

MICHAEL SHERIDAN

TABLE OF CONTENTS

INTRODUCTION 5

NARRATIVE BIOGRAPHY 7

PERSONAL STATEMENT 35

TEACHING MANIFESTO 39

SELECTED PRESS 45

PHOTO CREDITS 78

CIRRICULUM VITAE 81



INTRODUCTION

This portfolio serves as an intimate introduction to my life's work as an artist, activist, and teacher. The notion of generosity is indispensable to my practice. Through experience and reflection, I am honored to illuminate my personal journey. I welcome you to share alongside me in exploration.

NARRATIVE BIOGRAPHY

It's difficult for me to accurately pinpoint what drew me to dance, especially the world of Ballet. I remember, as a small child, my parents belonging to some sort of social dance club. Their friends would gather in our home once a month for cocktail hour before going out dancing; during these in-home cocktail parties, I served as the bartender. I remember sitting up on the kitchen countertop in my footed pajamas, whipping up whiskey sours in the blender for my parent's guests; this seemed to be the norm in the early 70s. After the night's festivities, the next morning, my mother and I would dance around in our living room to recordings of Mantovani and His Orchestra, Percy Faith, Ike and Tina Turner, and one of my favorites Herb Albert and the Tijuana Brass. My parents had quite an eclectic taste in music. These intimate Sundays of dancing with my mother served as my early introduction to the world of dance.

As a child, my mother took me to see a performance of The Nutcracker. As for many children, it became my introduction to the world of Ballet. The production transported me into an enchanted world full of possibilities where I was able to escape my ordinary everyday life. For my eighth birthday, I asked my parents to take ballet lessons. They knew very little of this world we call dance, especially ballet, but they wanted to support their son. Previously, I studied the accordion with little to no success; perhaps they were just relieved I would no longer be practicing in the house?

I was very creative as a child and excelled in all kinds of artistic projects; I was the macaroni art creations king. Unfortunately, my schoolwork left something to be desired. I had great difficulty reading and writing, and learning in general. But somehow, in ballet class, I was able to concentrate and keenly focus.

I loved to dance. Through dancing, I found a magical world where I could joyously express myself; I felt safe and protected. I was free to be me. I remember my very first performance at the age of nine, our local dance academy's spring recital. Costumed as a little French painter, I wore a bright yellow smock with iron-on color decals cut to look like paint splashes, black tights, and an enormous French beret that looked more like a lily pad on my head. I don't remember much about the actual performance, but I knew I had found my calling. I was born to dance. At the encouragement of my teacher, the following year, I increased my ballet training to twice a week, making additional onstage appearances in the Neapolitan Dance and as a gendarme in the Cancan. My teacher clearly had vacationed in Europe.

Mermaids were the theme one year for one of our classes. I remember my teacher telling me that I wasn't going to be in the number; it was only for the girls. Devastated, I came home crying to my parents. I wanted to perform with my friends; I want to be a mermaid. My parents called to meet with my teacher; she tried to explain why it was only for the girls. She'd mentioned they'd be wearing baby blue mermaid leotards with shimmery tinsel armlet fins, which she might've thought would not have been suitable for a boy at the time. Being a man of few words, my father informed my teacher that his son wanted to be a mermaid, so put him in the costume. And that was the end of that.



Speaking of my father, when I was a little boy, my Dad took me to the movies to see Funny Girl starring Barbra Streisand. On weekends we would regularly attend movie matinees together. This served as our father/son bonding time away from my mother. I loved going to the movies with my Dad; we would get a large bucket of popcorn with sodas and sit in the darkness of a nearly empty theater watching a variety of films. Dad took me to see several Streisand films during my adolescence (Hello, Dolly!, On a Clear Day You Can See Forever, What's Up Doc, For Pete's Sake, and Funny Lady). I grew to become a huge Streisand fan owning all her albums, several of her movies on VHS and DVD, and having had the opportunity to see her perform live twice in concert. Only now do I realize my father introduced me to one of the most legendary gay icons of all time. Someone recently asked if I thought my father might have been gay or had tendencies? Unequivocally not. They thought it was really beautiful; he just wanted to support his son. Dad.

My first male ballet teacher was Lester Jacobsen. I had the privilege of studying with Lester at my home studio in St. Petersburg, Florida, beginning at the age of 11. At the time, I didn't realize it, but Lester would become an invaluable role model for me as a young gay man, and throughout my adult life. In my early teens, Lester invited our advanced class to his home for a Christmas party. He lived there with his partner Dick. Most of us had never seen his partner before, let alone consider that he was a man. I remember my parents allowing me to go, and my mother explaining that Dick was Lester's companion; she made clear what this term meant and the nature of their relationship. Lester and Dick had a beautiful home as I had imagined, and they really knew how to throw a party, well, at least from the perspective of a young questioning teen. As I grew older, moving away from home to pursue my career, I dreamt of being in a

relationship like my teacher with a life-partner/companion, having a house with dogs, and throwing fabulous parties!! I was fortunate enough to model the life that was presented to me in my childhood as being acceptable. Lester and Dick are still happily together, living in a log cabin they built in Tennessee.

At the age of 14, I was accepted to The School of American Ballet in New York. When gathering materials for my portfolio, I came across several newspaper clippings my mother had collected from my youth. In a featured article in the Sunday St. Petersburg Times, I was interviewed regarding my admittance to one of the world's most prestigious ballet schools. Revisiting this article helped me realize a choice my mother made. By quitting her job to accompany me, I was able to attend the five-week summer intensive in New York. I would be remiss not to acknowledge the many sacrifices my parents made in order for me to realize my dream.

Subsequently, I received admittance to SAB throughout my high school years. Around the age of 16, my acceptance letter appeared to be somewhat different from previous years. Included was a handwritten note from the school director; it was suggested I consider losing weight before the summer session and that my scholarship was contingent upon it.

I received my first professional contract at the age of 18 with the Milwaukee Ballet; at that time, I was the youngest dancer ever to join the company. Choreographer Charles Czarny cast me in his whimsical ballet, *Concerto Grosso*, inspired by the 1968 Olympics. Dancers boxed, ice skated, played soccer, and even walked on a tightrope. I was thrilled to be cast alongside the seasoned dancers of the company. During one of our rehearsal breaks, Mr. Czarny approached me in the hallway and struck up a conversation. He stated how delighted he was to be working with me. He told me all about his athletic ballet, and as I remember, he described how the floor was going to be white, and the backdrop and wings were white as well. All the dancers were going to be costumed in white; we would wear white warm-up outfits and, most importantly, white unitards. His description utterly enchanted me as I tried to picture all this white in my head. I just stared at him in wonderment with a big smile on my face; he was so lovely to me. My response must have been something to the effect of "Wow." He then proceeded to say, "so we have three weeks." I just kept smiling at him in awe; I was having a personal conversation with the choreographer. Realizing I wasn't grasping the essence of our discussion, he kindly said, "I just wanted you to know that everything was white so you would have time to lose weight; I think you would feel better about yourself."





Back in the day, performance notes were written by the artistic staff on a yellow legal pad with a black Sharpie. Said notes were taped to the wall in the hallway as you entered the theater's backstage for everyone to see. Following another series' opening night performance, the notes had been posted the next day before company class. I remember walking down the hall past several pages of notes until I came across something out of the ordinary; one of the pages had been written in all uppercase with a red Sharpie. It read **MICHAEL LOSE WEIGHT!**

The artistic director frequently called me into his office to give me weight lectures. I still had my "Baby Fat" and needed to get rid of it. One time he even suggested I go to Weight Watchers with him. His wife was the company's prima ballerina; she was a beautiful Italian woman and, interestingly, a fabulous cook. Together they served as kinds of surrogate parents to me during my first years away from home. I remember being invited to their home for Thanksgiving, we were in the midst of Nutcracker season, so I could not return home to Florida for the holidays. His wife had prepared the most incredible dinner, including her signature Coca-Cola cake. He noticed that I wasn't eating and encouraged me to partake in the holiday feast, which I gladly obliged. The following Monday, I was summoned into the office once again.

In 1987, I was invited to join the newly formed Pennsylvania-Milwaukee Ballet, remaining with Pennsylvania Ballet when the collaboration ended. I've had the tremendous privilege of performing an extensive repertoire that includes numerous principal roles in works by George Balanchine, Alvin Ailey, John Cranko, Merce Cunningham, Peter Martins, Ben Stevenson, Paul Taylor, Hans van Manen, and Matthew Neenan. I was fortunate to be one of twelve dancers selected to perform an evening of works by Christopher d' Amboise at the 1999 Sintra Festival in Portugal. In 2000, I was invited by choreographer Kevin O'Day to perform at the Northwest Phalen Tanz Festival in Germany. Television and cinematic credits include featured appearances on the nationally acclaimed PBS television series *Dance in America*, and in 2010, I had the honor to be a member of the production team of Darren Aronofsky's Academy Award-winning feature film *Black Swan*.

After an impressive professional career spanning over two decades with Pennsylvania Ballet and Milwaukee Ballet, among others, I was appointed assistant to the artistic director at Pennsylvania Ballet. A position which I held for 12 years. Currently, I serve as assistant to Damian Woetzel at the Vail Dance Festival, and recently for projects such as Vail Dance Festival: ReMix NYC at New York City Center, and DEMO: Heroes at Kennedy Center. Working with Damian is an unfathomable privilege and an enormous opportunity to work and connect with some of the greatest classical and contemporary performing artists, musicians, and choreographers of today. Damian takes risks, offering opportunities to both up-and-coming and established artists. He pushes them past their creative boundaries. I ensure that Vail's impact on me never dies as I've incorporated these observations and learnings in my own practice.





I am an associate professor at the University of the Arts and serve as a curricular head in the School of Dance. The School is known for its excellence in fostering creativity. I remain moved by the loving atmosphere, sense of community, and culture of supporting each other's ideas. It has been an immense honor to represent UArts School of Dance at international platforms and conferences, including Ballet Why & How: Stockholm, Beyond Ballet Why & How: Holland, Dance UK: London, Montpellier Danse: France, and workshops in Seoul, South Korea.

I could never have expected my teaching experience at the University of the Arts to have exposed me to such innovative perspectives and understandings of movement and how life mandates dance in everything. I'm lucky to have met such a diverse group of students with ornate aspirations and intricate pasts.

As an educator, I constantly look for opportunities to improve the learning environment for students to develop as artists, not just professional practitioners. Students are whole people and not just their talent and academics. It's about their lives as human beings. I support them holistically as individuals. My motto as a dancer and now as a teacher is "Treat Yourself." I teach openly, showing how ballet can be shaped by students individually. I encourage them to experience freedom within the movement of ballet. Many students come to UArts hating ballet and are surprised when they realize the amount of freedom they can find, and I can help them discover, in the structure. The form is now something the students can mold around themselves with limitless possibilities instead of trying to mold themselves into the form.

After years of researching ways dance can impact conversation in the world of socio-politics and advocacy, in 1993, I co-founded Shut Up & Dance, an annual AIDS benefit for MANNA (Metropolitan Area Neighborhood Nutrition Alliance) presented by the Dancers of Pennsylvania Ballet. This program was created to help feed homebound HIV/AIDS patients. Here I've established a way for dancers to dance for the lives of others and understand that their movement not only means something greater but is a direct contribution to the bettering of livelihood. The event has grown over the past 28 years, raising millions of dollars, allowing MANNA to expand its mission. MANNA now helps to feed anyone with a life-threatening illness as well as their families. Tangible evidence of change is essential for dancers to understand and be able to recognize; I'm proud to have forged an endless opportunity for dancers to experience the overlapping of the dance and charitable worlds.

After realizing that only I have been at Shut Up & Dance since the beginning, I understood that I am a living archive of what's happened. I don't reflect on my accomplishments with contentment, but an inspiration to go further by creating something that will outlive me; a progressing archive that is not only a form of historical documentation but a resourceful fountain of motivation. I want our young people to have agency in whatever causes they feel passionate about.

As a teacher, advisor, and mentor, I am devoted to instilling in my students the same curiosity, ability to solve problems, creative nature, and ambition that I have for the field. The concept of generosity is indispensable to my teaching, my experience, and my artistic practices. Dance is a platform that transcends the studio/stage to a hospital room, or a church, or an institution of research, or an institution of education. I will continue to be an agent of change in the dance

world, and maintain my passion for sharing my dedication to the field with my students and helping them find their unique voice.

Many don't remember the great tragedy, but those of us that were there could never forget—understanding that taking hands-on action is the best way to not only commemorate those that have fallen but to uplift those that still battle has led me on my path to innovating ways for younger people to involve themselves in activism; ways to connect an often forgotten travesty with a bright and hopeful future.

In 1990 I had a partner Tony Sparacino; I guess you could say he was my husband; we could only call ourselves companions or partners at that time. Early in our relationship, he tested positive for HIV and was given a life expectancy of only five years. He died of AIDS in 2007. Losing a best friend and significant other to AIDS has propelled me to dedicate my life to build a platform for those who stand in the fight against the ongoing epidemic. Many feel the life-threatening illness has passed and is no longer a significant cause to support, and I'm here to remind us that our children, parents, friends, and loved ones are still here and fighting. Three years after meeting Tony, I co-founded with three others an event that would involve thousands in the fight against HIV and AIDS, and to this day, stand the test of time.



'Shut Up And Dance'

*A Benefit Performance For MANNA
Presented by Dancers of the Pennsylvania Ballet*



*Saturday, May 15 9:00pm Club Trocadero 10th & Arch
Post Performance Dance Party
Tickets \$15 at the door
Advance Tickets: Giovanni's Room /Afterwords /Trocadero*

Shut Up & Dance, an AIDS benefit for MANNA presented by the Dancers of Pennsylvania Ballet, premiered on May 15, 1993, at Club Trocadero in Philadelphia. Founded by Nick Stuccio, Leslie Carothers, Kelly Moriarty, and Michael Sheridan, the event was in direct response to not only the AIDS epidemic but the understanding that while many shunned those affected by the plague, there were, in fact, many who were willing to go far and beyond. With Shut Up & Dance, I'd created a way for us to congregate and take action out of concern. In my time with Shut Up & Dance, I have served as a producer, choreographer, curator, and artistic advisor. As a consequence, I am interested in creating a living archive of its history. I want to know what further we can learn from Shut Up & Dance and how it can develop into something even more significant. I believe that Shut Up & Dance can further the investigation of intersectionality between the world of dance, the HIV/AIDS conversation, activism, advocacy, and change. In 2017, I received the first-ever MANNA Lifetime Achievement Award in recognition of my continuous commitment to the organization at the 25th anniversary of Shut Up & Dance.

