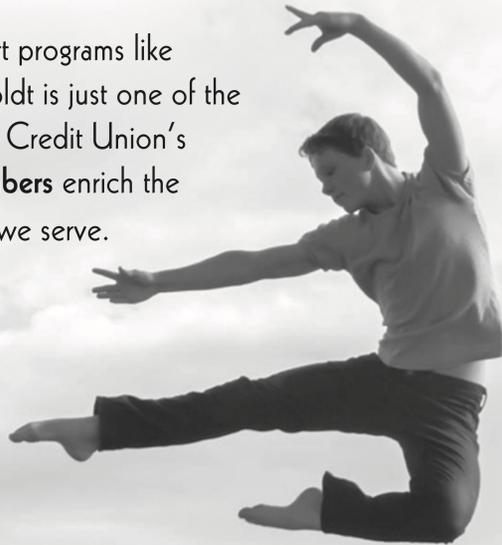


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and raised in Detroit Michigan. After graduating from High School he joined the Navy as a photographer and served for four years during the Vietnam War with primary assignments in aerial photography and photo intelligence. Upon discharge John returned to Michigan to attend Oakland Community College where he served as Student Body President for a one-year term before transferring to San Diego State University.

At San Diego State he served on the Student Council, and as managing editor of the Daily Aztec newspaper. It was at San Diego State that John first turned his interests to architecture. While attending summer classes at U.C. Davis, John studied under architectural professor, Sim Vander Ryn. It was this event that exposed him to an art form and profession that ignited both his mind and creative spirit. After graduating from San Diego State John transferred to the Boston Architectural Center (BAC) for his graduate studies in architecture.

The BAC provided an opportunity to work and teach architects on the adaptive re- use of important buildings. Upon completion of work at BAC John moved to Los Angeles where he founded John Ash Group, Architects. John has over 30 years experience as a registered architect and principal of his own firm.

John takes an active interest in community activities. He served for several years as a running coach for the Special Olympics and still finds time for adventure sports, including running, swimming, kayaking, bicycling, and flying. The highlight of his athletic career was completing the Ironman Triathlon in 1990.

John is an avid dance enthusiast, takes ballet class every week, and has been known to appear on the Arkley Center stage as Grandpa and Wolf in the Nutcracker.

SPECIAL THANKS TO THE ARKLEY CENTER STAFF
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RIMA GREER - Producer

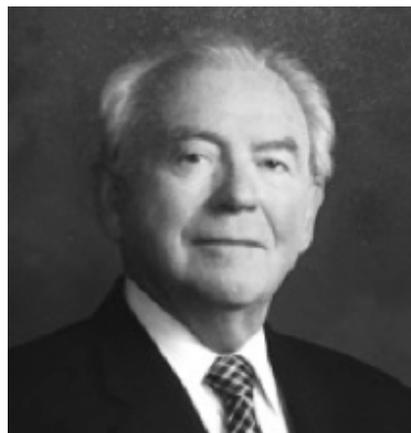
Rima Greer started ballet at 3 1/2, and never looked back. She studied with Miečeslav Morovski from the Moiseyev Ballet, Richard Monahan of David Lichine's Los Angeles Ballet Theatre, and performed in the Los Angeles area with Main Street Ballet, Mission Ballet, and American Ballet of California.



In 1988 she joined international touring show Campanile, and performed with them until the show's retirement in 2006, touring throughout the United States, Canada, and Asia. While with Campanile, Rima served as performer, as well as music arranger, choreographer, and costume designer. Campanile's last album charted in the top 10 of the New Age charts, and their DVDs are still widely available.

She is currently working with North Coast Dance as the head of the Costume department, Producer, and Choreographer. She co-produced NCD's full length original ballet based on The Wizard of Oz in 2016, and is collaborating on their next one for 2020.

Rima is also a compulsive entrepreneur, who owns a talent agency, a retail store, and is a published author. She spends her leisure time doing fiber arts, and spending time with her husband, who continues to put up with her. Oh, and dreaming up her next crazy project, like Dancing Stars of Humboldt.



JOHN ASH – Executive Producer

DSH welcomes Executive Producer John Ash to our 2019 lineup!

