**2014**

Cinderella: Dunn, Laney, and the impeccably talented dancers of the Asheville Ballet embraced the innocence and unabashed simplicity of the work, bringing a beautiful performance to Asheville…. acutely timed comic relief, punctuat[ed] the coming-of-age story with playful humor that had the audience in stitches…. Attention to technique and dramatic flair made for an especially vivid tableau…. graceful piques, tendus, and releves were seamlessly coordinated into an elegant monologue. Dunn, Laney and Craig's (Cinderella) collaboration demonstrated the effectiveness of dance as a storytelling medium. Craig's stark transition from agile fantasizing about the ball to a dramatic collapse into tears perfectly represented the oppressive reality of Cinderella's environment. The visual splendor of this ballet was one of the best to date for the Asheville Ballet. The extravagant costumes and breathtaking set design were powerful tools in the telling of *Cinderella.*The opulence of the ballroom, complete with a stunning chandelier, provided a perfect complement to the dancer's lightly hued yet tastefully colorful attire. *Cinderella*is a beautiful reminder of a simple aspect of ballet's longevity as an art form. The paradoxically larger-than-life yet at times intimate and deeply connecting power of refined dance in a symbiotic relationship with music makes for great storytelling. A picture can tell a thousand words. But in ballet, a few carefully placed motions of choreography by a skilled dancer to the appropriate musical score can transcend words altogether.  a beautiful masterpiece. Dunn and Laney's entirely original choreography and the Asheville Ballet's hard working troupe of talented artists have produced a work that is accessible without being pedantic, a ballet that reminds us of the medium's majesty and magic.

- Jason DeCristofaro, Classical Voice of North Carolina, May 16, 2014

**2013**

Nutcracker: Attention to the music was coupled with an unflinching desire to communicate the dramatic intent. Even in the most actively choreographed moments of the ballet, there was clarity and symmetry on stage, where one could see the evolution of the story arc as the protagonist, Clara, transitions from an age of innocence to the dangers and delights of the greater world. And technique was abundant with this company! "Le café: Danse arabe," left the audience momentarily spellbound before erupting into the loudest applause of the evening. The infusion of multiple consecutive pirouettes was executed with such effortlessness and rhythmic acuity that they did not detract from the hypnotic aesthetic of the choreography. Rather, these trademark maneuvers of the classical ballet school were seamlessly integrated as a tasteful embellishment in [an] immaculate essay on movement. Western North Carolina is fortunate to have such an immensely talented dance company with Asheville Ballet, and Ann Dunn's visionary direction and guidance continue to provide our region with integrated art of the highest caliber. – Jason DeCristofaro, Classical Voice of North Carolina, December 13

No matter what brought the festival-goers to Lake Lure, the most popular attraction was the dance floor. Whether they were listening to the music or learning to dance with Asheville Ballet, the dance floors were covered and surrounded. People danced. People watched other people dance. – Joey Millwood, *Blue Ridge Now*, August 17, 2013

As artistic director for the Asheville Ballet, when most people think about Ann Dunn recollections of her extraordinary accomplishments in the world of dance are the first thing to come to mind. – Mark-Ellis Bennett, *The Biltmore Beacon*, March 13, 2013

Ballet guru Ann Dunn [is] committed to this community, extremely talented, as well as deeply, passionately creative. When you think ballet, you think Ann Dunn who has guided North Carolina’s oldest non-profit dance company, The Asheville Ballet, for 33 of its 50 years. Ann Dunn’s dreams come as poetry, and when she hears music, the notes are dancers in her mind. She’s a slave to her muse’s whims, but her creative spirit is matched by a practical intelligence. These talents have helped established Dunn — a dancer, educator and poet — as a leader of Asheville’s dance community. – Carol Motsinger,  *The Asheville Citizen Times*, April 2, 2013

A truly unique vision was realized…. Refined symmetry… was beautifully contrasted by an energetic, modern dance performance…. A perpetual chain of vivaciously synchronized movement reflected spiritual jubilance…. Traditional ballet technique was blended with elements of traditional Appalachian dance styles….The dancer’s passionately charged arabesques across the stage were flawless…. While the dancers were en pointe for the entire ballet, they were able to simultaneously execute the visceral intensity of the contemporary school with a raw force….It was no surprise to this viewer that the performance received a standing ovation from the audience. – Jason DeCristofaro, *Classical Voice of North Carolina*, May17, 2013.