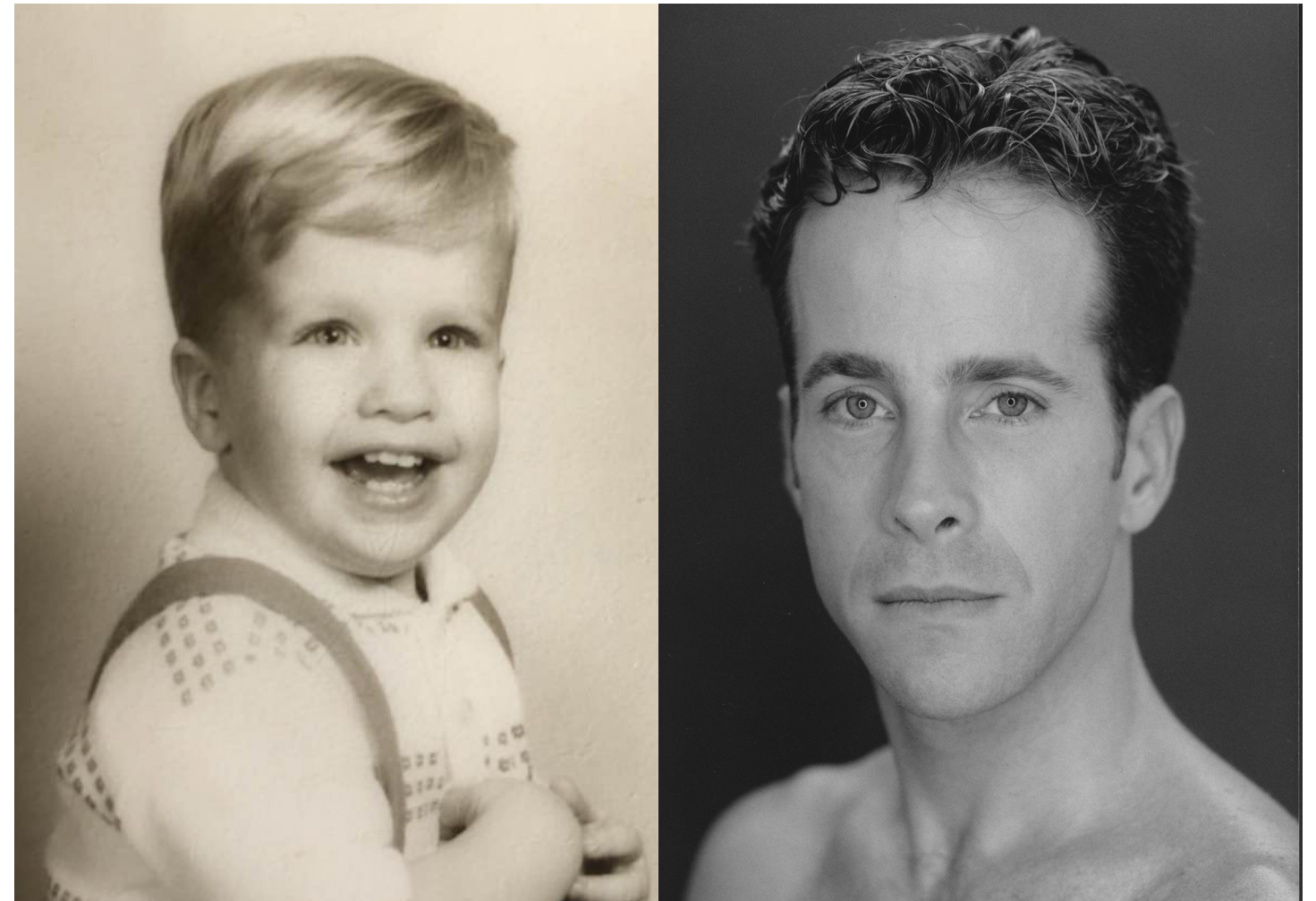
After researching the significant role non-profit charitable organizations play in a plagued community's resurgence, I reflect on the steady progression of Shut Up & Dance's impact and its awareness of the ongoing battle. Creating an archive of Shut Up & Dance's accomplishments has been imperative for me to inspire individuals eager to develop channels of love, compassion, sympathy, and care.

Mike Sheridan March 26, 1975

My talent is to dance.
When I was in the
Nutcracker I felt so
good to be using
my talent. I hope
to be in one of the
big ballary compies.
I love to dance.
When I was little
I dreamed of dancing.
Now I am old enuf to
take it. My dream has
come true.

In the summer of 2003, my mother passed away after her long courageous battle with leukemia. A few months before her death, she entrusted me with various personal items for safekeeping. One of these objects was a simple cedarwood jewelry box acquired from one of our family vacations in Myrtle Beach, SC. I can remember that box from as far back as my early childhood. Mom knew I collected boxes and wanted me to add hers to my collection. I never really closely examined the box's contents but knew it contained my baby teeth, a Mickey Mouse watch, and several pieces of hideous homemade arts and crafts jewelry I created, which she so proudly wore to Sunday mass. A few months after her passing, I began to investigate the contents of the box more thoroughly. To my astonishment, I discovered a meticulously folded sheet of aged paper carefully tucked inside the lining of the lid. On the paper was written in pencil, "My talent is to dance. When I was in the Nutcracker, I felt so good to be using my talent. I hope to be in one of the big ballet companies. I love to dance. When I was little, I dreamed of dancing. Now I am old enough to take it. My dream has come true."

Mom always knew.

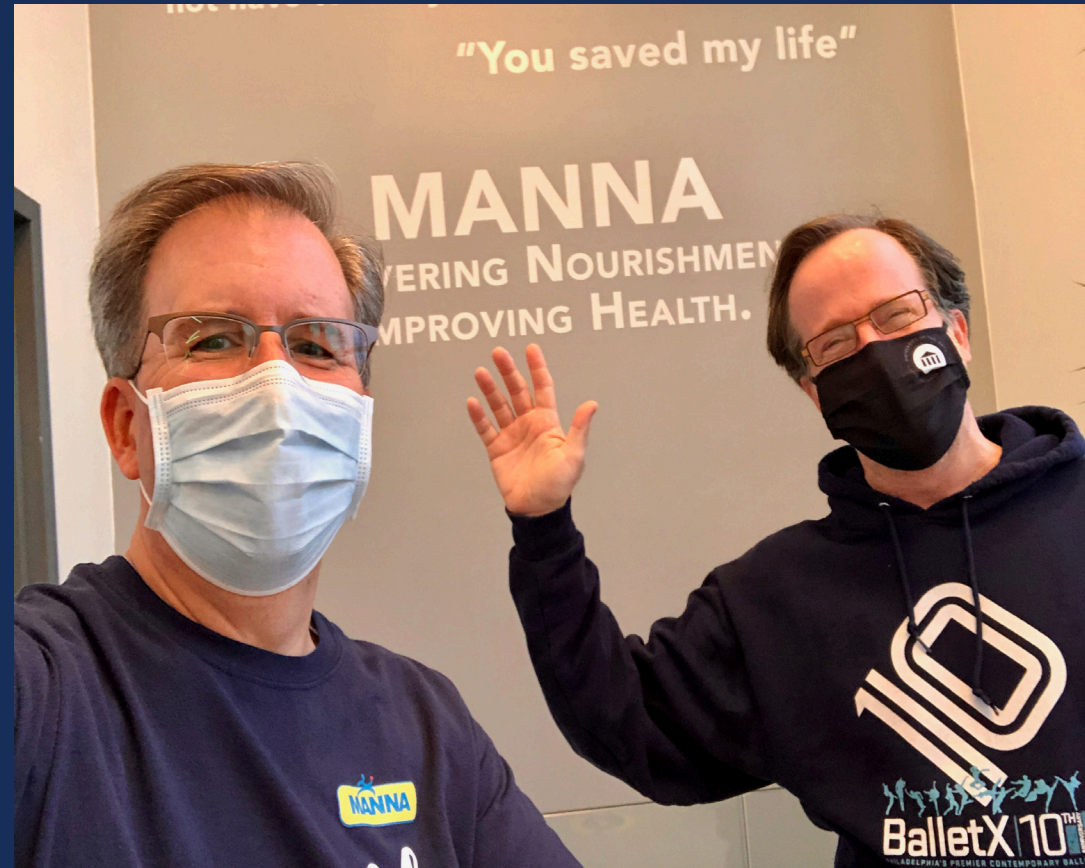








PERSONAL STATEMENT



MY ORIGINS IN A VERY SMALL TOWN IN FLORIDA WITH LIMITED RESOURCES OR REPRESENTATION OF DANCE INSTILLED A STRENGTH AND ABILITY TO FACE ADVERSITY THAT I NOW EXTEND TO MY STUDENTS. MY EXPERIENCE TEACHING AT THE UNIVERSITY OF THE ARTS IN PHILADELPHIA HAS GIVEN ME A NEW LIFE AND AN OPPORTUNITY TO PROVIDE THE RESOURCES THAT I DID NOT HAVE AS A DEVELOPING DANCER IN MY FORMATIVE YEARS. IT WASN'T UNTIL I UNDERSTOOD THE IMPACT OF MY WORK ON STUDENTS THAT I UNDERSTOOD THE URGENCY OF MY BEING THERE. THIS UNIVERSITY HAS PROVIDED ME THE OPPORTUNITY TO HELP ARTISTS UNDERSTAND THEMSELVES, THEIR WORK, THEIR ABILITIES, AND THEIR POTENTIAL - ALL TO WHICH I NOW TAKE AS MY RESPONSIBILITY AND LIFE'S WORK. BEING AN EDUCATOR IS MORE THAN TEACHING DANCE; IT IS THE CULTIVATION OF POWERFUL VOICES INVOKING CHANGE IN A WORLD THAT IS RELUCTANT TO DO SO. I HOPE TO CONTINUE MY WORK IN THE CLASSROOM AND NOURISH THE INCOMING ARCHITECTS AND INNOVATORS OF THE WORLD.





TEACHING MANIFESTO



I **COULD** NEVER HAVE EXPECTED MY TEACHING EXPERIENCE AT THE UNIVERSITY OF THE ARTS TO HAVE EXPOSED ME TO SUCH INNOVATIVE PERSPECTIVES AND UNDERSTANDINGS OF MOVEMENT AND HOW LIFE MANDATES DANCE IN EVERYTHING. I'M LUCKY TO HAVE MET A DIVERSE GROUP OF STUDENTS WITH ORNATE ASPIRATIONS AND INTRICATE PASTS.

MY 2013 RENOVATION OF THE BALLET CURRICULUM INCORPORATING THE AMERICAN STYLE INFLUENCED BY GEORGE BALANCHINE HAS BEEN VITAL TO NOT ONLY STUDENT COMPREHENSION, BUT STUDENT ABILITY TO FREELY INTERPRET THE FORM IN AN INDIVIDUALIZED WAY. OVER THE COURSE OF MY THIRTY-EIGHT YEAR PROFESSIONAL CAREER I'VE WORKED IN AND WITH TOP TIER COMPANIES, AS WELL AS ALONGSIDE THE GREATEST CONTEMPORARY AND CLASSICAL ARTISTS, AND FROM THESE EXPERIENCES I HAVE MUCH TO BESTOW.



AS AN EDUCATOR, I CONTINUOUSLY LOOK FOR OPPORTUNITIES TO IMPROVE THE LEARNING ENVIRONMENT FOR STUDENTS TO DEVELOP AS ARTISTS, NOT JUST PROFESSIONAL PRACTITIONERS. STUDENTS ARE WHOLE PEOPLE AND NOT JUST THEIR TALENT AND ACADEMICS. IT'S ABOUT THEIR LIVES AS HUMAN BEINGS. I SUPPORT THEM HOLISTICALLY AS INDIVIDUALS. MY MOTTO AS A DANCER AND NOW AS A TEACHER IS "TREAT YOURSELF." I TEACH OPENLY, SHOWING HOW BALLET CAN BE SHAPED BY STUDENTS INDIVIDUALLY. I ENCOURAGE THEM TO EXPERIENCE FREEDOM WITHIN THE MOVEMENT OF BALLET. MANY STUDENTS COME TO UARTS HATING BALLET AND ARE SURPRISED WHEN THEY REALIZE THE AMOUNT OF FREEDOM THEY CAN FIND, AND I CAN HELP THEM DISCOVER, IN THE STRUCTURE. THE FORM IS NOW SOMETHING THE STUDENTS CAN MOLD AROUND THEMSELVES WITH LIMITLESS POSSIBILITIES INSTEAD OF TRYING TO MOLD THEMSELVES INTO THE FORM.

AS A TEACHER, ADVISOR, AND MENTOR, I AM DEVOTED TO INSTILLING IN MY STUDENTS THE SAME CURIOSITY, ABILITY TO SOLVE PROBLEMS, CREATIVE NATURE, AND AMBITION THAT I HAVE FOR THE FIELD. THE CONCEPT OF GENEROSITY IS INDISPENSABLE TO MY TEACHING, MY EXPERIENCE, AND MY ARTISTIC PRACTICES. DANCE IS A PLATFORM THAT TRANSCENDS THE STUDIO/STAGE TO A HOSPITAL ROOM, OR A CHURCH, OR AN INSTITUTION OF RESEARCH, OR AN INSTITUTION OF EDUCATION. I WILL CONTINUE TO BE AN AGENT OF CHANGE IN THE DANCE WORLD, AND MAINTAIN MY PASSION FOR SHARING MY DEDICATION TO THE FIELD WITH MY STUDENTS AND HELPING THEM FIND THEIR UNIQUE VOICE.





SELECTED PRESS





Shut Up & Dance - April 2018
 From left: Rob Saxon (MANNA), Michael Sheridan (UArts), Tara Keating (BalletX), Sue Daugherty (MANNA), Alexandra Hughes (Pennsylvania Ballet)

Co-Founding Shut Up & Dance: Michael Sheridan's Personal Journey

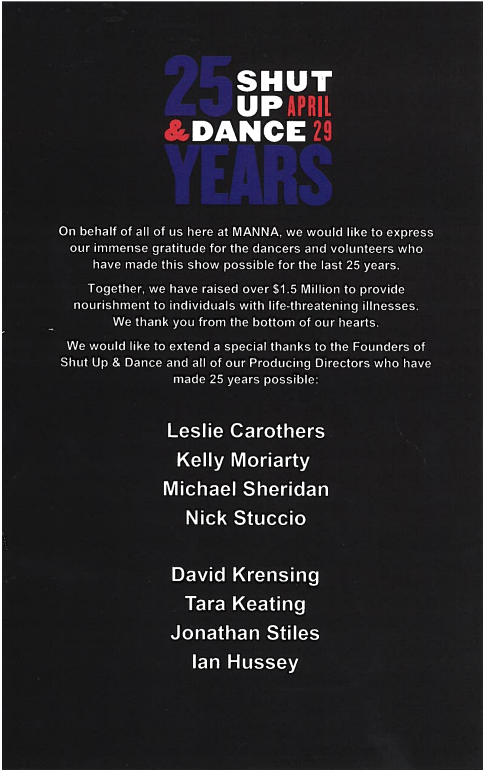
Michael Sheridan, co-founder of Shut Up & Dance, was a young ballet dancer when his partner, Tony, tested positive for HIV and was given a life expectancy of only five years. Despite the prognosis, Tony's spirit never faltered. Michael remembers his partner as his motivator and the inspiration for an event singularly dedicated to a community-based cause. "He was always this quiet force, trying to push me to be more generous," Michael remembers. "Shut Up & Dance was my own personal journey through my relationship with illness and the person I loved."