John was born in Vallejo, California

at Hubbard Street Dance Chicago. After two years training and performing in Chicago she spent seven years in New York City working professionally as a dancer and musical theatre performer. Favorite performance credits include the national tour of The Will Rogers Follies and the following regional productions: Thoroughly Modern Millie (Millie), 42nd Street, Crazy For You, South Pacific, Mary Poppins, Annie Get Your Gun, Damn Yankees, Gypsy Love, and Kismet.

In NYC she studied with many master teachers at Steps On Broadway, Broadway Dance Center, and Circle in the Square Theatre School. She also attended the Broadway Theatre Project directed by Ann Reinking and received her Yoga Teaching Certification from Laughing Lotus NYC. She's proud to have been an original company member of the House of Roses directed by Jeff Shade, performing in their first show at Symphony Space in NYC.

Since moving to Humboldt County to live with the love of her life she's become a choreographer, teacher, and producer. She is honored to be a guest teacher at Sunrise Studios (Vienna, Austria), Vienna International Ballet Experience (VIBE) (USA and Austria) and Ballet Beyond Borders (BBB) (USA). She won multiple gold, silver, and bronze medals as a dancer and choreographer at VIBE & BBB.

Favorite local choreography credits for the Humboldt Light Opera Company: Thoroughly Modern Millie, Mary Poppins, Wizard of Oz, and Damn Yankees; for North Coast Dance: Wizard Of Oz Ballet, West Side Story Excerpts, and many original works; for Arcata High: Singing in the Rain; and a flash mob for a birthday surprise! To learn more about her upcoming projects, view her class schedule, or book a private lesson visit melissahinz.com



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Stints as a radio DJ, TV news anchor (KINS and KIEM) and narrator for film documentaries continue to keep Brad busy. He was the principal narrator for the Emmy Nominated documentary on PBS - The American Experience called: Pioneers In Aviation: The Race to the Moon.

Brad lives in Eureka with his wife Cathy and they co-own Parasol Arts- Paint Your Own Pottery and Mosaics.



DAMIEN DIAZ – Special Guest Artist
Diaz studied on scholarship at Miami City Ballet, North Carolina School of the Arts, and School of American Ballet. He danced with Zurich Ballet, Leipzig Ballet, Dance Theatre of Vienna, and Ballet Trocadero de Monte Carlo.

Diaz also performed with San Francisco Ballet, Dallas Ballet, Atlanta Ballet, Warsaw Ballet, Stuttgart Ballet, Tokyo Ballet, Clair Obscur Dance Company and the Luminario Ballet of Los Angeles. He has created works for California Riverside Ballet, Viktorion-Eckstein Productions Berlin, "The Silence is Broken" at the Saban Theatre in Los Angeles, the Luminario Ballet and North Coast Dance in Eureka, CA. Damien Diaz is artistic director his own company, "Ballet D'Hommes".



MELISSA HINZ - Producer
Born in western Montana, Melissa has been passionately dancing, singing, and loving the creative process for most of her life. She trained and performed with the Rocky Mountain Ballet Theatre under the direction of Charlene Campbell Carey before studying on full scholarship

DANCING STARS OF HUMBOLDT 2019

ON THE HORIZON - 555 Contemporary Dance Company **Choreographed by Stephanie Carter**

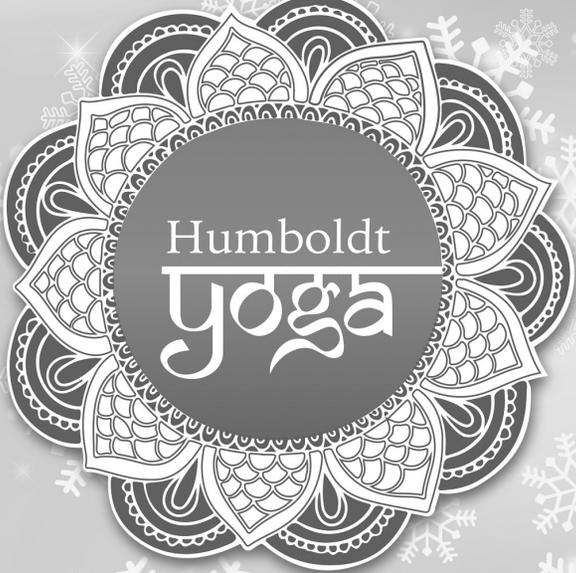
Established in 2015, directed by Stephanie Carter, 555 strives to pull the audience into another world during a performance. As Humboldt's only contemporary performance troupe, 555 produces their own shows twice a year (Free The Beasts Community Dance Performance and 'Twas the Nightmare Before Christmas), as well as performs in several local performances throughout the year. 555 believes dance is not just entertainment, but an endeavor to communicate with the audience using the purest of art forms in which the artist becomes the art itself.