**2012**

Ann Dunn is a force of nature balanced en pointe…, the doyenne of Asheville’s ballet scene. – Tracy Rose, *Verve*, December 2012

The Nutcracker was) an unparalleled performance, nostalgically heartwarming…. Expressions of wonder clearly registered on (all) faces. – Mark-Ellis Bennett, *The Biltmore Beacon*. December 13

A stunning blend of modern dance, elements of classical ballet techniques, music and prose…. sultry, passionate…. hopes, fears, experiences, inspirations and vulnerabilities [were] interpreted choreographically…. the audience was left to draw their own conclusion. – Mark-Ellis Bennett, *The Biltmore Beacon*. October 4

Ann Dunn, as UNC Asheville lecturer, poet and artistic director of The Asheville Ballet, constantly channels her myriad muses…. She lives a daily life of creativity. – Carol Motsinger, *The Asheville Citizen Times*, January 1

The Asheville Ballet’s *Sleeping Beauty* is the perfect opportunity for young people to encounter professional classical dance and a wonderful, traditional story in a real theatrical experience. – *The Laurel of Asheville*, May

Asheville is fortunate to have a ballet company of this caliber. The community has a year-long resident company of professional adult dancers. Seasoned ballet fans and novices alike have the opportunity to watch consummate artists perform a wide variety of roles, from classical to contemporary. – *Rapid River*, May

**2011**

**Asheville Ballet performs Christmas favorite on grand scale**: “The Asheville Ballet dazzled an ecstatically enthusiastic audience… with this year’s production of *The Nutcracker*…. the superlative production…. an unparalleled performance…. wonder registered in the eyes of… the audience… dramatic, funny, and in one instance sad… colorful would be an understatement for this production…. a collection of moments, each memorable for its distinct flavor…. Asheville Ballet is one of only four professional resident ballet companies in North Carolina…. Asheville’s [best attended], original, and oldest.” - Mark Ellis Bennett, *The Biltmore Beacon,* December 15, 2011

In *Moonshine*, “inspired by the moon’s effect on large bodies of water, the dancers rose and fell before coming together in the end…. Dunn [also] conveyed with her choreography the feeling of madness associated with the full moon…. Those who experienced [the ballet] will have something to think about the next time they look up at the evening sky.” – Mark-Ellis Bennett, *The Biltmore Beacon* October 6, 2011

“If you missed it, you missed out. Little wonder the community stirs when Asheville Ballet announces an upcoming performance.” “Carmen was an extravagant feast of movement, song, well-chosen backdrops, imaginative costumes and strikingly colorful lighting staged at the Diana Wortham Theatre.” “To successfully match the intensity of this overture with dance required nothing short of the brilliant excellence in choreography Dunn possesses.” “What really distinguished this performance was how well each of the lead characters portrayed emotions and intent not just with their bodies in dance, but with revealing facial expressions – the otherwise silent dancers spoke clearly with their faces. “In Asheville Ballet’s recent production of *Carmen*, waves of arrogance rolled off the Toreador like a shower of petals cascading down from a blossoming tree in the breeze.” – Mark-Ellis Bennett, The Biltmore Beacon, May 26, 2011

**2010**

“For three decades artistic director Ann Dunn has richly endowed Ashevillle with her legacy, the gift of dance.” “Premiere is an adjective used to describe who or what is of the best quality or comes ordinarily first. Asheville Ballet and its director, Ann Dunn, set a precipitously high standard in Asheville’s performing arts community.” “Dunn has served as an ambassador of dance far beyond the Asheville arena.” – Mark-Ellis Bennett, *The Biltmore Beacon*, series of three articles between December 2010 and January 2011