Emotions like these fueled the founding dancers to squeeze extra rehearsals into their almost non-existent pockets of free time, scoping vacant studios and stealing the quiet of late nights to piece together an extra performance. Without motivation from career goals or profit, these sleepless nights were driven by the value of human life.

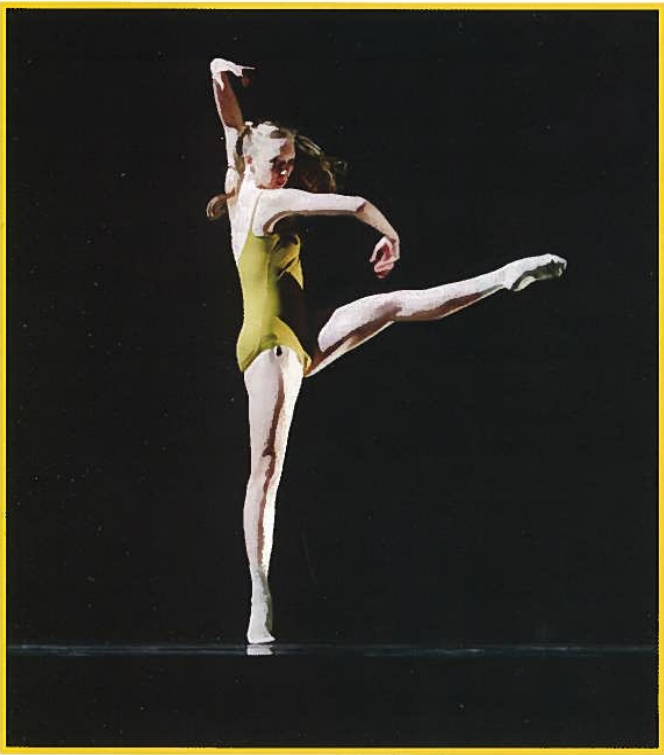
From this raw substructure of vulnerability rose the scaffolding of a powerful, one-night performance designed to raise money for MANNA, an organization created initially to support a community battling the same fear and stigma. The passion that shaped the foundation from which Shut Up & Dance flourished is still what pushes dancers to continue staging the event today, 25 years later. It is a story of love, pain, and persistence.

Michael's advice to audience members is to "come as you are; you are part of us. We are all working together for one cause."

From left: Tara Keating, BalletX, Rob Saxon, MANNA, Angel Corella, Pennsylvania Ballet, Michael Sheridan, University of the Arts



Shut Up & Dance - April 2017
 25th Anniversary



25 Years of Grace

Founded during the height of the AIDS epidemic, Shut Up & Dance was an outlet for dancers from Pennsylvania Ballet to create a community of acceptance in Philadelphia through the collective joy of dance. In its 25th Anniversary year, Shut Up & Dance is bigger than ever.

With Martha Graham Cracker returning to host for the second year, this one-night-only performance choreographed, danced, and produced by Dancers of Pennsylvania Ballet cannot be missed. It is a night to immerse yourself in entertainment while supporting a great cause.

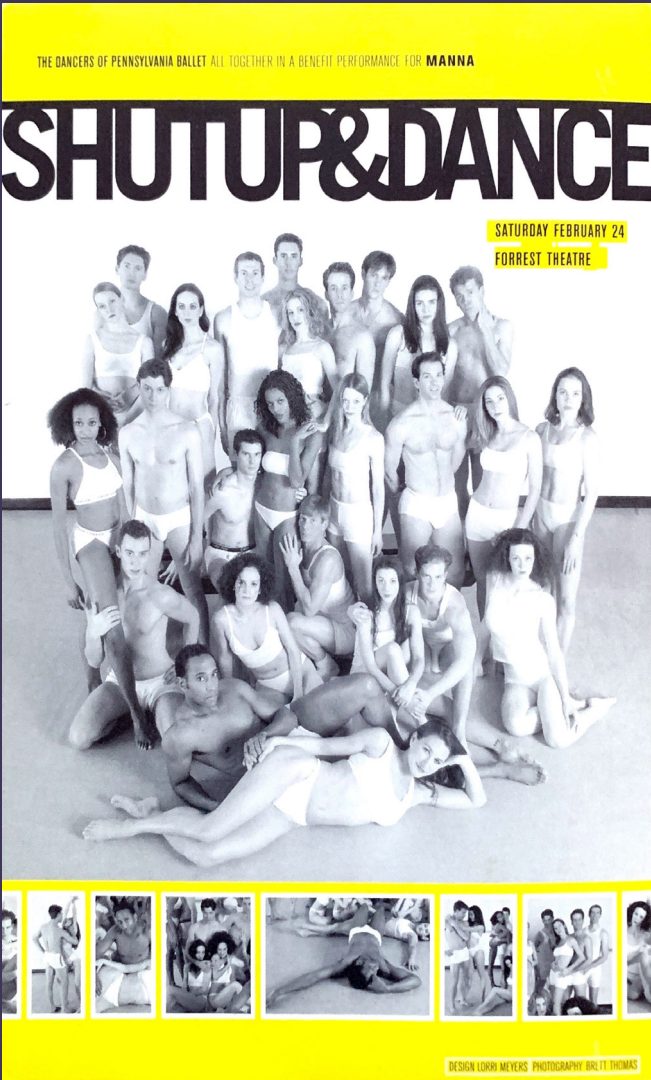
To reserve your seats for Shut Up & Dance's 25th Anniversary, visit mannapa.org/dance.

Special thanks to our sponsors



www.mannapa.org

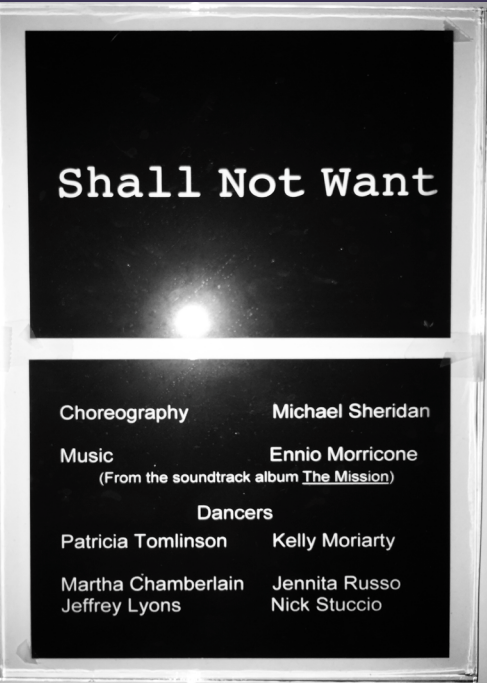
The MANNA Miracle - Spring 2017



Shut Up & Dance - February 2001



Shut Up & Dance - March 1997



Shut Up & Dance - May 15, 1993

'Shut Up And Dance'
A BENEFIT PERFORMANCE FOR MANNA

Presented by
THE DANCERS OF THE PENNSYLVANIA BALLET
The program features an eclectic mix of classical and contemporary works choreographed especially for this event by five of the Ballet's members: Meredith Rainey, Michael Sheriden, Principal Dancers Tamara Hadley, Jeff Gribler and former principal Dancer Roy Kaiser with all works performed by fellow company members.

DANCE PARTY
A Dance Party featuring D.J. Gerry Wad will follow the performance.

ALL PROCEEDS GO TO MANNA
(Metropolitan AIDS Neighborhood Nutrition Alliance)

The entire evening is dedicated to the memory of Eddie Meyers, a well-loved friend and member of the Philadelphia Dance Community for many years.

TROCADERO
Saturday May 15 9:00 pm

Tickets \$15 at the door

Advance tickets: Giovanni's Room/Afterwords/Trocadero

For Information Call (215) 496-1347



MANNA Lifetime Achievement Award - April 2017

NOISES Off

By David Warner

Dance Lessons

"Shut Up & Dance" is nothing to shut up about.

The jangly chords of Ennio Morricone's score for *The Mission* echo from a boombox in the big white mirrored space of the rehearsal studio. Michael Sheridan, PA Ballet corps member, is taking his fellow dancers through the finale of *Shall Not Want*. The piece, the first he's ever choreographed, will receive its premiere in just a few days at WHY?y's Forum Theater as part of "Shut Up & Dance."

Can you say "anxiety attack"? Sheridan, 32, has been a professional dancer for 14 years (nine with PA Ballet), but he still admits to feeling a slight degree of panic: so many steps, so little time. Isn't he a little intimidated, too? His dancers, after all, include company stars like Bill DeGregory and Jeff Gribler.

"No," he says, "we're all friends. And we all know why we're doing this."

Why they're doing this is to raise money for the Metropolitan AIDS Neighborhood Nutrition Alliance, or MANNA, which delivers meals to homebound persons

with HIV/ AIDS. Four years ago, Sheridan and three other dancers conceived the idea of a dance benefit for an AIDS-related organization. They did some research, decided on MANNA because they could relate to its "hands-on" approach to AIDS services, and "Shut Up & Dance" was born.

Since then the event has grown to impressive proportions — from raising \$1,500 in its first year to \$18,000 in 1995. This year's goal is \$25,000, and they're expanding to two nights for the first time.

Part of the appeal of "Shut Up" is that the dancers use it as an opportunity to flex their creative muscles, setting pieces on each other and giving everyone an opportunity to appear on stage. The time is all donated — the day I was watching rehearsal, company members were talking about having to run down to the unemployment office during breaks to sign up for their checks (they had just completed performances of the second program in the Ballet's spring season a few days before).

For some of the dancers, choreographing is old hat. Jeff Gribler, for instance, is creating a relatively simple piece for "Shut Up" because he's still recovering from the huge task of doing a piece for the company's regular season, when the professional stakes — and the pressure — are considerably higher. (Not that he and the other dancers don't throw their all into "Shut Up" — after the rehearsal for *Shall Not Want*, he walked gingerly over to where Sheridan and I were chatting and told us, "My toes are burning.")

Sheridan's reasons for doing *Shall Not Want* are more personal than professional. He thinks of the piece as a farewell to a friend who died of AIDS — someone to whom he didn't get a chance to say goodbye. "It's a way of — what do they call it now? — reaching closure."

There's more than dance to the "Shut Up" program, too. There's an art show (see this week's Hit and Run), readings of the work of local poet River Huston by members of the company, and a video portrait of MANNA by former PA Ballet dancer Nick Stuccio.

In previous years, Stuccio (who is studying filmmaking at Drexel) focused on MANNA staffers and volunteers. This year he trained his camera on five clients — including a friend of mine named Ron Caldora. MANNA regularly delivers hot meals to Ron, who was diagnosed with HIV a few years ago and also suffers from other unrelated but disabling ailments.



Christine Cox and other PA Ballet dancers rehearse Leslie Carothers' Threads. for "Shut Up & Dance." (Photo: M. Frentrop)

Ron and I caught a sneak preview of the video on Monday night. It was our own little pre-Oscar show: while the rest of the TV audience was watching Demi Moore

Philadelphia City Paper - March 1996



From left, Michael Sheridan, Tara Keating, Braham Logan Crane, and Meredith Rainey, at the 16th annual benefit Shut Up & Dance at the Forrest Theatre.

Heart and sole

Thirty-one dancers from Pennsylvania Ballet donated their time and talent to choreograph and perform the 16th annual benefit performance of Shut Up & Dance for MANNA that was held on Feb. 23. The one-night-only performance at the Forrest Theatre, hosted by WXPB's Michaela Majoun, included a VIP party before the program and an after-party with the dancers at Pure nightclub. The benefit raised \$130,000 to help MANNA provide 40,000 meals each month for people with HIV/AIDS, cancer, and other life-threatening illnesses.

"Social Circuit" appears in the daily Magazine on Wednesdays. Contact Caroline Stewart at 215-854-5747 or at socialcircuit@phillynews.com



Richard Keaveney (left), MANNA CEO, Michaela Majoun; MANNA board member Brad Richards.



Francis Veyette (left), James Ihde (right) of Penna. Ballet, and Keith Lucas, MANNA executive chef.

The Philadelphia Inquirer - February 2008

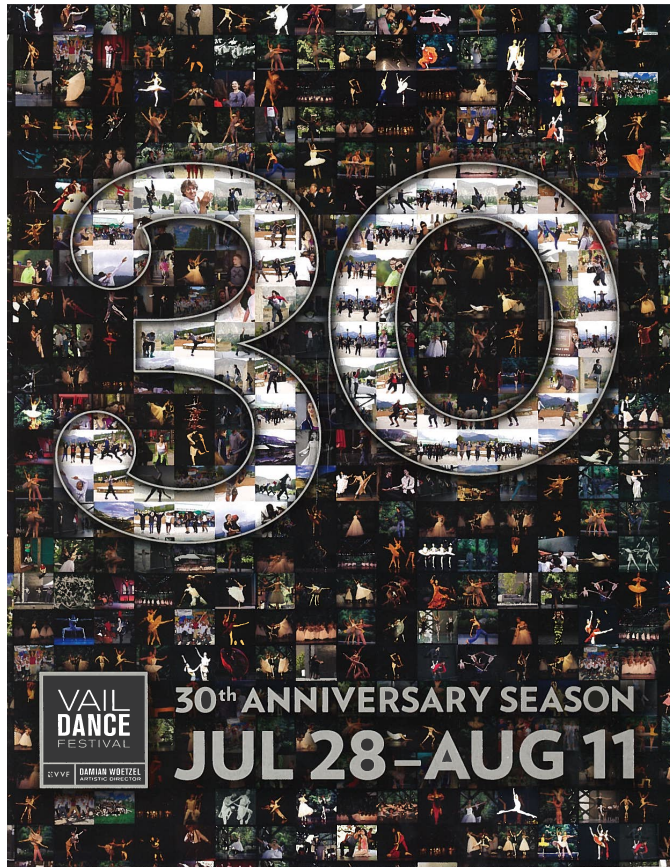
NEWS

PENNSYLVANIA BALLET DANCERS PERFORM IN BENEFIT FOR MANNA

Club Trocadero was the setting for an unusual program on May 15 organized by dancers from the Pennsylvania Ballet.

"Shut Up and Dance," a program of original choreography—honoring the life of Eddie Myers— featured over a dozen members of the company in performance, followed by a dance party. Striking posters conceived by the dancers were seen throughout the city in the weeks preceding the event. We salute this creative initiative by our friends in dance, especially **Leslie Caruthers, Michael Sheridan and Nick Stuccio**, and we thank all the participants for their time and talent, which netted over \$2,500 for MANNA.

MANNA What's Cooking? - June 1993



Intern & Ambassador Program

Each year, the Vail Dance Festival engages ambitious undergraduate and graduate students to serve as members of the Festival team, working as interns, assistants and ambassadors to support a variety of key areas.