On The Horizon celebrates second chances. It is inspired by the choreographer's decision to change her path in life, creating her own destiny, and choosing happiness. If you can't find the road you want to travel, pave it yourself!

GROWING APART - Kaelyn Gray & Wynne Pevec **Choreographed by Kaelyn Gray & Wynne Pevec**

Wynne is an eleven-year-old, sixth-grade student at North Coast Preparatory Academy. She studies ballet, contemporary, aerial silks, and gymnastics. Wynne has performed aerial silks at the medieval festival of honor. She has studied dance with Melissa Hinz and Heather Sorter, and gymnastics in Colorado and Arcata. She loves choreographing contemporary pieces and taking as many dance classes as possible. Wynne is very excited to be performing with her best friend Kaelyn Gray.

Kaelyn is 11 years old, and is studying Ballet, Pointe, Latin and Contemporary dance with Heather Sorter, Melissa Hinz, and Trillium Dance Studios. She has appeared in numerous studio dance productions, performing Modern, Latin and Ballet ensembles as well as ballet and contemporary solos, and participated in Dancing Stars and performed a contemporary solo. She attended Ballet Beyond Borders in 2018 and at BBB in 2019 she advanced to the finals. This year, she participated in



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YAGP in San Francisco and, received a scholarship to attend Pro Arte Center in Vancouver BC.

Growing Apart examines the love and hate that comes with sisterhood and the bond that always brings them back together. We spontaneously choreographed this dance in Kaelyn's living room. It was so much fun to choreograph something with a friend.

I PROMISE YOU - Annabelle Hiscox & Rowan Dick
Choreographed by Gina Grebe

Gina has been teaching, choreographing, and dancing at North Coast Dance for 8 years. In addition to her work at NCD, her choreography has been featured in many local shows such as Free the Beasts, Morris Graves Sunday of Dance, and, for the 4th year, Dancing Stars of Humboldt.

Annabelle is 12 years old, and enjoys dancing multiple styles at North Coast Dance including Ballet, Pointe and Jazz. Last summer she trained at American Ballet Theater's Young Dancer Workshop in L.A. She is so excited that she has been invited to American Ballet Theater in Texas, and multiple locations with Joffrey Ballet School for summer intensive programs this year.

Rowan is 12 years old, and has been dancing for 4 years. In 2018, she played Clara in North Coast Dance's Nutcracker, and now enjoys taking classes in Ballet, Pointe and Jazz. Rowan has recently been accepted into both American Ballet Theatre and Joffrey Ballet School's summer intensives, and looks forward to improving her skills this summer!

I Promise You is an upbeat Jazz number about friends sticking together through thick and thin. Friendship brings out our best and helps us up when we're low. We hope this dance does the same!

EL GATO BOOGALOO – Arcata Rueda
Choreographed by Jack Lewis



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Brad is a 4th Generation Eureka who attended Worthington Elementary, Zane, Eureka High, CR and Humboldt. Before he got the music and theatre bug, he was an outstanding athlete and is in the Eureka High and College of the Redwoods halls of fame.

As a singer, Brad was a member of CR's Jazz Singer Ensemble which performed with Jerry Moore's big band, and studied music at HSU, the University of Hawaii, The Music Academy of the West and the San Francisco Opera Merola Program. Brad spent 18 years in Seattle as a professional singing actor, voice-over commercial talent, sang on cruise ships, toured the US and Canada for three years in a Western Vaudeville show and began his private voice studio practice teaching voice to up and coming students.

from street fairs to Hip-Hop venues. In Nor Cal, he became the leader of the Humboldt Rockers, representing as Humboldt's breaking crew since 2004.

Performing today are Rex Atienza, Matthew Guerrero, John Yu, Patrick Walsh, Brian Smith, and Jonathan Saeturn.