“The pas de deux in *Les Sylphides* “portrayed all the intimacies of lovers without invoking an embarrassing blush from the audience…. *Free Fall* “was as if yoga or Pilates instructors joined with a synchronized swimming team in a stusio over The Orange Peel…. It was so extremely personal, the audience could hear the emotions each dancer succumbed to within the dance.” – Caitlyn Halloran, The Blue Banner Oct 6, 2010

“Asheville Ballet delighted audiences last Saturday and Sunday with their 51st Season opening performance.” *Capture* was “vivaciously performed,” “exceptionally fresh,” “apparently spontaneous.” *Les Sylphides* was “a romantic reverie,” gave “the stunning illusion of being deep within the forest.” “Groups of dancers floated gracefully across the stage.” “Allison Hertzberg-Cauley and Lyle Laney brilliantly performed the main pas de deux.” – Mark-Ellis Bennett, The Biltmore Beacon

*Free Fall* was “a world premier… with accompaniment by the Chapel Hill Band *Kangaroo.* The dynamic performance, bold lighting, and undecorated back wall of the auditorium… appeared to remove the inhibitions of the audience as they shouted, cheered and wildly applauded throughout…. Dunn’s choreographic eye is eclectic, blending the precision and clarity of Balanchine and Cunningham with the motion-oriented drive of Taylor and Limon. She combines the human drama at the heart of Graham’s contributions with the chance techniques of Cunningham and the loose fluidity of Brown. Her choreography [accomplished with the full participation of all the dancers] presents an element of romance, playfulness, and showmanship that is her own. For the audience, all of this is subliminal. They just get to enjoy the final product. The music, composed by Scott Plybon with the collaboration of the whole band, was a thrilling musical conversation, sometimes sweetly melodic, sometimes pounding and sometimes intricate. It was reminiscent of the many layers of a mature composer’s work and stands on its own. In fact, the music was so popular with the audience that the band sold over fifty CDs after the show.” Other quotes from review: “a joyous peon to movement,” “a lythe, acrobatic solo by Jaimon Howell,” “a non-stop breathtaking trio,” “Cirque du Soleil style duets,” “a compelling, fluid solo by Amy Strickland,” The duet with Allison and Lyle was a love letter to the world with all the romantic lyricism of love and also love’s sudden passion,” “celebrated the ecstasy that all kinds of dance can communicate to all kinds of people.” Mark-Ellis Bennett, The Biltmore Beacon, October 7, 2010

“The interaction between the live band, Kangaroo, and the dancers was amazing. The music from the band was fantastic and the choreography was full of energy and grace… Ann Dunn and The Asheville Ballet put on inspiring performances every time. Attending one of their performances is always a rewarding experience.” – Audree Schiefelbein, The Beacon, October 2010

“These pieces were highly energetic and most entertaining as the creative dancers and musicians kept the energy flowing. From the dramatic beginning of the show to the end, all of the dancers danced beautifully. They all danced their parts to perfection with elegance and grace.” – Holly Cheney, The Beacon, October 2010

“Combining classical ballet with modern dance, and sexy French cabaret styles… - the production (An American in Paris) is quite an ambitious undertaking…. Sensual and filled with tension…. Will remind the audience of what it feels like to fall in love for the first time…. Epic.” – Aiyanna Sezack-Blatt for *The Mountain XPress* May 2010

“Ann Dunn’s dreams come as poetry, and when she hears music, the notes are dancers in her mind…. Thousands have attended her classes, and many have gone on to wow new teachers at some of the best dance schools in the country, and then on to impressing audiences around the globe…. Dunn [mother of 5 grandmother of 9, professor of Medieval and Renaissance World at UNC Asheville] continues to collect life experiences outside of art that inform her craft…. They all inspire the performances that have graced Asheville stages for decades.” – Carol Motsinger for *The Asheville Citizen Times* April 25, 2010