The internships last three weeks and offer unparalleled behind-the-scenes exposure to some of the world's greatest dancers and choreographers, and a rare, fast-tracked immersion experience into the world of arts administration.

The application process for 2020 Festival internships will begin in December.

The Festival's Internship Program is underwritten by Jody & John Arnhold in honor of Damian Woetzel's commitment to inspire and educate the next generation.

Thank You

GOLD SPONSORS

Town of Vail
Vail Resorts
Yoho
EverBank

SILVER SPONSORS

Colorado Mountain Express
Kortal California Champagne
John Hancock Insurance
TriggerPoint

COMMUNITY SPONSORS

FirstBank
The Gallegos Corporation
Grey Salt
Vail Integrative Medical Group

PERK VAIL

Eye Pieces of Vail
Skipper & Scout
The Squash Blossom/Jamie Wolf
Crazy Mountain Brewing Company
Berglund Architects

LODGING PARTNERS

Sonnenalp Hotel
Manor Vail Lodge
Christiana at Vail
Sun Vail Condominiums
The Christie Lodge

EMILY SELLER, DEVELOPMENT MANAGER

Lodge at Vail
Westin Riverfront Resort & Spa

SPECIAL CONTRIBUTORS

Blue Moose
Greg Jones
Holly Cole Vail/Beaver Creek Magazine
Jonathan Katz
The Keith Haring Foundation
Larkspur
La Tour

PARK HYATT BEAVER CREEK RESORT & SPA

PlumpJack Group
Shelly & Chris Jamot
Town of Avon
Tracey Van Curan, Foods of Vail
Vail Friends of the Dance
Vail Mountain School
White Bison

VAIL VALLEY FOUNDATION/ VAIL DANCE FESTIVAL STAFF

Mike Imhof, Production & CEO
Damian Woetzel, Festival
Artistic Director

BETSY AYER, GUEST STAGE MANAGER

Aaron Copp, Guest Lighting Designer
Scott Calder, Master Electrician
Mark Valenzuela, Sound Engineer
Jan Hiland, Washbabe Mistress
Bryan Bauer, Assistant Stage Manager

ASSISTANT

Joe Samala, Sound Assistant
Sean Hamilton, Sound Assistant II
Timothy Smith, Assistant Electrician
Sarah Bahr, Washbabe Assistant
Cameron Morgan, Social Media

ALISON ROMER, SPECIAL EVENTS COORDINATOR

Katherine Sayre, Membership & Development
Benell Barron, Volunteer Front of House Coordinator
Linda Nielsen, Transportation Volunteer Coordinator
Cathy Heller, CAA Coordinator

BOX OFFICE STAFF

Lauren Gary, Box Office Manager
Tim Felton, Assistant Box Office Manager
Jan Sackbauer
Mark Strass
Sophie Ozaneaux

GERALD R. FORD AMPHITHEATER STAFF

Jennifer Mason, Director
Patrick Zimmerman, Production Manager
Clementine Perkins
Eva Labine
Finn Dippy
Grant Maurer
Harry Jaffe
Jakob Hemmler
Jamie Lenehan
Katie Deck
Margaux Starnay
Maya Stojkovich
Olivia Pyke
Serena Kozulko
Beth Pond, Development Office
Aja Vogelmann, Assistant Technical Director
Lauren Johnson, Front of House Manager

VILAR PERFORMING ARTS CENTER STAFF

Duncan Horne, Executive Director
Chris Henry, Technical Director
Erik Brown, Technical Director
Dean Davis, Facilities Manager
Kimberly Harwood, Administrative Coordinator
Chris Whitney, Food & Beverage Manager
Beth Pond, Development Office
Aja Vogelmann, Assistant Technical Director
Lauren Johnson, Front of House Manager

CELEBRATE THE BEAT STAFF

Tracy Straus, Artistic Director
Kris Ashley, Vail Program Director
Colleen Macomber, Teaching Artist
Tim Ribner, Musical Director
Jacob Liddard, Co-Music Director

FESTIVAL INTERNS

Alyssa Thompson
Angelina Pellini
Christine Woolley
Cally Wilson
Dominique Terrell
Indigo Sparks
Michele Philippon
Naomi Furst
Olivia Maggi
Olivia Rowe
Ryan Mikel
Shannon Mizell
Raquel Walder

AMBASSADOR TEAM

Anna Carovich, Coordinator
Alicia Chavez, Coordinator
Grace Anderson, Coordinator
Addie Maurer
Aidan Woodworth
Alexa Dean
Audrey Howell
Calley Gottshuett
Chapin Bernay
Clementine Perkins
Eva Labine
Finn Dippy
Grant Maurer
Harry Jaffe
Jakob Hemmler
Jamie Lenehan
Katie Deck
Margaux Starnay
Maya Stojkovich
Olivia Pyke
Serena Kozulko
Beth Pond, Development Office
Aja Vogelmann, Assistant Technical Director
Lauren Johnson, Front of House Manager

LIGHTING DESIGNER

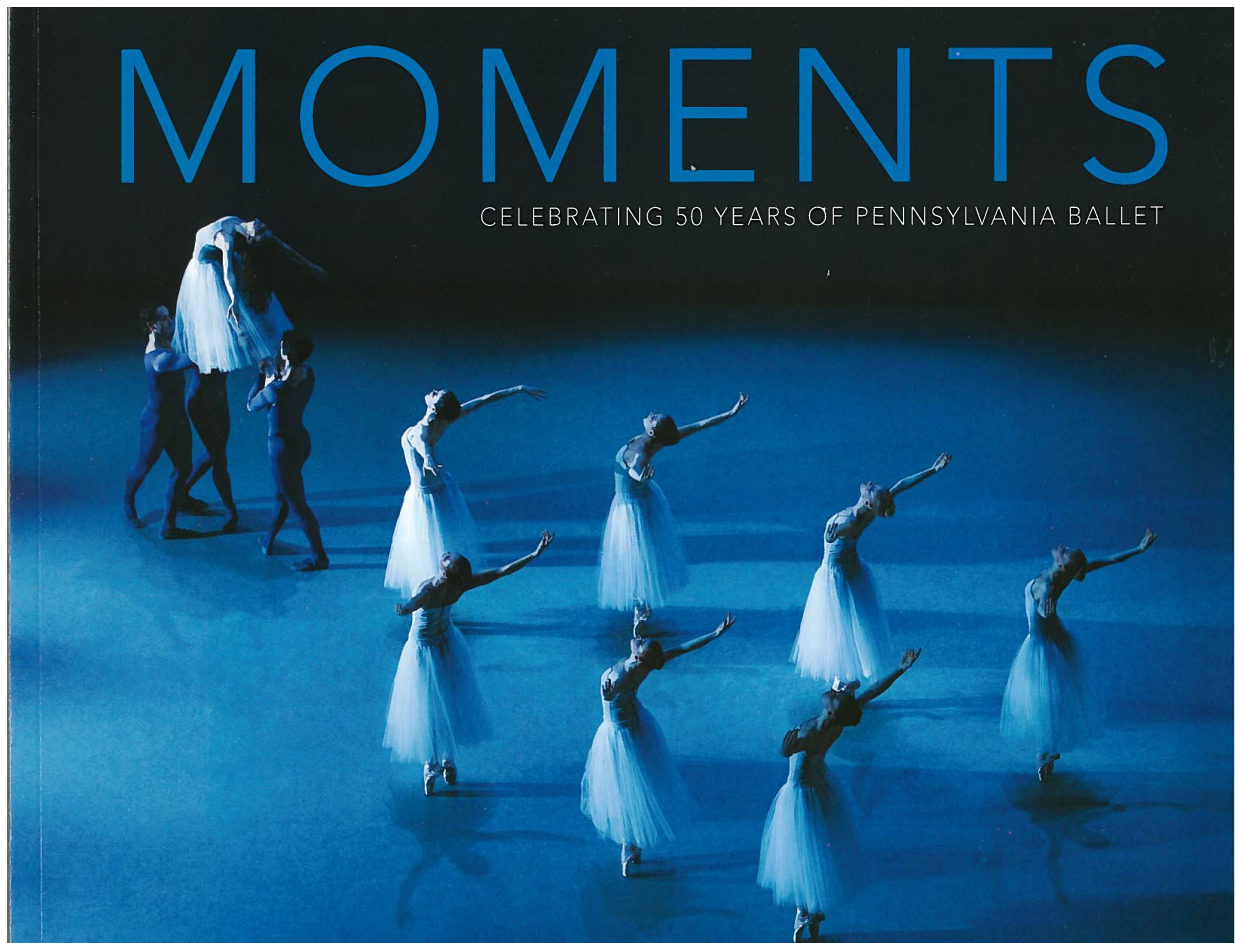
Jim Leitner

The Vail Dance Festival gratefully acknowledges lighting designer Jim Leitner for 20 years of extraordinary service. Jim continues to showcase our dancers beautifully by orchestrating the natural light of the Amphitheater at dusk and the eventual starry-filled night with precision and artistry.

52 VAILDANCE.ORG



Vail Dance Festival - July-August 2019
From left: Martin Nieves, Sarah Silverblatt-Buser, Damian Woetzel, Michael Sheridan



Moments - Pennsylvania Ballet 2013



Black Swan - 2010



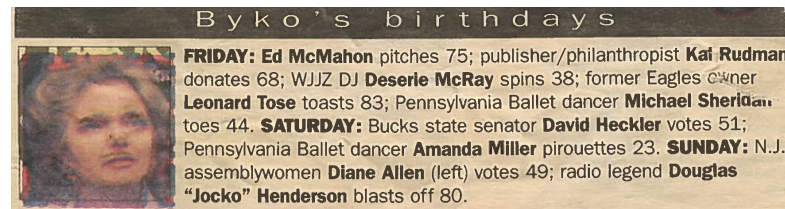
Bump and grind

Delilah's, the Spring Garden Street strip club, draws on ecdysiastic experts to celebrity-judge its annual Diamond G-String competition. The panelists for tomorrow night's \$10,000 showgirl showoff are mostly predictable — there'll be Miss Nude World 2008 (**Aspen Reign**) and Playboy model **Laura Grillo**, plus a few local media people tossed in. One eyebrow-raising name briefly on the roster was **Michael Sheridan**, who sees a lot of dancing in his workday, but mostly of the "one-two-*plié*" kind — not the "one-two-hey-baby" variety. He's assistant to the artistic director of the Pennsylvania Ballet, which yesterday said he would not be a part of the festivities.