BRAD CURTIS – Master of Ceremonies



Arcata Rueda, a group of Humboldt County community members inspired by Cuban music and dance both locally and at Cuban Dance congresses, enjoy sharing the rueda experience with fellow enthusiasts from around the world. In the "rueda" (literally "wheel" of couples) partner changes and salsa-like figures are directed by a caller from within the wheel. Director Jack Lewis has studied Cuban dance for 10 years, including a trip to Cuba with a professional dance company, and has been teaching rueda in Arcata since 2011.

Today's performance is choreographed, but each move is still initiated by the caller just as in a social rueda. Performing today are Chris Brant, Brian Draeger, Ned Harwood, Jack Lewis, Linnea Mandell, Desiree Meinardi, Sarah Mitchell, and Oona Smith.

PALEHUA - Tatiana Robinson, Kapua Nolan, Loughlin Stohlman, Marissa Gibert

Choreographer Tatiana Kealoha Robinsons started dancing Hula at her home in Hawaii at age 5, and eventually danced with Hula o'Hawaii there. After moving to Humboldt County, she started teaching Hula to be connected to home, and share what she has always loved to do.

“Calling to me is Palehua. A heavenly place, unforgettable. Famous mountain unveiled to the heavens; Hear my call, Oh Palehua!”

MAKE ME FEEL - Melissa Hinz

Read more about Melissa in her producer bio.

Make Me Feel is inspired by Janelle Monáe's amazing music with a splash of influence from Bob Fosse's legendary style. Melissa's choreography and performance earned her a gold medal at the 2019 Ballet Beyond Borders.

DON QUIXOTE VARIATION - Sinai Krigel-Armstrong

Sinai is 10 years old and has loved ballet since he started at age 5. He

has continually trained with Heather Sorter, Theodore Constant, Nikolai Kabaniev at City Ballet of San Francisco, and has trained under Janet Baeckstead and Damien Diaz at North Coast Dance. He recently started tap dancing with Melissa Hinz. Sinai is a renaissance boy who also dedicates himself to piano, violin, acting, voice and creative writing. He was accepted to various summer intensive programs, including the Bolshoi Ballet Academy in New York.

This variation from Don Quixote is based on episodes taken from the famous novel Don Quixote de la Mancha by Miguel de Cervantes. It was originally choreographed by Marius Petipa and is from the wedding pas de deux in the fourth act. The character Basilio is performing for his love, Kitri.

LA ESMERELDA - Bizou Massias

Bizou Massias is 11 years old and has been dancing since she was 3. She studies ballet, aerial silks, gymnastics, contortion, and most recently contemporary dance. This year Bizou attended the semi-finals of YAGP in San Francisco where she performed a ballet variation from Fairy Doll and her contemporary piece, Angelique. This summer Bizou will be attending the Pro Arté Summer Intensive in Canada.

This is a variation from the ballet La Esmeralda. Bizou chose it because she loves the tambourine, and the spiciness of the dance.

KILLER BOOGIE - Cailan Halliday & Julia Clark

Julia Clark stumbled into the swing dance scene at Humboldt State University in 2014. She practices Lindy Hop, East Coast Swing, Charleston, and Collegiate Shag, and several solo jazz routines. Julia teaches Collegiate Shag and other classes at Monday Night Swing in Arcata, and has recently started teaching swing dancing at the Fieldbrook Elementary School.

Cailan Halliday started his swing dancing adventure in 2004 when he started attending classes right here in Humboldt. His favorite thing about swing and jazz is the people involved, taking him to swing communities all over the US. You can find Cailan most every Monday in Arcata where he often teaches and runs Monday Night Swing.

Sometimes you need to turn up the music, kick off your shoes, and dance like Nobody's Watching.

ANGELIQUE - Bizou Massias

Choreography by Heather & Harmony Sorter

(See Bizou's bio under "La Esmerelda")

Heather was inspired to create this dance from her grandmothers favorite music, the song Reve Angelique (Kamennoi-Ostrow) by, Anton Rubinstein, which she played as a young girl on the piano.

FIRE AND BRIMSTONE - North Coast Dance

Choreographed by Rima Greer

North Coast Dance mounts three productions a year at the Arkley Center, including original full length ballets, and its lavish Nutcracker. See Rima's bio under Producer.

