes, Black leotard.
Men: Black tights white socks shoes and T-shirt.

The adult program has no dress code. Students are requested to wear leotard and tights of their choice with their hair fastened securely off the neck.

Richard Gibson (Director) is a former member of the Joffrey Ballet and the San Francisco Ballet. He began his teaching career in 1964 and, through the many professional dancers he produced, built an international reputation as one of the most highly respected ballet masters in the United States. His experience includes the directorship of the Royal Conservatory in The Hague and the position of Ballet Master, company teacher for Nederlands Dans Theatre. He later became company teacher for the Joffrey Ballet and principal teacher for their School in New York City. For six years he held the position of company instructor for the San Francisco Ballet. As a guest teacher, Mr. Gibson has worked with the Stuttgart Ballet, Dutch National Ballet, Scapino Ballet, Hungarian National Ballet, Irish National Ballet, Deutsche Oper Berlin, National Ballet of Canada, Frankfurt Opera Ballet, Atter Balletto, Eliot Feld Ballet, North Carolina School of the arts and both the Bat Sheva and Bat Dor dance companies of Israel.



Mr. Gibson has worked with the Stuttgart Ballet, Dutch National Ballet, Scapino Ballet, Hungarian National Ballet, Irish National Ballet, Deutsche Oper Berlin, National Ballet of Canada, Frankfurt Opera Ballet, Atter Balletto, Eliot Feld Ballet, North Carolina School of the arts and both the Bat Sheva and Bat Dor dance companies of Israel.

Elizabeth Gravelle is a graduate of the National Ballet School in Toronto, Canada. Upon graduation, she joined the National Ballet of Canada where she performed a large repertoire of both classical and contemporary ballets. From the National Ballet, she went on to perform with the Hong-Kong Ballet, Israeli Classical Ballet, and ODC/San Francisco. Elizabeth has been a performer for young audiences and an Artist-in-Residence for LEAP. She has taught ballet and creative dance movement for the Haifa Piccolo Ballet, Golden Gate Ballet, and at Lone Mountain College.



Joshua Trader was born in San Francisco where he trained at the Academy Of Ballet under the direction of Richard Gibson and Zory Karah. After completing his training he joined Eugene ballet for two years. Where he danced leading roles in many both classical and contemporary ballets. He then joined Tulsa Ballet for eight years expanded his contemporary repertoire to include major works by Jiri Kylian, Nacho Duato, Val Caniparoli, Hans van Manen, George Balanchine, Antony Tudor, Christopher Wheeldon, Stanton Welch, and Jerome Robbins as well as originating roles in ballets by Niccolo Fonte, Young-Soon Hue, Luciano Cannito, and Ma Cong. His teaching credits include guest



engagements at The Ballet Idaho Academy, Joffrey Ballet Summer Workshop, and the Tulsa Ballet School among others. He has also choreographed for Tulsa Ballet II, Chamberdance, Ballet Idaho Academy and The Joffrey Ballet Summer Workshop.

Zory Karah (Director) received his early training at the school of the Israeli Classical Ballet and the Bat Dor Studios in his native Israel. He subsequently performed with the Israeli National Ballet. He also studied with Raymond Franchetti in Paris, Maryon Lane in London, and Rosella Hightower in Cannes. Since coming to the United States, Mr. Karah has toured the country with Dance Express and performed as a guest artist with several American Companies. He has served as a company teacher for the Smuin Ballet and has taught for School of the Arts in San Francisco. He also taught as a guest teacher in Israel, Argentina and The Netherlands. He presently co-directs the Academy of Ballet and it's Performing company, Chamberdance.



Ballet and it's Performing company, Chamberdance.

Mary Ellen Hunt began her training under Richard Thomas and Barbara Fallis at the New York School of Ballet continuing her training in the Master of Fine Arts program at University of Arizona, Tucson under John Wilson and George Zoritch. She has performed principal roles with Chamberdance and presently holds the position of ballet mistress-rehearsal director with Chamberdance and a member of the board. A keen observer of, as well participant in the dance community, Mary Ellen's articles have featured in Dance Magazine, Dance Teacher, In Dance and San Francisco Magazine and her reviews have appeared in the Contra Costa Times, the San Jose Mercury News and



the San Francisco Chronicle.

Past Guest Faculty Included

Joanna Berman, Donn Edwards, Pascal Leroy, Carmela Zegorelli, Julia Adam, Kristine Elliott, Rose Subel.

Administrator Sally Trader

Pianists

Lucy Hudson, Lynn Inglese, Tim Murphy, Donald White.

Summer Course Tuition

Level I and Level II \$1350.00

Adult Program (6 weeks):

2 Classes per week \$156.00
3 Classes per week \$234.00
4 Classes per week \$312.00
Single Class \$14.00

*tuition is due on the first day of classes. No credits or refunds for absences. Classes missed due to illness may be made up during the summer course as additional classes to regular schedule.

Photo Credit: Marty Sohl, Edward Casati, Zory Karah