INQlings - July 2008



The Bulletin - May 2008



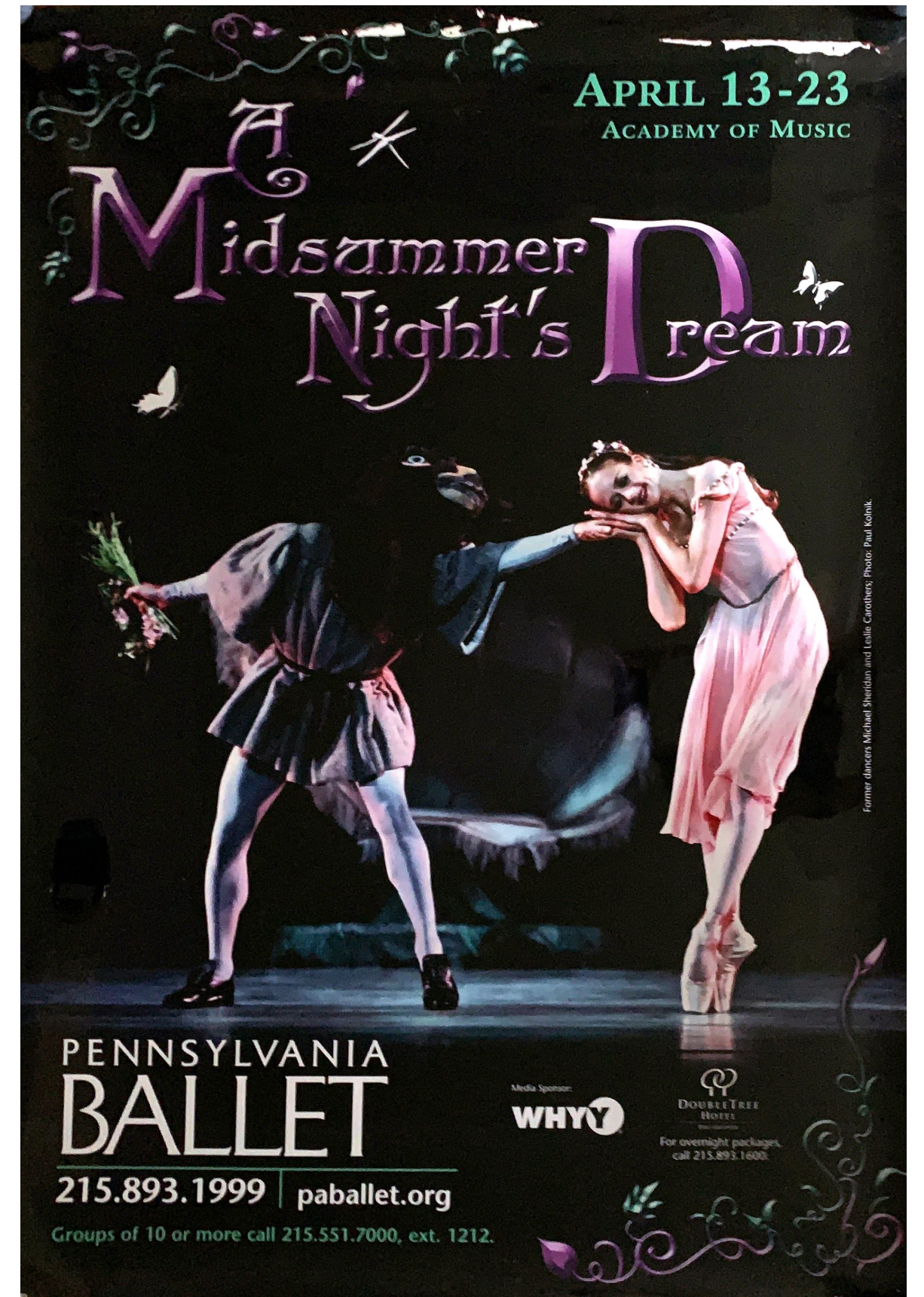
Philadelphia Inquirer- March 2008



Philadelphia Magazine - February 2008



Mazzoni Center - Fall 2007



Pennsylvania Ballet - 2006



Pennsylvania Ballet - 2005



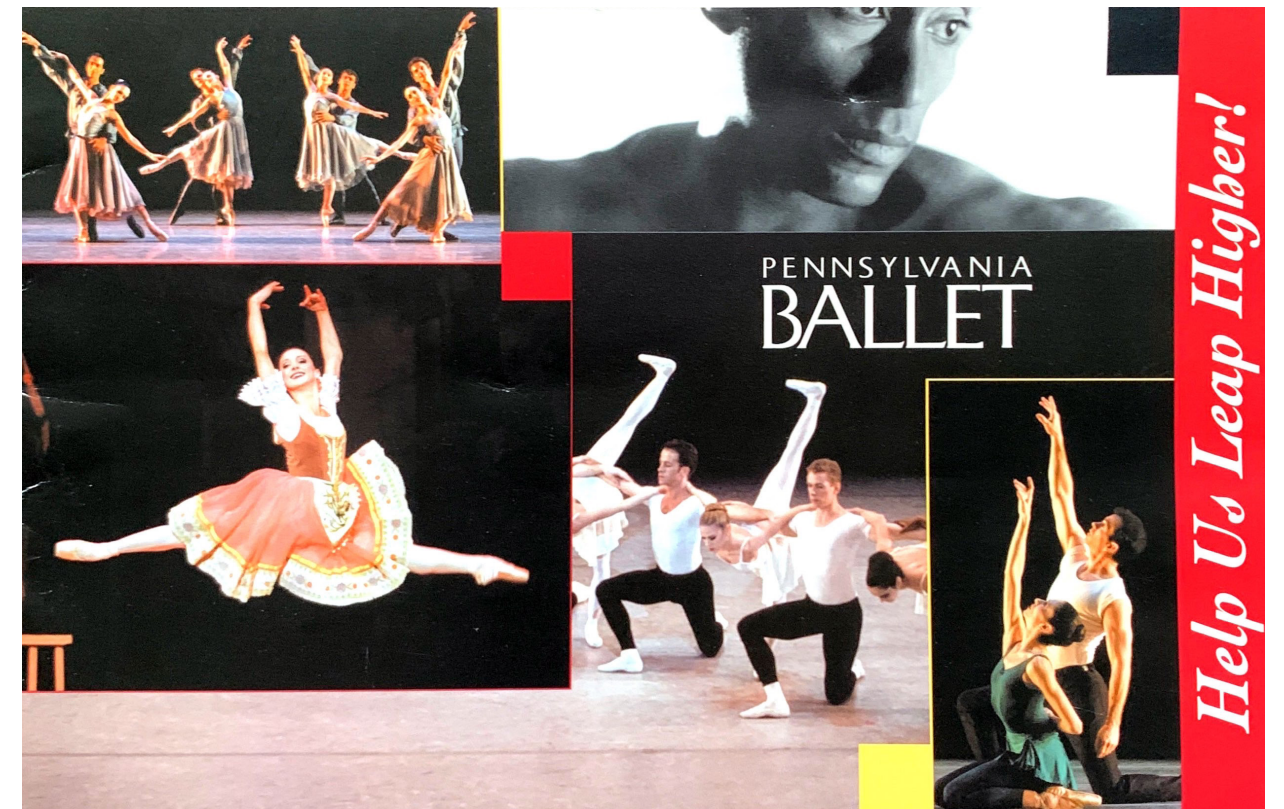
Equality Forum, Assistant to Cyndi Lauper - May 2005



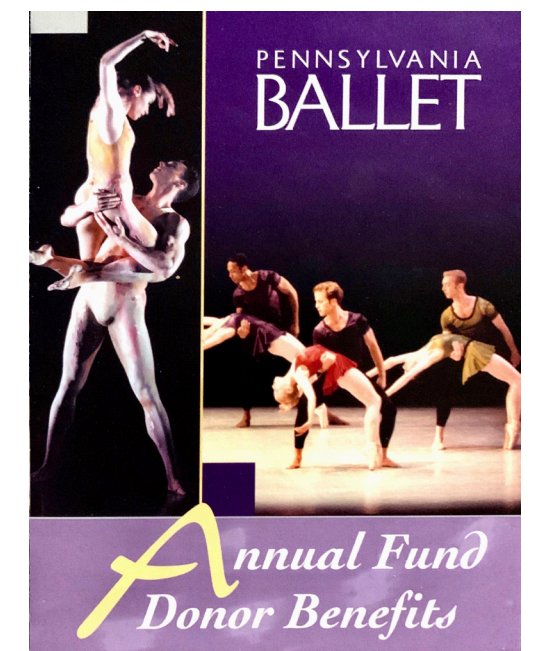
Lindon Hickerson, center, with Dancers Fund Honorees Matthew Neenan, David Kensing, James Ihde and Michael Sheridan.

CREATING A *Dancers Fund*

Five years ago, one of Pennsylvania Ballet's most avid and supportive fans, **J. LINDON HICKERSON**, created a Dancers Fund that would provide salary support during each season for one dancer of his choosing. A subscriber of over 35 years and a longtime Cornerstone Society member, Mr. Hickerson decided that he wanted to support the dancers in a more meaningful way, and he came up with the idea of a Dancers Fund. During the run of *Romeo and Juliet* last June, we took this picture of Mr. Hickerson and four of his honorees (the fifth, former dancer Jonas Lundqvist, could not be present for the photo). **Company Member Jonathan Stiles** has been selected as the 2005 - 2006 Dancers Fund Honoree. **Congratulations, Jonathan!**



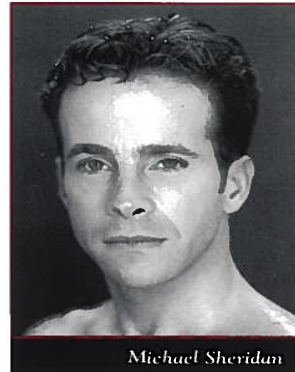
Pennsylvania Ballet - 2002-2003 Season



Pennsylvania Ballet - 2002

dancer news

a 15-Year Veteran Retires



Michael Sheridan

Pennsylvania Ballet veteran **Michael Sheridan** has announced his retirement from the Company. A valuable member of the Corps de Ballet, Michael joined the Milwaukee Ballet in 1982, was a member of the joint Pennsylvania-Milwaukee Ballet in 1987, and finally remained with Pennsylvania Ballet after the two companies separated in 1989. He began his ballet training at the age of eight in his hometown of St. Petersburg, Florida, and went on to study at the School of American Ballet.

Michael's extensive repertoire includes many soloist and principal roles in such favorite ballets as George Balanchine's *The Four Temperaments*, *Agon*, and *The Nutcracker*, Peter Martins' *Fearful Symmetries*, Paul Taylor's *Arden Court* and *Company B*, and Hans Van Manen's *Grosse Fugue*. Other featured roles include Benvolio in John Cranko's *Romeo and Juliet*, the peasant pas de deux in *Giselle*, and a stepsister in Ben Stevenson's *Cinderella*.

Although he won't be dancing anymore, Michael will still be a member of the Pennsylvania Ballet family. He will remain on the Company's staff as Artistic Coordinator, a position he has held for two years.



Pennsylvania Ballet - 2000

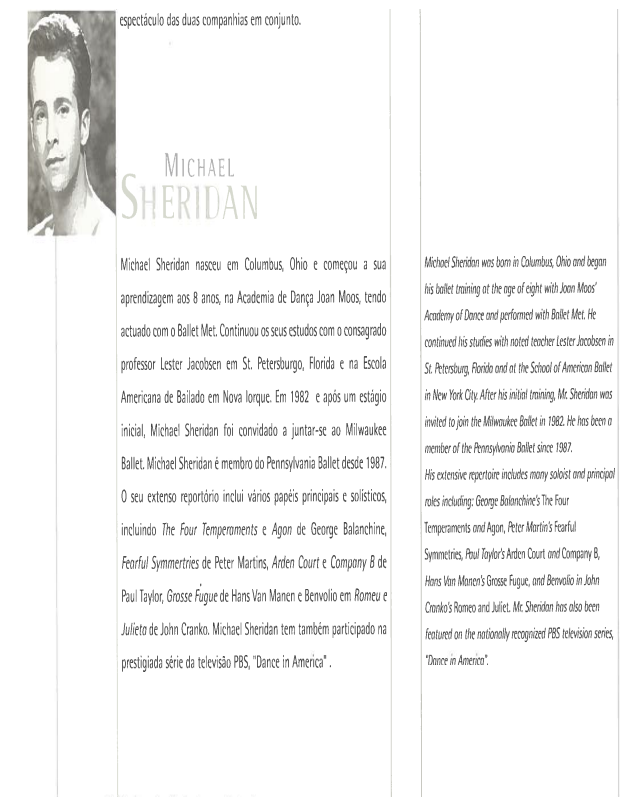
Foot Notes - Vol. I, Issue II, October 2002



Swirl Magazine - March 2001



Noites de Bailado em Seteais - August 1999



MICHAEL SHERIDAN Dance

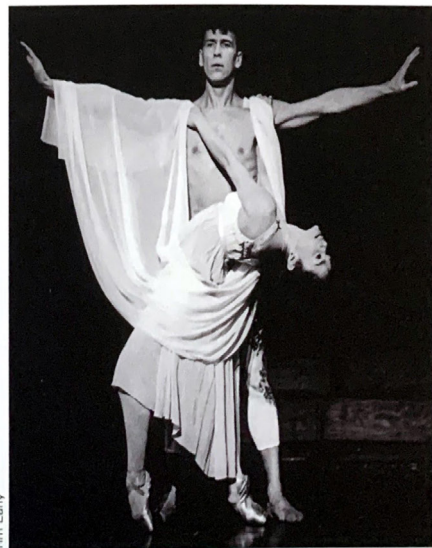
Born: Columbus, OH, 1964
Lives: Philadelphia

1982-87 Member, Milwaukee Ballet
1987-present Member, Pennsylvania Ballet
1993 Co-founded *Shut Up & Dance*, an annual AIDS benefit presented by the Dancers of the Pennsylvania Ballet
1996 *Shall Not Want*, Ballet choreographed for *Shut Up & Dance*, performed by Pennsylvania Ballet, WHYY Forum Theatre, Philadelphia
1997 *After Eden*, choreographed for *Shut Up & Dance*, performed by Pennsylvania Ballet, Forest Theatre, Philadelphia
1998 *Immortality*, choreographed for *Shut Up & Dance*, performed by Pennsylvania Ballet, Forest Theatre, Philadelphia

My work as a choreographer began on a very personal note. I had a strong desire to do more to raise much needed funds for people living with AIDS. In 1993, I co-founded *Shut Up & Dance*, an annual AIDS benefit presented by the Dancers of the Pennsylvania Ballet. Following this event, I realized the power choreography had to move people and that this connection could be used to help others.

I was very fortunate to create ballets on extremely talented dancers from the Pennsylvania Ballet. These dancers were instrumental in helping me find the courage to be true to myself. They inspired me to choreograph works of deeper significance and impact.

I have much to learn about the art of choreography and there still remains the challenge to reach and affect people through dance.



Tim Early
Michael Sheridan, Kara Oculato and Alexei Borovik, *Immortality*, Ballet choreographed for *Shut Up & Dance*, 1998, Philadelphia, Choreography Michael Sheridan

Pennsylvania Council on the Arts - 1998

CINDERELLA

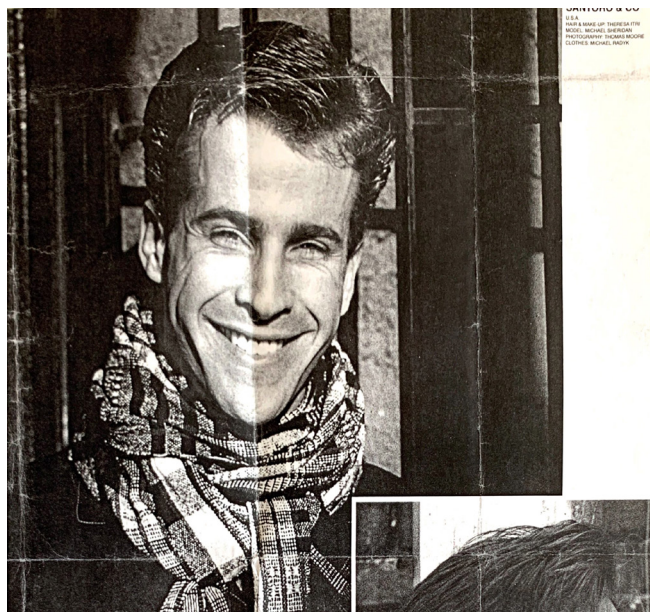


presented by
Pennsylvania Ballet

Accent on Dance

Student Workbook

Pennsylvania Ballet - April 1998

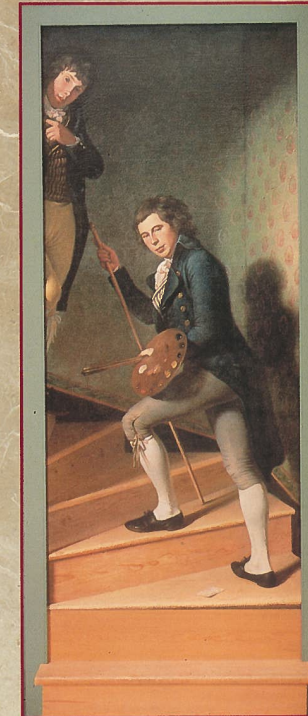


Passion Japan Vol 20 - 1997

PHILADELPHIA OFFICIAL VISITORS GUIDE

Fall/Winter 1996-97

Cultural Scene Comes Alive



Peale Exhibit Opens

Philadelphia Official Visitors Guide - Fall/Winter 1996-97

Pennsylvania Ballet Guild

Get behind the scenes with Pennsylvania Ballet! Joining the Pennsylvania Ballet Guild lets you interact with your favorite artists! Guild members play important roles in special events, fundraising efforts, and host the Prologue Lecture Series when it is held at the Academy of Music. Dues are \$15 per year. The proceeds of your membership underwrite a cast party for the Company each season. For more information, call Ed Feldman, Guild President at (215) 379-8164.



Michael Sheridan and Jeff Gribler join Bettina Hanks from HMV Music and Trish Woods from City Tavern during a subscriber party last fall at HMV.

Pennsylvania Ballet News - Vol. 1, No. 2, Spring 1997

PB HAS NEW CONTRACT, SEEKS NEW EXECUTIVE

PHILADELPHIA—Pennsylvania Ballet's finances were highlighted this fall in two major transitions. Executive director Lawrence Sterner resigned, effective December 31, and an agreement on a new three-year dancers' contract was reached. Sterner, formerly general manager at American Ballet Theatre, is leaving PB after fourteen months to join the private sector, he told *Dance Magazine*.

Board vice president Michael Bloom and Michael Sheridan, the dancers' American Guild of Musical Artists' representative, affirmed that Sterner's departure is for personal reasons. They credited him with helping to shape PB's recent financial success. Under his direction its accumulated deficit has been reduced from more than \$2 million to just under \$300,000, subscriptions and ticket sales have risen substantially, and touring has increased. Sterner says he will continue advising the board to ease the transition to a new executive director, who had not been named at press time.