Originally created for NCD's Zombie Ballet, Rima tries to capture the drama and excitement of leaping flames. The piece features Isabella Buckman, Melody Collver, Andrea Williams, and Jackson Rankin, with Rebecca Nugent, Catherine Cataldo, Jenica Huddleston, Corring Jones-Currant, Liza Sloan-Rouse, and Abigail Brodhag.

HEATHER ON THE HILL - Melissa Hinz & Damien Diaz

Choreographed by Melissa Hinz & Ikolo Griffin

See Melissa's producer bio. See Damien's Special Guest bio.

This classic love scene from Brigadoon won gold at Ballet Beyond Borders 2018. They choreographed this piece in honor of Gene Kelly whose wife, Patricia Ward Kelly, was at BBB to perform "Gene Kelly the Legacy".

FIFTEEN YEARS OF HUMROC - Humboldt Rockers

Rex Atienza's introduction to break dancing started at the age of 7 in Okinawa, Japan. He moved to Southern California where he danced with other breakers of all levels, and worked with an organization that put out Hip-Hop workshops for the youth, and showcased at numerous events



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Choreographed by Marcus Koch, the Killer Boogie is performed and modified by dancers all over the world. The routine includes many traditional vintage jazz steps performed in a boogie style.

THE DYING SWAN - Special Guest Artist Damien Diaz

See Damien's Bio under Special Guest Artist

In the moonlight the swan floats singing her swan song and becomes blind before her untimely death.

LIVIN' FULL OUT - Jackson Rankin

Choreographed by Melissa Hinz

Jackson is 15 years old, and has been dancing for 3.5 years with leading roles in The Nutcracker, Zombie Ballet, and spring performances for NCD at The Arkley. He has attended the Ballet West Summer Intensive. This year he will be attending the Washington Ballet summer intensive on a full scholarship he was awarded at Ballet Beyond Borders.

Livin' full out is inspired by Twyla Tharp's Broadway show Movin' Out, and the excitement of mixing rock n' roll with ballet and jazz!

MAN OF THE WOODS - Rhonda & Bart Rankin

Choreographed by Melissa Hinz

Bart and Rhonda started ballet class one night a week three years ago, sort of on a dare from their son, Jackson. Now they dance nearly every night studying ballet, jazz and tap with NCD, Melissa Hinz at HLOC, and with Rosie Sharkey. By day, they supervise the rehabilitation gyms at The Humboldt Senior Resources Center.

Man of the Woods is about celebrating the flirtatious beginning of life-long love.

SHADES OF BLUE - North Coast Dance

Choreographed by Isabella Buckman

Shades of Blue is the choreographic debut of Isabella Buckman, a

for the second time. This year she was also honored to be accepted into American Ballet Theater's New York summer intensive as well being offered a spot in the 4-year Joffrey Ballet School Trainee Program.

Jenica is dancing a modified version of the Bolshoi Ballet's finale variation from Giselle's peasant pas de deux, slightly adapted into a solo and choreography is credited to Marius Petipa, Jean Coralli, and Jules Perrot (as revived by Yuri Grigorovich)

LA BAYADERE - Rebecca Nugent

Choreography by Jackson Rankin after Marius Petipa

Rebecca is a company dancer with NCD, performing roles including Byzantine Doll, Arabian Queen, and Snow Queen in the Nutcracker. She has been dancing for six years, and has attended two intensives at Dance Theatre of Harlem in New York. She's currently studying to get her degree in kinesiology & a BFA.

Rebecca is dancing the Act II Wedding variation from La Bayadere. This is a high energy dance traditionally performed by men.

MARK - Clairese Mayo

Clairese Emmalime Mayo has trained in classical ballet since the age of four under Michael Fokine American - Russian influence. At the early stages of her dancing career, she has explored the many cultured forms of dance such as contemporary, swing, jazz, improv, and her own choreography work as a young adult. She believes dance allows us to be in tune with more human existence than with what language provides.

"Mark" is inspired by the emotional impact of a father-daughter relationship that has transformed into an experience of unconditional love and self-healing. It is symbolic of the dancer's personal transition into becoming a single identity. Learning to accept new obstacles can be beautiful, when embracing the pain of losing a loved one.

NOBODY'S WATCHING - Rosie Sharkey

(See Rosie's bio under DOWN)

Using the principals of jazz dance, this piece was created by pulling inspiration from the fad dances and television dance shows of the 1960s.