**2009**

[Asheville Ballet’s *Nutcracker* is] impressive in its interpretive range and technical sureness. It’s a good thing to leave a production wanting more — more stage room, a live orchestra, and more funding for this remarkable enterprise. More performances follow during this weekend. Bravi Tutti! The Land of Snow, was breathtakingly beautiful …, an artistic highpoint of the program. The illusion of a snow-covered landscape with falling snow was magical, drawing appreciative oohs from the audience. The masterful choreography with groups of dancers frequently entering and exiting the stage ensured that the foreshortened stage area was never overwhelmed by the graceful floating, swirling figures. – Laura McDowell for *Classical Voice of North Carolina* Dec 2009

**2008**

“Classical ballet and sweaty, writhing trench work. The two go hand-in-hand with this choreographer [Ann Dunn], whose skill and attitude stand resplendent when compared with... well, nearly anything. Her ballet company, one of the oldest arts institutions in Asheville, ranks with the Asheville Symphony Orchestra for continuous programs of stock repertoire and adventurous contemporary productions. . . . [The company] displayed high skills and evidence of deep training. The whole pulled together suitably to convey a very well structured and nearly perfect length classical ballet [*Coppelia*] worth experiencing many times. . . . The "Mambo and Cha Cha" [*West Side Story*] showed how classical training doesn't interfere when the ensemble is executing nature's best moves. It was a short set, full of drive and rich, creative movement that satisfied the music. They'll be there for the weekend, and the experience is worth far more than the ticket price. Classical ballet and modern dance bordering on rock 'n' roll is a wide swath, rich in both visual and aural stimulus.” – Roger Cope, *Classical Voice of North Carolina*, May 13

“And Dunn’s choreography and her troupe of dancers for the finale brought down the house.” - Pam Myers, Executive Director, Asheville Art Museum

**2006**

“Ann Dunn continues to find magic in *The Nutcracker* ballet.”

 - Paul Clark, *The Asheville Citizen Times*, December 3

32nd annual Nutcracker: “a stunning execution. . . . This production is a winner that hits all the marks, . . . a tremendous artistic asset in this community.”

- Roger A. Cope, *Classical Voice of North Carolina*, January 20 <http://cvnc.org/reviews/2006/012006/ABallet.html>

Ann Dunn “is a one-woman verb.” The work was “innovative and fresh . . . brilliantly danced and elegantly choreographed . . . successful on all fronts. . . . Ann Dunn has direct lineage to [Classical and Modern] roots in both her training and professional experience, and she has brought the full impact of those creative forces to bear in Asheville. This company opened the season with a rock ballet, then staged a traditional holiday ballet production, we’ve just had four premieres with feet planted in both traditional and modern technique, and in May they will stage *The Firebird*. In this business, you must deliver to stay alive. This company is fit and well-trained, and it is thriving in creative riches too numerous to mention. We have Ann Dunn to hold responsible for it, and I advise you to go see Asheville Ballet productions as soon as possible. You will be hooked.”

- Roger A. Cope, *Classical Voice of North Carolina*, January 20 <http://cvnc.org/reviews/2006/012006/ABallet.html>

*Gilgamesh “*portrays all of the human travails of power, lust, love, life, death. . . . As usual**,** Dunn generated a spacious, colorful and elegant panorama for the stage. Her usual troupe of dancers snapped up the parts and **–** regardless of role **–** delivered a terribly professional series of scenes. . . . A stage-front left**-**to**-**right passacaglia for female ended in a sensual embrace. At some point while observing Dunn's work you'll need to go outside to cool off.”

- Roger A. Cope, *Classical Voice of North Carolina*, January 20 <http://cvnc.org/reviews/2006/012006/ABallet.html>

**2005**

Swan Lake: a “blockbuster performance” of “one challenging classic.” “All that is splendid in classical ballet.”