While Sterner departs to the praise of dancers and board members, both acknowledge that the company's financial struggles are not yet over. The new three-year contract, effective this season, reflects that reality. It includes a pay freeze for the first year for all employees, including dancers, artistic and management staff, and the production crew. "I want to be optimistic and say we're doing really well but we're not out of the woods yet," said Sheridan. "Dancers saw the need to take the pay freeze in order to reap future benefits." However, the contract is not all bad news for the dancers. Their work weeks will increase from 32 to 34 over the next three years, they now have supplemental unemployment benefits, and overtime rates and exit pay will increase. They will receive 3 percent salary increases in the second and third years of the contract.

Sheridan explained that contract negotiations were helped by a solid partnership between dancers and artistic staff, including artistic director Roy Kaiser. "They have an open-door policy," he said. He also emphasized that everyone working for the company sacrificed to ensure its future viability and strength. "We're all in this together. This is not about two enemy camps."

—Tara Zahra

DANCE MAGAZINE January 1997

DANCE MAGAZINE - January 1997



The Milwaukee Ballet Company danced "Friends and Lovers," which had its world premiere Thursday at the PAC. (Review on Page 15.)
—Sentinel photo by Michael Sears

Milwaukee Sentinel - April 1986



Taking Off

American Cancer Society - 1985



Journal photos By Dale Guldán

Milwaukee Ballet Company dancers rode the Hyatt Regency Milwaukee float, "Come Fly With Us!"

Parade gives summer a hot start


Milwaukee Journal - Summer 1985

M I L W A U K E E

B A L L E T • S C H O O L

OFFICIAL SCHOOL OF THE MILWAUKEE BALLET

TED KIVITT ARTISTIC DIRECTOR • KATHERINE KERSTEN SCHOOL DIRECTOR



SUMMER PROGRAM 1985
June 17 — July 26

At the Milwaukee Ballet, you will study with Ted Kivitt, Basil Thompson, Paul Sutherland, Brunilda Ruiz, Michelle Lucci, Mark Bogaerts, and other distinguished faculty.

Your schedule will be filled with ballet, pointe, variations, men's classes, partnering, jazz, modern, character, and rehearsals for our public performance.

Scholarship trainees will be chosen for the Milwaukee Ballet's 1985-86 season.

We have four large, air-conditioned studios, and dormitory accommodations.

Write or call us at: 414-643-7677
504 W. National Avenue, Milwaukee, WI 53204

Dance Magazine - February 1985



Michael Sheridan and Elizabeth Zengara in CONCERTO GROSSO.

kee Bucks and Boston Celtics basketball game at the Milwaukee Arena. Green Bay Packer James Lofton, a ballet board member, introduced the dancers to the crowd. CONCERTO GROSSO, choreographed by Charles Czarny, received its Milwaukee premiere by the Milwaukee Ballet in February.

MILWAUKEE BALLET SCHOOL

SUMMER 1984 • DANCE PROGRAM

SIX WEEKS • JUNE 18 - JULY 27

The Milwaukee Ballet School is the official School of the Milwaukee Ballet. Its nationally acknowledged teaching faculty and comprehensive dance curriculum rank with the finest in the country. An expert staff offers the opportunity to develop the skill, experience and discipline in all phases of dance required for a professional career.

In addition to pre-professional courses, the Milwaukee Ballet School offers children and adults of all ages a variety of dance courses designed for a lifetime of physical and esthetic benefits.

Located in the heart of Milwaukee's historic Walker's Point, the Milwaukee Ballet School features four sunny, spacious, climate controlled studios, dressing rooms and three lounges that are unmatched for comfort and efficiency.

Students from as far away as New York, California, Florida and Canada enjoy Wisconsin's glorious lakes and summer weather while studying at the Milwaukee Ballet School.

Whatever your dance aspirations, training at the Milwaukee Ballet will bring you inspiration and growth in a friendly and professional atmosphere.



PHOTO BY RICK BRIDGEMAN

Milwaukee Ballet - Summer 1984

Milwaukee Ballet School - Summer 1984



Members of the Milwaukee Ballet Company performed selections from Charles Czarny's "Concerto Grosso" during halftime of the Milwaukee Bucks-Boston Celtics game Tuesday at the Arena. Czarny's dance is patterned on athletic movements, and the dancers performed the tightrope and karate selections from the piece. Some of the dancers and players worked out together last week.

—Sentinel photo by Richard Wood

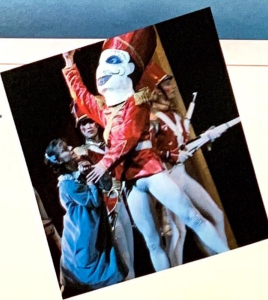


Photo by Kerri Duncan

December 15-31, 1983
Uihlein Hall,
Performing Arts Center

With the Milwaukee
Ballet Orchestra
Daniel Fortano,
Music Director

TO ORDER: In person, stop at the Performing Arts Center Box Office any day between noon and 9:00 p.m.
By telephone, call Phonecharge at 414-273-7206 (\$2.00 service charge).
By mail, complete this order form and mail it with a stamped, self-addressed envelope to: NUTCRACKER TICKETS, P.O. Box Office, 929 North Water Street, Milwaukee, WI 53202.



Please indicate performance, seating location and number of tickets desired:

Evening Performances 7:30 p.m.	Matinee Performances 1:30 p.m.	Sr. Citizens & Children Under 13	
		Adults	
Thurs., Dec. 15	Sat., Dec. 17	Box Seats	\$25.00 — \$25.00
Fri., Dec. 16	Sun., Dec. 18	Orchestra E-T	18.00 — 16.00
Sat., Dec. 17	Wed., Dec. 21	Side Loge	18.00 — 16.00
Sun., Dec. 18	Fri., Dec. 23	Orchestra A-D	14.00 — 12.00
Tues., Dec. 20	Sat., Dec. 24	Orchestra U-Z	13.00 — 11.00
Wed., Dec. 21	(11 a.m.)	Center Loge A-E	13.00 — 11.00
Thurs., Dec. 22	Mon., Dec. 26	Center Loge F-N	12.00 — 10.00
Fri., Dec. 23	Wed., Dec. 28	Balcony	6.00 — 5.00
Mon., Dec. 26	Fri., Dec. 30		
Tues., Dec. 27	Sat., Dec. 31		
Wed., Dec. 28			
Thurs., Dec. 29			
Fri., Dec. 30			
Sat., Dec. 31			

PLEASE NOTE! No discounts on telephone orders. No refunds or exchanges on discounted tickets. Group discounts available. Call 643-7677.

Check enclosed in the amount of \$_____

Please charge to ☐ VISA ☐ Mastercard

Account Number _____ Expiration Date _____

Name _____

Address _____

City _____ State _____ Zip _____

Daytime Telephone _____

Evening Telephone _____

Milwaukee Ballet - Winter 1983



'Nutcracker' staged

The Milwaukee Ballet's production of "The Nutcracker" opened Thursday night at the Performing Arts Center's Uihlein Hall. Left: Grandmother Stahlbaum, played by Jeanette Makareff, held up a picture as the family duplicated its pose for a Christmas portrait. They included (from left) Frau Stahlbaum, Donna Morgan, Clara, Cynthia Schowalter, Anna, Deborah Ridley, Dr. Stahlbaum, Gregg Willis, and Fritz, Michael Sheridan (seated). Lower: Clara danced as she proudly displayed her magic nutcracker. "The Nutcracker" runs through Dec. 31.

—Journal Photos by Richard Brodzeller

Dean Stewart as Judge Meyerbier and Alma Lieras as Frau Meyerbier danced during the Christmas party

Milwaukee Journal - December 1982



The toy nutcracker was broken in a struggle between Clara (Cynthia Schowalter) and her brother, Fritz (Michael Sheridan), during Thursday's performance of "The Nutcracker" by the Milwaukee Ballet Company. The Christmas story runs through Dec. 31 in Uihlein Hall at the Performing Arts Center.

—Sentinel photo by Richard Brodzeller

Exquisite 'Nutcracker' a holiday treat

By Jay Joslyn

Exquisite is the word for the Milwaukee Ballet Company's lucky seventh edition of "The Nutcracker," which opened a 24-performance run in Uihlein Hall Thursday night.

From the heart-warming personality studies of the first act to the spectacular Candyland fantasy, everything was in place to make this a holiday treat.

The piquant Cynthia Schowalter brought the lucky Clara alive as she projected youthful spirit and innocent wonder in her lovely dances with Gerard Charles as her thoughtful, sturdy prince.

Catherine Yoshimura and Frank Bo

Dance

were active and adventuresome as the snow queen and king. Paula Weber, with her diaphanous wings swirling, presented a dreamlike butterfly.

Michelle Lucci and Kurt Putzig as the Sugar Plum Fairy and Candyland King were magnificent in technique and grace performing the fluid, exciting Balanchine grand pas de deux.

The Robert Rodham choreography as staged by Lucci and Basil Thompson im-

printed clean lines and faultless ensemble movement on the beautifully disciplined corps de ballet dancing as snowflakes and flowers.

The inventions with which Rodham brightened the second act divertissement were splendidly performed. Special note must be given to the breath-taking Arabian adagio by Tamlyn Bernshausen and Gregg Willis, the leaping Chinese "fan dance" by Stephen Locker and the comic marzipan turn by the coquettish Shelly Cates and the leggy Peter Means.

There was more than dancing to the production. In the first act family gathering, the dancers created full-blooded characters that gave added impact to the dance episodes that spelled out the plot.

Clara and her friend Heidi, danced by Megan McCarthy, and even the naughty Fritz, danced by Michael Sheridan, dramatized the joy in receiving their gifts, as did the other members of the family and friends.

Even the battle between the nutcracker's troops and the rats seemed to have a firm dramatic base.

This sense of character reality helped heighten the magic of the towering Stewart Jarrett's Herr Drosselmeyer with his mysterious cloak.

The snowland scene was burnished by the wordless vocalise of a treble choir from the Wisconsin Conservatory Chorus and Daniel Forlano's ballet orchestra just gets better at each performance.

Milwaukee Sentinel - December 1982



Dance For Scholarships

Seven students at the Academy of Ballet Arts in St. Petersburg have danced their way to scholarships at various schools of ballet. Winning scholarships were Michael Sheridan to the School of American Ballet in New York City, the official school of the New York City Ballet Company; Linda Dyer and Marsha Salzer to the School of the Pennsylvania Ballet in Philadelphia; Kimberly Staffe to the Virginia Ballet Company and School in Springfield, Va.; Kathy Goodbee to the Stanley Holden School of Ballet in Los Angeles; and Tina Kronis and Deborah Lampe to the Southwest Ballet Center in Arlington, Texas.

Staff Photo by STEVE DOZIER



Ms. Suzanne Pomerantzeff (right), academy director, helps Marsha Salzer with a position as other students look on.



Linda Dyer



Students practicing at the Academy of Ballet Arts include (from left) Kim Staffe, Marsha Salzer, Linda Dyer, Tina Kronis, Kathy Goodbee and Michael Sheridan.

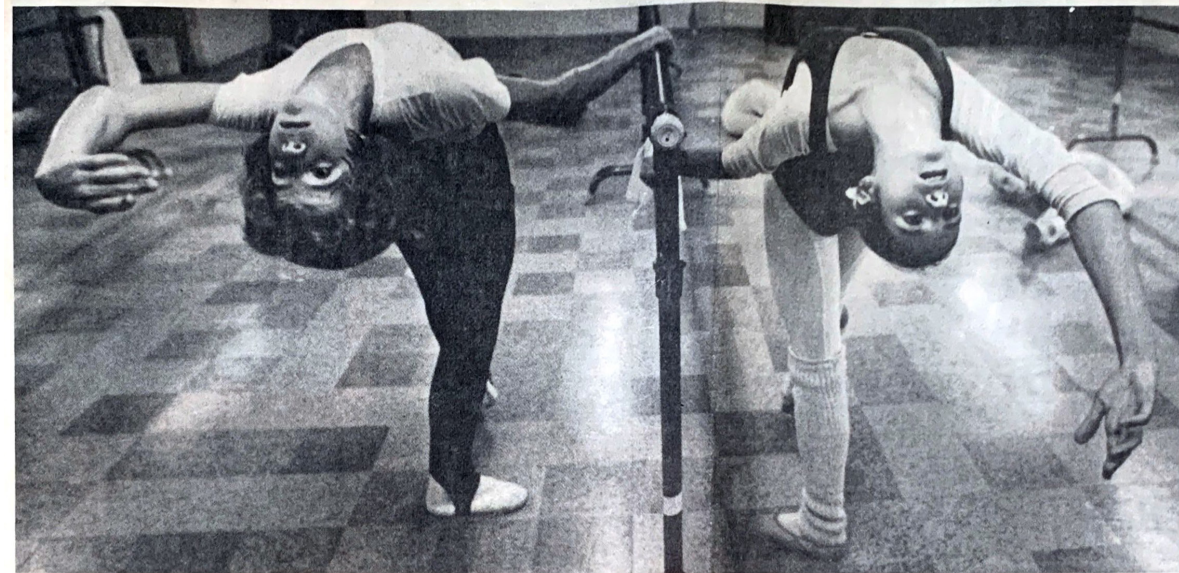
St. Petersburg Independent - June 1979



Ballet And Balalaika

The Friends of SPIFFS International presented its first cultural event, "Ballet and Balalaika" Sunday at SPIFFS Center. Performers included (from left, above) Marsha Salzer, Michael Sheridan and Linda Dyer. Also featured were balalaika virtuoso Michael Tarakus, Suzanne and Andre Pomerantzeff. Chairmen were Wendy Dorksy and Betty Lusty. Staff Photo by DICK BELL

St. Petersburg Times - 1979



Mirroring each other's movements at the barre, Michael Sheridan (left) and Lisa Cinotti demonstrate their flexibility — a crucial criterion for acceptance at the American School of Ballet where they'll be studying this summer.

Below, Lisa's and Michael's serious determination is reflected in their expressions.

St. Petersburg Times — GEORGE REMAINE

Students grand jete to America's premiere ballet school

By MARY HICKERT
St. Petersburg Times Correspondent

She stood on one side of the barre and he on the other.

Her olive-toned skin glistened with perspiration as she mirrored his movements, and he, with his fair skin flushed, mirrored hers.

Lisa Cinotti and Michael Sheridan were practicing their ballet, but they had a reason to work just a little bit harder than some of the other students. Lisa and Michael are practicing for this summer when they dance at the School of American Ballet (SAB) in New York City.

Years of practice began to pay off for the two 14 year-olds when they auditioned March 24 in West Palm Beach for Colleen Neary of the New York City Ballet. Both were accepted as summer students at the school of ballet, an honor bestowed on few.

"There's no set number on how many they have to accept," says Suzanne Pomerantzeff, their teacher at the Academy of Ballet Arts,

6735 First Ave. S. "They don't have to accept any," she adds vehemently.

SIXTY DANCERS AUDITIONED, 10 of them were from the Academy of Ballet Arts. They were viewed while working at the barre and doing centerwork on the stage. Ms. Neary was looking not only at their technique, ability and bodies, but also their flexibility.