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company member and teacher at North Coast Dance. Isabella has been dancing for 11 years and has attended many summer intensive programs including American Ballet Theater, Boston Ballet, The Rock School, and Master Ballet Academy. CAST: Melody Collver, Rebecca Nugent, Omega Gaskill, Corrina Jones-Current, Andrea Williams, Abigail Brodhag, Caitlyn Nolen, and Jenna Stevens. You will see Isabella later in the show, as a lead in "Fire and Brimstone."

The color blue often symbolizes loyalty, strength, wisdom, and trust. Shades of Blue is a contemporary piece that demonstrates a dancer's ability to express these qualities through movement.

DOWN - Rosie Sharkey

Rosie grew up in San Jose, California and credits the bulk of her dance training to Marie Stinnett and her wonderful faculty. She refined her skills while living in Los Angeles and now currently teaches tap and jazz to all ages and skill levels in Arcata. Rosie is so grateful to be a part of this dance community.

Gravity is a constant that physically holds us to the ground. This tap dance explores rhythms, movement that play with and against the force that keeps us Down.

MYSTIC MOUNTAIN LIONS - Kaelyn Gray & Melissa Hinz Choreographed by Melissa Hinz

See Kaelyn's bio under "Growing Apart."

See Melissa's producer bio.

Mystic Mountain Lions is about a mother showing her cub the ways of the world.

GISELLE VARIATION - Jenica Huddleston

Choreographed by Yuri Gregorovich after Petipa & Coralli

Jenica started ballet at the age of 4 at North Coast Dance. Her credits include "The Nutcracker" (Clara, 2016), "Alice in Wonderland" (Dormouse, 2018), and "The Nutcracker" (Byzantine Doll, 2018). She will be attending Pacific Northwest Ballet's summer intensive

THE MATURE DANCER

by John Ash

The dance studio is empty, I'm not here for a class, I'm not here for a rehearsal, I'm alone, and that's the way I like it, serenity. I take my place at the barre. The first position, standing straight, heels touching, splayed feet to make a straight line. This is not possible for me; I can make 100 degrees before my ankles stop turning.

Right hand on the barre, left arm, port de bras, extended like a crescent, hand breaking at the wrist and dropping fingers, spread apart two by two.

I turn my head left to the mirror to take in my reflection, looking to my feet first, in thin black leather ballet slippers, held snugly by two crossed straps, hardly visible against the footie of my nylon and spandex black tights, that hug my legs like a second skin, drawn tighter by the sewed on elastic suspenders.

Everything looks good, like a male dancer should, I could be twenty-five, until my eyes move up to my overextended belly, when everything starts to fall apart, starting at my waistline, my age reveals itself. My six-pack abs have filled into the shape of a barrel. The skin on my exposed arms is dry, wrinkled and spotted with psoriasis craters, like the surface of the moon. The whole story unfolds when I look at my head, sitting on a neck that is trying to stretch away from the turkey folds, hanging from my chin. The wrinkles that fan out from my lips, nose, eyes that become sweat rivulets when the dancing gets even a little intense, I sweat easily.

From the first position, I execute a demi-plié bending my knees sideways over my toes, keeping my heels on the floor, then rising back up to the first position and then immediately dropping down into a Grande plié, sinking low while lifting my heels off the floor. The rapidity of the return eludes me, the rising needs to feel like someone is pulling you up by a string that runs from the

top of your head, through your body down to your knees and ankles.

My muscles have too much memory in them; they are storied with pain and abuse. They resist choreography, no longer willing to put a battement tendu, next to a rond de jambe, followed by triple frappe's. I'm a casting nightmare, even to dance directors that want to have older dancers in their shows and can put aside the nasty remarks from their younger dancers that feel we get in the way.

They overly prize their youth, their flexibility, their speed. They see us as ghosts reminding them that a body's deterioration is real and is happening to them now, in slight blows that weaken their every bone, muscle, and ligament, like a bright light bulb on a timed fuse, burn-out happens.

When I'm at the barre I can accept my decline; I rejoice in the moves that I have now, what I have left, what keeps me dancing. Who knows some choreographer maybe watching me right now and find just the right part for the moves I still make at age 74, in their next show.



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