- Constance Richards, *Asheville Citizen Times*

“exhilarating” (Dunn’s choreography for NC Stage’s ‘A Doll’s House’) - Jim Cavener*, ACT* April 1, 2005

“By every possible objective standard – vision, execution, preparation, eloquence – Ann Dunn and her dancers stand toe to toe with their competition in the dance capital of the world (NY). . . . Dunn’s poetry is lively, concrete, surprising, touching, and a good accompaniment to the beautiful dances. . . The dance (Element) hits peak after peak, words and music and motion blending, lifting, until at the end one knows one has seen a masterpiece, masterfully performed.” - David Hopes for *MAIN* and *The Indy*, February

“(in) ‘Element: Water, Fire, Earth, Air,’ choreographed by Ann Dunn . . . , Blair Chamberlain and Allison Hertzberg moved excellently together. . . (while) Lyle Laney and Sarah McGinnis pretty much tore up the stage.” - George Hubbard, *ACT*, February 19

**2004**

“Splendid in every way.” - Hal McDonald, *ACT*, December 22

Nutcracker was “great. . . splendid. . . pert, alert, lively and right on the money. . . spot on, with lovely pointe work and excellent partnering. . . grand pirouettes hit the target every time. . . swirled, bowed and lilted along. . . no drooping petals here! All too soon it was time for the finale.” - George Hubbard, *ACT* December 11

“The dancing was splendid, great swirling movements. . . highly evocative. High points in the choreography were the opening movement. . . reminding one of Balanchine’s ‘Serenade’; a pas de deux clearly celebrating its classical heritage, . . . (and) a rapt and fitting conclusion. (An) enthusiastic audience greeted both with appreciation, giving its ‘bravos’ particularly to WOOD.” - George Hubbard, *ACT*

**2003**

(Dunn achieves) “a level of accomplishment that elicits helpless comments. . . haunting beauty and often stunning emotional pitch. . . gorgeous. . . the considerable power derives from the way the mythic resonates with everyday emotions.” - Carrie Frye, *Mountain XPress*

(Dunn) “conveys an intense and almost divine sense of love. . . Themes and images echo in Dunn’s cycle, frequently finding impressive new phrasings”. - Rob Neufeld, *ACT*

“Celebrates the human emotions that distinguish the animate from the inanimate” - Lisa Horak, *ACT*

“Filled with beauty, love, tragedy and drama. . . an outstanding caliber of performers.” - Lisa Horak, *ACT*

“Expressive carvings become animated, uncoiling the human core, . . . punctuated by Dunn’s own reflective voice, urging an awakening.” - Kate Reynolds, *Mountain XPress*

**2002**

“The dancers captured the hearts of the schoolchildren.” - *ACT* staff review

“Truly a gem in Asheville’s cultural crown. . . first-class.” - H. Rowney, *ACT*

“A triumph of the human spirit” - Heather Rayburn, *ACT*

**2001**

[Ann Dunn’s] “choreography. . . thoroughly delighted the large audience, which responded with laughter and ready applause.” -Martha Fawbush, *ACT*

**2000**

“I thoroughly enjoyed this dance interpretation as performed in Diana Wortham Theater. . . It (“Porgy and Bess”)was a wonderful creative effort**.”** -Marie Kitazumi, *ACT*

This year’s Nutcracker: “Even more magic, with all the traditional fare intact plus lots of new treats.”