Flexibility, says Mrs. Pomerantzeff, is one of the most important things the judges look for. "The training can injure your body if you don't have the body for their technique. SAB technique requires a certain flexibility in the body."

"We had one dancer who went up with a body that had looked like it had that flexibility and she came back with knee injuries," said Mrs. Pomerantzeff. "She's still having problems and that was four years ago."

Of all the students Mrs. Pomerantzeff has had in her eight years as teacher, only four have gone as far as the School of American Ballet. Those accepted were eligible for scholarships

under the Ford Foundation, but this year things are looking a little more grim.

Because of lack of money, the school can only offer scholarships after they have seen the students perform, and those scholarships are only rewarded on a returning basis. It is "much more difficult to get back in the school once you've been there because then you really have to prove yourself," says Mrs. Pomerantzeff, a 1969 graduate of the University of Utah.

FOR MANY, THE biggest dream is to go to SAB — the official school of the New York City Ballet, she adds. "Almost every major company's major dancers come from SAB."

"They have a highly developed curriculum. I went to see SAB in January and they really do have the cream of the crop."

But she doesn't agree with everything ballet schools are doing nowadays. They are looking for younger and younger students.

See BALLET, Page 2



Ballet from Page 1

"It's upsetting to us teachers because it forces them (students) to compete agewise and not mature naturally. So and so did this when they were such and such an age. We've got to turn out super ballerinas," says Mrs. Pomerantzeff. "We've got to turn out baby ballerinas."

That is evidenced by Lisa and Michael who will be entering the ninth grade next fall. But right now their sights are set merely on the promise of this summer where they'll be staying at the Olcott Hotel, just six blocks from SAB. Mrs. Sheridan quit her job to escort her son and Lisa on the five-week excursion.

MRS. SHERIDAN SEES the importance of sending the two student dancers to New York City, which Mrs. Pomerantzeff says, "Takes the dreaminess out of ballet. You see who you're competing with and feel the animosity in the dressing room."

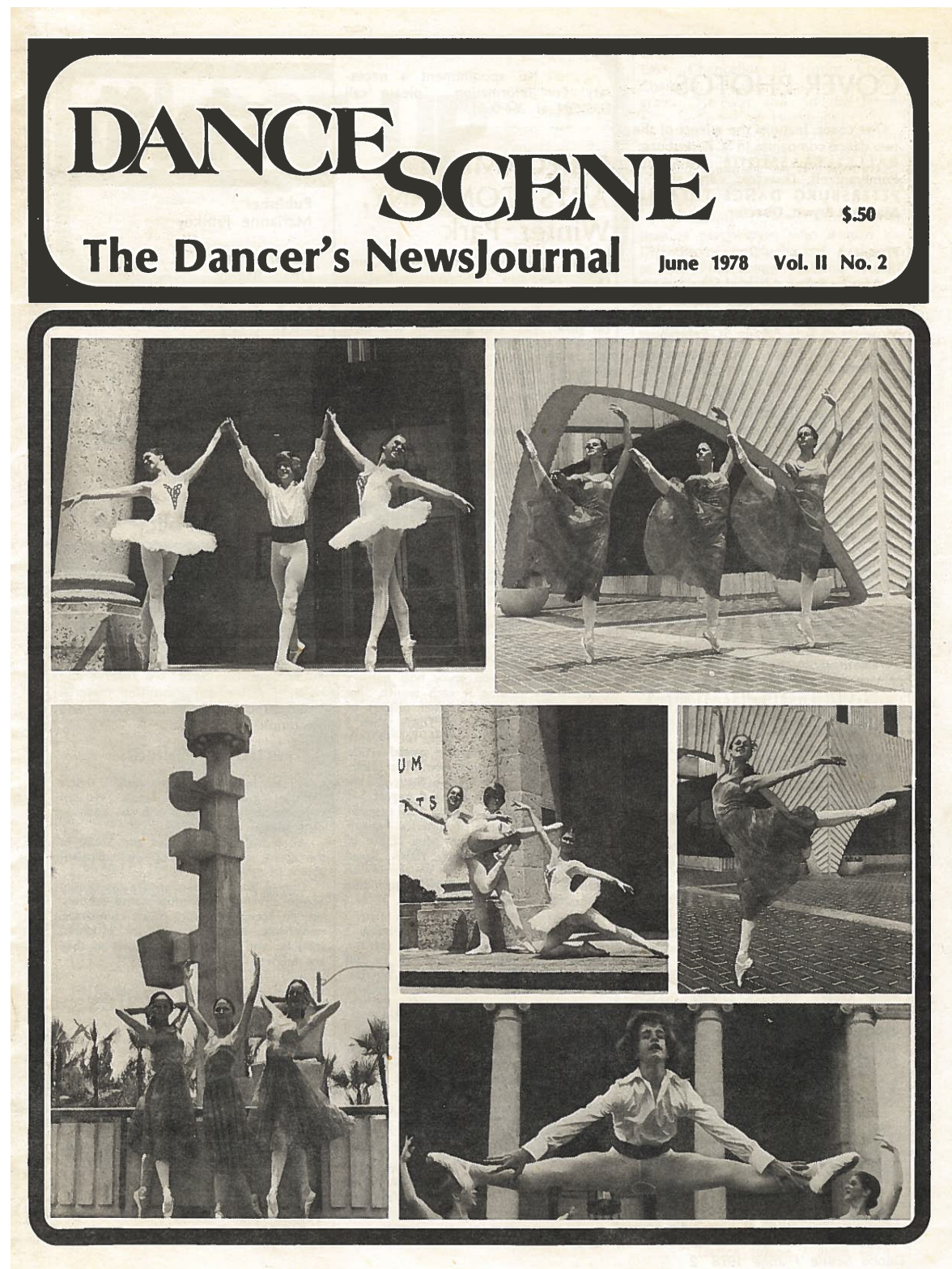
The dreaminess shows in Lisa's eyes silhouetted by long black lashes. She says she has seen the ballet-movie *The Turning Point* five times. Her desire to go professional is really only six months old, she admits. That was when two former students of the St. Petersburg ballet school returned and "inspired" her.

"Before that, I really wanted to be a gymnast and I kind of stopped taking ballet. I completely changed and quit gymnastics," she says with her dark eyes dancing.

Michael has been sure of his pursuit longer than Lisa. "When I was young, I saw the *Nutcracker* and I saw this boy and he was really good and I wanted to learn to dance just like him," says Michael, who has been taking lessons since he was 8. "I started and decided that's what I wanted to do."

They both feel pretty lucky in their pursuit of the art. "The only thing I miss out on is after school sports," says Michael who thinks his ballet is a good substitute anyway.

But Lisa quickly adds: "We also miss out on eating a lot. Like candy, we can't eat it. It has too much sugar."



Dance Scene - Vol. 2, No. 2, June 1978



Curtain Call - Vol. 2, No. 2, 1977

Dancers Depict a Great Ballet

By Barbara Burby
Dispatch Women's Editor

Visions of someday dancing the role of the Sugar Plum Fairy will dance in the heads of bright-eyed little girls as they watch the performance of guest artist Veronica Tennant for the Columbus Ballet Company's production of "The Nutcracker" on Dec. 28 and 29.

And little boys will dream of leaping into the role of the Nutcracker Prince as they admire the strength and artistry of Sergiu Stefanski.

It is almost like a dream to be sharing the stage of the Ohio Theatre with the stars of the National Ballet Company of Canada.

The opportunity to dance with major, internationally-known stars is an exciting one for these students of the dance, and the audience for the 2 and 8 p.m. performances will be just as excited as the performers on stage.

Backstage, members of the company involved with sets, props, lighting, costumes and makeup know that they are as much a part of the ballet production as the dancers.

Choreography for the annual production is by Tatjana Akinfieva-Smith, artistic director of the company, and the Ballet Russe de Monte Carlo sets designed by Alexandre Benois are on loan from Butler University.

Kathi Moos of Westerville, a senior at the National Academy of Dance in Champaign, Ill., and a member of the company, will dance the role of the Snow Queen.

Being a member of the cast and crew for "The Nutcracker" is a holiday treat for the members of the company.

For those in the audience, young and old, it's one of the nicest presents Tchaikovsky left us.

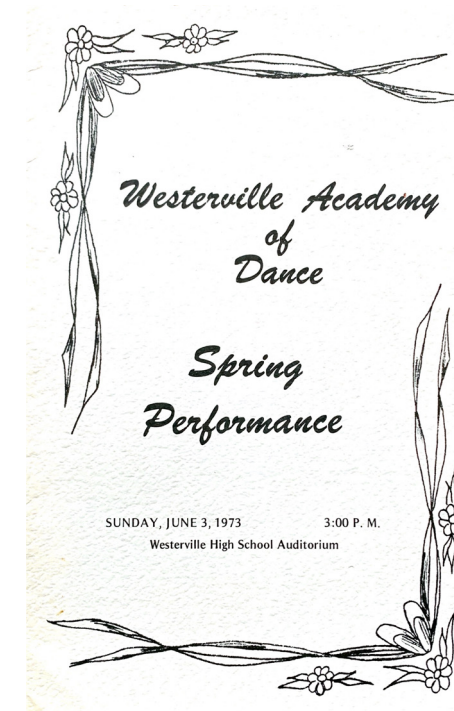
See THE MANY on Page 2C



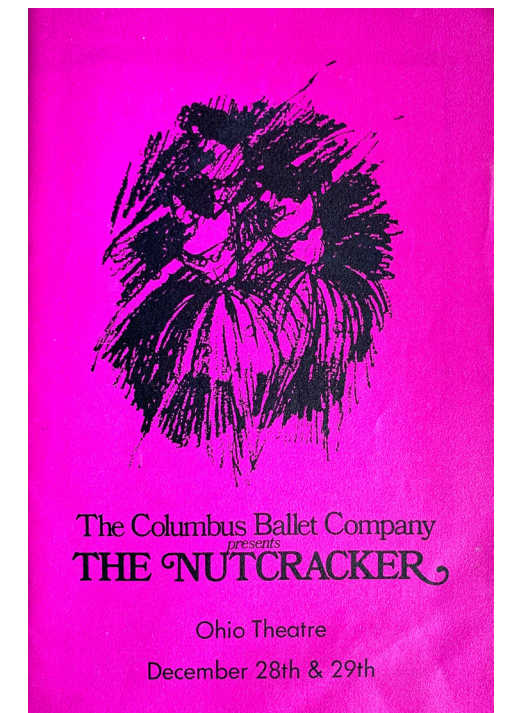
CLARA'S COMPANY — Members of the Columbus Ballet Company who will be dancing in the Dec. 28 and 29 production

of "The Nutcracker" are, standing from left, Mary Hebert, Amy Spicer, Richard Holland, Suzy Giner and Lucy Wolke. Front row are, from left, Bobby Refeld, Bryan Holland, Julia Bubalo as Clara, Mike Sheridan and Tim Nesmith. (Dispatch Photo by Ken Chamberlain)

Columbus Dispatch - December 1973



Westerville Academy of Dance - June 1973



Columbus Ballet Company - December 1973

PHOTO CREDITS

Cover
Headshot, Philadelphia, PA
Photography by Douglas Hay

Page 4
Don Quixote variation, Choreography by Marius Petipa
Photographer unknown

Page 9
Spring Recital, Westerville, Ohio
Photographer unknown

Page 13
Concerto Grosso, Choreography by Charles Czarny
with Stewart Jarrett
Photography by Richard Brodzeller

Page 14
Straight Through The Heart, Choreography by Peter Anastos
with Deborah Ridley
Photography by David VanderVeen

Page 17
A Midsummer Night's Dream, Choreography by George Balanchine
with Leslie Carothers
Photography by Paul Kolnik

Page 18
Symposium, Choreography by Christopher d'Amboise
with Amy Aldridge, Francis Veyette, James Ihde
Photography by Paul Kolnik

Page 23
Portrait, Philadelphia, PA
with Tony Sparacino
Photography by Richard McMichael

Page 24
Shut Up & Dance (1993), Philadelphia, PA
with Anne White, Meredith Rainey
Photography by James B. Abbott

Page 26
Essay, Philadelphia, PA
Photography by Michael Sheridan

Page 29
Portrait (left), Columbus, OH
Photographer unknown
Headshot (right), Philadelphia, PA
Photography by Brett Thomas

Page 30
Scotch Symphony (top left), Choreography by George Balanchine
Straight Through The Heart (top right), Choreography by Peter Anastos
with Alice Strawn

Yes Virginia, Another Piano Ballet (bottom), Choreography by Peter Anastos
with Catherine Yoshimura
Photography by Richard Brodzeller

Page 31
Cinderella (top), Choreography by Ben Stevenson
with Kelly Moriarty
Monumentum Pro Gesualdo (bottom), Choreography by George Balanchine
Photography by Paul Kolnik

Page 32
Who Cares? (top), Choreography by George Balanchine
Vicissitudes (bottom), Choreography by Matthew Neenan
with Carmen Corella
Photography by Paul Kolnik

Page 33
A Midsummer Night's Dream, Choreography by George Balanchine
with members of Pennsylvania Ballet
Photography by Paul Kolnik

Page 35
Shut Up & Dance (left), Philadelphia, PA
with Meredith Rainey
Photography by Brett Thomas
Recital (center), Westerville, OH
Photographer unknown
Company class (right), Philadelphia, PA
Photographer unknown

Page 36
MANNA, Philadelphia, PA
with Rob Saxon
Photography by Rob Saxon

Page 39
Performing Arts Charter School (top), Philadelphia, PA
Studio Practice 2017 (center), Philadelphia, PA
with UArts School of Dance students
BalletX (bottom), Vail, CO
with Richard Villaverde, Roderick Phiifer
Photographers unknown

Page 40
Fort De Soto Park, Tierra Verde, FL
with UArts School of Dance students
Photography by Michael Sheridan

Page 44
Dig, Choreography by Terry Beck
with Nick Stuccio
Photography by Deborah Boardman

Page 78
George Balanchine's The Nutcracker, Choreography by George Balanchine
Photography by Paul Kolnik