 -Marcianne Miller, *Mountain Xpress*

Ann Dunn voted “Best Local Dancer” (3rd year in a row) -Readers Poll, *Mountain Xpress*

**1999**

“the accomplished Ann Dunn has been voted Best Local Dancer. And you *could* add playwright, poet, performance artist, choreographer and a host of other high-falutin’ titles to that accolade. . . Dunn assembled a veritable army of dancers, costumers, and prop technicians to bring to vivid life a sumptuous, extravagant production.” -Marsha Barber, *Mountain Xpress*

“ethereal and mythical” - Mark Goldstein, *Mountain Xpress*

“Ann Dunn. . . is well known for her long and distinguished career in dance, as a dancer, dance teacher, choreographer, and producer of dance events.” -Jeremy Bacon*, Asheville Citizen Times*

**1998**

Ann Dunn is “a virtual powerhouse of ambitions and ideas, articulate and highly intelligent . . . The Asheville Civic Ballet deserves our support.” -Veronica Wilcox, *The Asheville Tribune*

Dunn “has managed once again to bring a quality production to Asheville . . . I urge the public to support Dunn’s efforts.” -Gypsy Adams, *Hendersonville Times News*

Ann Dunn voted “Best Local Dancer” -Readers Poll, *Mountain X-Press*

**1997**

With “the emboldening stance and lithe muscles the words take as they figure and turn into poetry . . . Dunn rears back and sings.” -Shelby Stephenson, *The Pilot,* Southern Pines

**1996**

Ann Dunn “evokes emotions by the graceful movement of her body on stage . . . (and) makes lines in words that move the reader, capturing emotions in the privacy of the page . . . Her music can shift between the elevated diction to the dangerous ditty.” -Dale Neal, *Asheville Citizen Times*

**1994**

“Ann Dunn gave a spectacular performance. Her unique combination of poems and dance produced a show that was mesmerizing.” -Elizabeth Langford, *SGSA Reporter* Brevard

“enough unflagging discipline and creative instincts for five people . . . unusually versatile and energetic. Dunn is daunting.” -Lori Harmon, *Vision* Indiana University

**1993**

“Few artists have brought a more unified perception and a more varied collection of tools to bear on the business of making art than Ann Dunn. When Nietzsche called opera the highest of the arts because it contains most of the others he might have held Ann Dunn in some visionary corner of his mind. Dunn has become a visionary of the performance form.” -David Hopes, *Green Line*

“I want to be the first to applaud and the first to spread the news. Dunn’s magnum opus . . . is a multimedia cocktail, an opthamological/otolaryngological treat . . . , a beautiful blending of the classical and contemporary . . . , an orgy of mind, eye and ear that doesn’t exhaust, rather stimulates. Begs for more.”

-Thomas Rain Crowe*, Out ‘n About*

**1991**

“Ann Dunn (has) perfected the combination of dance and drama.”

 -Jenny Larson, *The Blue Banner*, UNC-A

**1990**

“(Dunn) is relentless in her pursuit of perfection . . . a ballet dancer gone mad . . . a woman of talent and vision . . . only gets better the fifth and sixth times around . . . I liked the diversity and quality.”

 -Thomas Rain Crowe, *The Arts Journal*

“an interdisciplinary entertainment experience . . . highly effective, combining aspects of both modern dance and classical ballet . . . quite a powerful image on the stage.” -Lane Hollifield, *The Blue Banner*

**1989**

“a powerful, lyrical, poetic antidote to the sorrow and loneliness of our modern times . . . an affirmation of an orderly and beneficent cosmos . . . rich in nature’s imagery and filled with poignant emotion . . . the ensemble work was some of the best I’ve seen for a long time . . . exquisitely beautiful, with a poignant sensuality . . . a visual, aural, and kinesthetic feast.” -Carolyn Barker*, The Equinox*, Keene, NH

**1987**

“It is both true and insufficient to call Ann Dunn the best artist in the state; poet, painter, educator, choreographer, composer, she may well be the most various and impassioned artist of any sort . . . our one performing artist of truly national rank.” -David Hopes*, Out ‘n About*

“. . . a masterpiece . . . profound and redeeming humor . . . insight into the intricacies both of craft and of the human heart . . . the finest work of art made by anyone I know personally, perhaps the finest work made yet in these mountains.” -David Hopes, *Out ‘n About*

“Creating poetry and dance is as natural to Dunn as breathing.”

 -Maggie Lauterer*, The Asheville Times*

**1986**

“Somewhere between the humdrum habits of everyday life and our universal desire to create something new is the quiet space of inspiration. It was in just such a space that Dunn created Goddesses.”

 -Mary Joe Padgett, *The Arts Journal*

**1985**

“An original dramatic monologue filled with telling verbal images . . . Dunn’s concept is well chosen . . . eloquently expresses the anguish for a lost child . . . fluid and vital . . . most effective.”

 -John Bridges, *The Asheville Citizen Times*

**1984**

“developing a rapid admiration of Dunn’s flexibility and strength . . . balance, agility and athletic power.”

 -Carol Currie, *The Asheville Citizen Times*

**1983**

“Dunn displayed her technical and sensitive expertise . . . her movements were elegant, her gestures excitingly appropriate . . . hauntingly lyrical . . . exhibited an impossible ability to balance . . . a daring journey . . . exotic and compelling.” -Stephanie Tilden*, The Asheville Citizen Times*

**1982**

“a sheer delight . . . beyond delicious . . . Dunn created a wonderful and enjoyable evening the likes of which will probably not be duplicated for a long time to come.” -Karen Zimmerman, *The Asheville Citizen Times*

**1981**

“A.C.D.T. scored a major coup with “Gatsby”, a full length work commissioned from Ann Dunn . . . an important new piece . . . demanding allegros . . . extremely challenging choreography . . . exciting.”

 -Kathy Amos, *The Asheville Citizen Times*

**1980**

“. . . smart, sophisticated . . . fresh and even impertinent at times . . . she produced a complex texture of word, rhythm, movement and image.” -John Bridges, *The Asheville Citizen Times*

“. . . a sensually complete experience . . . Ann danced beautifully and with the technical precision that never seems to fail her.” -Carla Hoffman, *The South Bend Tribune*, IN

“portrays tragedy, comedy, mystery and the obvious truths about human behavior. They burn bright long after the curtain is drawn . . . She makes you watch.” -Judy Johnson, *The South Bend Tribune*

**1979**

“magical . . . beautifully performed, very enjoyable.” -M.R. Dougherty, *Pulaski County Journal*

“Dunn performed as only she could, with agility and perfection . . . the giant . . . the most stunning performer . . a tormented, sensuous solo . . . thoroughly enjoyed by the audience.”

 -Carla Hoffman, *The South Bend Tribune*

**1978**

“a friendly, intimate evening . . . one of her finest works . . . a visual celebration of the life-force . . . evocative . . . a substantial and exciting performance . . . Ms. Dunn’s dancing has long stunned audiences . . . lovely maturity.” -Carla Hoffman, *The South Bend Tribune*

**1977**

“Ms. Dunn’s choreography was never more outstanding . . . magical moments . . . rare touches of humor . . . a delighted audience.” -Maxine Ford, *LaPorte Herald-Argus*, IN

**1976**

“highly accomplished and talented professional, and the result is quality.”-Candace Bullard, *River City Review*

**1975**

“Variety abounds . . . force and intensity . . . Ms. Dunn shows a sense of ease and self-presentation . . . exciting . . . hypnotic . . . Ms. Dunn is notable for her communicable warmth and fine dancing.”

 -Bill Borden, *The South Bend Tribune*

**1969**

“Theatrically fresh and meaty enough to provide fuel for dozens of intellectual discussions.”

 -Jim Wensits, *The South Bend Tribune*

**1966**

“Dunn realized her part most successfully . . . fragile . . . most appealing . . . Dunn’s portrayal was very moving.” -*The Gunnery News*, CN

**1964**

“A bouquet must be thrown to Ann. Endowed with a unique sense of musicality and grace, her dancing was always a pleasure to watch.” - *The Princeton* Packet, Princeton, NJ

**1963**

“equipped with enthusiasm, charm, and considerable talent . . . accomplished.”

– *The Princeton Packet*, Princeton, NJ