CURRICULUM VITAE

MICHAEL SHERIDAN		2013 – present	Curator, Winter/Spring Dance Concerts: Justin Allen, premiere (2016); Wilmer Wilson IV, <i>Material Narratives</i> (2014); Mark Caserta, <i>Space Between Trees</i> (2014); Meredith Rainey, <i>Syna</i> and <i>A Roar on the Other Side of Silence</i> (2014); Matthew Neenan, <i>11:11</i> (2013)
CURRICULUM VITAE			
EDUCATION			
2020	The University of the Arts, Master of Fine Arts in Dance Paris/Montpellier, France and Philadelphia, PA	2013 – present	Faculty Recruiter: Amy Aldridge, former Principal at Pennsylvania Ballet; Valerie Amiss former Soloist at Pennsylvania Ballet; Laura Bowman, Instructor at The School of Pennsylvania Ballet; Martha Chamberlain, former Principal at Pennsylvania Ballet; Christine Cox, Artistic Director at BalletX; Heidi Cruz-Austin, Artistic Director at DanceSpora; Jessica Daley, former member of Koresh Dance Company; Colby Damon, former member of BalletX; Jessica Gattinella, Répétiteur for The George Balanchine Trust; Alexander Iziliaev, Principal Instructor at Miami City Ballet School; Gary Jeter, former member of BalletX and Complexions Contemporary Ballet; Tara Keating, Associate Artistic Director at BalletX; Riolama Lorenzo, former Principal at Pennsylvania Ballet; Arantxa Ochoa, Director of Faculty and Curriculum at Miami City Ballet School; Meredith Rainey, former Soloist at Pennsylvania Ballet; Jennifer Smith, former member of Pennsylvania Ballet
AWARDS & FELLOWSHIPS			
2020	The University of the Arts Dance Fellowship		
2019	The University of the Arts Life Experience Scholarship		
2019	The Actors Fund Career Transition for Dancers Scholarship		
2017	MANNA Lifetime Achievement Award		
2017	Rocky Awards Recognition of Service to the Field – FringeArts		
2016	Student Leadership Awards, UArts Office of Student Life – Advisor of the Year Nomination		
2012	Shades of Awareness Honorable Recognition of Service – Peer Services Peer Education	2013 – present	Presenter, Master Classes and Lectures: Sandra Jennings, Répétiteur for The George Balanchine Trust; Matthew Neenan, Choreographer in Residence at Pennsylvania Ballet and Founder of BalletX; Maiqui Manosa, Répétiteur for Val Caniparoli; Wilmer Wilson IV, Interdisciplinary Artist
2008	MANNA Recognition of Service		
2005	Rocky Award – FringeArts		
1999	Pennsylvania Council on the Arts Fellowship for Emerging Choreographers		
1998	Pennsylvania Council on the Arts Fellowship for Emerging Choreographers		
1995	Lambda Award – Philadelphia Gay News	2013 – present	Coach and Presenter: George Balanchine, <i>Ballo della Regina</i> , The University of the Arts Open House 2015; George Balanchine, <i>Agon</i> and <i>Ballo della Regina</i> , The University of the Arts Open House 2014; George Balanchine, <i>Theme and Variations</i> and <i>Tschaikovsky Pas de Deux</i> , The University of the Arts Open House 2013
ACADEMIC EXPERIENCE			
2005 – present	The University of the Arts, School of Dance, Philadelphia, PA		
Key Positions		2013 – present	Representative, Open House and Admit One
2020 – present	Associate Professor	2010 – present	Founder and Adjudicator, The Pennsylvania Ballet Choreographic Award Past recipients include Cameron Birts (2017), Yazzmeen Laidler (2016), Wendell Gray II (2015), Shelby Glidden (2014), Shomari Savannah (2013), Alrick Thomas (2012), Enza DePalma (2011), and Mark Caserta (2010)
2015 – present	Dance Faculty Coordinator, Ira Brind School of Theater Arts		
2013 – present	Curricular Head		
2013 – 2020	Assistant Professor		
2005 – 2013	Master Lecturer	2006 – present	School of Dance Faculty Representative at Regional Auditions for Admission: Atlanta, GA (2017 – present), Boston, MA (2017 – present), Chicago, (2014 – 2015), Ft. Lauderdale, FL (2011 – 2013), Los Angeles, CA (2012 – present), Miami, FL (2014 – present), and Philadelphia, PA (2006 – present)
Additional Roles			
2020 – present	Faculty Advisor for Ignite Dance Collective		
2017 – present	Junior/Senior Advisor	2005 – present	Course Instructor for First-Year Studio Practice in Ballet, Second-Year Studio Practice in Ballet, Junior/Senior Studio Practice in Ballet, Advanced Dance Composition, Student Choreographer Workshop I, Senior Project and Critique, Senior Seminar, Senior Ensemble, Repertory Research Module, and Pedagogies of Dance (POD)
2015 – present	Faculty Advisor for The Royals Band Dance Line		
2014 – present	University Committee on Academic Policy (UCAP)		
2013 – present	Head Mentor and Advisor of the Junior Class	2005 – present	Student Mentor

2019	Curator, Shut Up & Dance: Kyle “JustSole” Clark (faculty), <i>Through It All</i> , performed by Just Sole! Street Dance Theater
2018	Representative at UArts Day Fluxus Carnival
2018	Curator, Shut Up & Dance: Kaila Garretson (Class of ‘18), <i>Imprints</i> and The Royals Band Dance Line
2017	Faculty Search Committee for 3 full-time Assistant Professor of Studio Practice positions: Paul Matteson and Jimena Paz, Assistant Professors; Tommie-Waheed Evans, Visiting Assistant Professor
2017	Co-created Special Topics Courses: Embodying the Historical: Creating the New; Balanchine and Ballet in America
2017	Representative at UArts Day Fluxus Carnival
2017	Representative at the National College Dance Festival American College Dance Association University of South Florida, Tampa, FL
2017	Representative at the National High School Dance Festival The Governor’s School for the Arts, Norfolk, VA
2016	Representative at the National College Dance Festival American College Dance Association University of Southern Mississippi, Hattiesburg, MS
2016	Representative at the National High School Dance Festival Point Park University, Pittsburgh, PA
2016	Curator, Shut Up & Dance: Thomas White (Class of ‘17), <i>(in)formation</i>
2016 – 2018	Faculty Advisor for Black Sheep Project
2015	Performance Coordinator, Meredith Rainey’s <i>The Roar</i> , for The President’s Opening Address
2015	Rehearsal Director, choreographic commission by Stanley Glover and Bridget Whitman (Class of ‘16) for Opening Act
2015	Representative at “Beyond Ballet Why and How”, an international conference on the challenges and changes dance is facing in the future, Arnhem, the Netherlands
2015	Representative at Dance UK Industry-wide Conference, The Future: New Ideas, New Inspirations, London, England

2015	Curator, Shut Up & Dance: Celine Edmondson and Thomas White (Class of ‘17), <i>Dansu</i>
2015	Representative at the National High School Dance Festival The Governor’s School for the Arts, Norfolk, VA
2015	Artistic Advisor to Wilmer Wilson IV, <i>Concrete Public</i> , 2015
2014	Artistic Advisor to Wilmer Wilson IV, <i>Material Narratives</i> , 2014
2014	Co-Chair of the Faculty Search Committee for the full-time Assistant Professor of Studio Practice position in Contemporary Jazz and Urban Dance Forms
2014	Established the Field Study in Dance at Pennsylvania Ballet
2014	Curator, Shut Up & Dance: Shelby Glidden (Class of ‘14), <i>Destino</i> ; Tommie-Waheed Evans (faculty), <i>Suite Misery</i> , performed by Eleone Dance Theater
2014	Facilitated a presentation of student Wendell Gray II performing choreography by Mark Caserta at FringeArts “Scratch Night”
2014	Guest Faculty, Pre-College Summer Intensive
2014	Guest Faculty, Dance Study Cycles Winter Intensive
2014	Artistic Liaison for School of Dance Spring Concert Series
2014	Representative at the National High School Dance Festival New World School of the Arts, Miami, FL
2013	Guest Faculty, Dance Study Cycles Summer Intensive
2012	Representative at “BALLET: Why and How?”, an international conference illuminating the role of ballet in the vocational education of today’s dancer, Stockholm, Sweden
2012 – 2013	Faculty Advisor for Yu-Theta
2011 – 2014	Faculty Coordinator of the Senior Concert Mentors
2011 – 2014	Senior Concert Mentor for <i>Continuum</i> (2014), <i>Curiouser & Curiouser</i> (2013), <i>Infinity</i> (2013), <i>Cream Colored Ponies & Crisp Apple Strudels</i> (2012), and <i>Come Fly With Me</i> (2011)
2011 – 2013	Faculty Advisor for Peer Services Peer Education
2011	Served as Rehearsal Assistant for Forsythe Technologies & Improvisations, choreography by William Forsythe, Winter Dance Concert at the Merriam Theater, Philadelphia, PA

2011

Performance Coordinator for *The Vile Parody of Address*, choreography by William Forsythe, at The President’s Opening Address

ADDITIONAL TEACHING EXPERIENCE

2017 – present

Vail Dance Festival, Vail, CO – Guest Teacher

2017 – present

BALLETX Summer Intensive, Philadelphia, PA – Faculty

2015 – present

BALLETX, Philadelphia, PA – Company Teacher

2020

International Association of Blacks in Dance, Philadelphia, PA – Guest Faculty

2018

Anthony Burrell Breaking Barriers, Philadelphia, PA – Principal Ballet Instructor

2017

National College Dance Festival, ACDA, Tampa, FL – Guest Faculty

2017

New Manchester High School, Douglasville, GA – Master Class

2015

University of the Arts International Exchange, Seoul, South Korea – Master Class

2015

Anthony Burrell Breaking Barriers, Philadelphia, PA – Principal Ballet Instructor

2014

The School of Pennsylvania Ballet Summer Intensive, Philadelphia, PA – Faculty

2012

National High School Dance Festival, Philadelphia, PA – Guest Faculty

2012 – 2014

The School of Pennsylvania Ballet, Philadelphia, PA – Guest Faculty

2011

Orlando Ballet School, Orlando, FL – Guest Faculty

2011

DCNS Dance Intensive, Cherry Hill, NJ – Master Class

2011 – 2013

Next Generation Ballet, Patel Conservatory, Tampa, FL – Guest Faculty

2010

Black Swan, Directed by Darren Aronofsky, Purchase, NY – Guest Teacher

2010

Pennsylvania Ballet, Company Class, Philadelphia, PA – Guest Teacher

2007

Seven Dance Company, Philadelphia, PA – Master Class

2003 – 2006

Pennsylvania Ballet, Pre-Professional Division, Philadelphia, PA – Principal Instructor

2000 – 2001

Laurel Dance Company, Philadelphia, PA – Guest Faculty

1998 – 2002

The Dance Academy, Cherry Hill, NJ – Guest Faculty

1998 – 2001

Dance Theatre of Pennsylvania, Doylestown, PA – Guest Faculty

1998 – 2000

Delaware Ballet Company, Wilmington, DE – Guest Faculty

1998 – 1999

Ballet South, Camden, NJ – Guest Faculty

1997 – 2001

The Rock School for Dance Education, Philadelphia, PA – Guest Faculty

1990 – 1998

Children’s Ballet Theater, Berlin, NJ – Ballet Master

1990 – 1998

Academy of Ballet, Berlin, NJ – Guest Faculty

1989

Milwaukee Ballet School, Milwaukee, WI – Guest Faculty

1987 – 2000

Academy of Ballet Arts, St. Petersburg, FL – Guest Faculty

ARTISTIC & ADMINISTRATION EXPERIENCE

2016 – present

Vail Dance Festival
Damian Woetzel, Artistic Director
Assistant to Damian Woetzel
Vail/Beaver Creek, CO

2016

Vail Dance Festival: ReMix NYC
Damian Woetzel, Artistic Director
Assistant to Damian Woetzel
New York City Center, New York, NY

2016

DEMO by Damian Woetzel: Heroes
Damian Woetzel, Artistic Director
Assistant to Damian Woetzel
The John F. Kennedy Center for the Performing Arts, Washington, D.C.

ARTISTIC ADMINISTRATION EXPERIENCE

2002 – 2014

Pennsylvania Ballet, Philadelphia, PA

2006 – 2014

Assistant to the Artistic Director

2002 – 2006

Artistic Coordinator

- Artistic:** Acted as liaison between the Artistic and Administrative staff as well as the Company Artists; coordinated the Artistic Director’s schedule and correspondence; coordinated all aspects of Pennsylvania Ballet and Pennsylvania Ballet II’s company auditions; served on the Audition Committee for The School of Pennsylvania Ballet Summer Intensive national auditions; coordinated various aspects Pennsylvania Ballet productions involving children such as George Balanchine’s *The Nutcracker*; created the artistic pages for Playbill (Company Roster, Casting pages, Synopsis, Program Notes, Choreographer Bios, Orchestra Page, and Credits); coordinated and oversaw the artistic aspects involved with touring the company
- Administrative:** Coordinated Guest Artist’s (Choreographers, Stagers, Dancers, etc.) schedules, travel, accommodations and per diem; assisted the Artistic Director with the artistic budget; submitted the artistic payroll, including artists’ overtime; selected and approved video footage to be used for promotional purposes by the Marketing Department; generated and maintained the physical therapist’s schedule for the artists

PERFORMANCE EXPERIENCE

Ballet Companies

1989 – 2002

Pennsylvania Ballet, Philadelphia, PA
Roy Kaiser, Artistic Director, 1995 – 2014
Christopher d’Amboise, Artistic Director, 1990 – 1995
Robert Weiss, Artistic Director, 1989 – 1990

1987 – 1989

Pennsylvania-Milwaukee Ballet, Milwaukee, WI & Philadelphia, PA
Robert Weiss, Artistic Director

1982 – 1987

Milwaukee Ballet, Milwaukee, WI
Ted Kivitt, Artistic Director

Film & Media

2010

BLACK SWAN – Directed by Darren Aronofsky
Starring Natalie Portman, Mila Kunis, and Vincent Cassel
Liaison: Pennsylvania Ballet and Guest Teacher (Fox Searchlight)

1993	<i>Da Mummy, Nyet Mummy</i> Pennsylvania Ballet – Choreography by Christopher d’Amboise (PBS)
1989	<i>La Sylphide</i> Pennsylvania-Milwaukee Ballet – Choreography by Peter Martins (PBS)
1987	<i>Swan Lake</i> Milwaukee Ballet – Choreography by Enrique Martinez after Petipa (PBS)
1982	<i>The Sleeping Beauty</i> (Act III Aurora’s Wedding) Milwaukee Ballet – Choreography by Enrique Martinez after Petipa (PBS)
<i>Other Stage</i>	
2016	<i>Slaughter on Tenth Avenue</i> (Excerpt with Robert Fairchild) Choreography by George Balanchine, under the direction of Damian Woetzel Vail Dance Festival: ReMix NYC, New York City Center
1989	<i>Oklahoma</i> (Dream Judd) Star Productions Inc. Music Under the Stars, Milwaukee, WI
1986	<i>The Student Prince</i> Star Productions Inc. Music Under the Stars, Milwaukee, WI
1985	<i>Brigadoon</i> Star Productions Inc. Music Under the Stars, Milwaukee, WI
1999	<i>Eugene Onegin</i> Opera Delaware – Choreography by Daniel Kaiser The Grand, Wilmington, DE
1986	<i>Samson and Delilah</i> Florentine Opera – Choreography by Norbert Vesak Marcus Center for the Performing Arts, Milwaukee, WI
1986	<i>Rotary International</i> Williams Gerard Production Inc. – Choreography by Bob Simpson Las Vegas Hilton, Las Vegas, NV
1986	<i>Northwestern Mutual Life</i> Williams Gerard Production Inc. – Choreography by Bob Simpson Milwaukee Arena, Milwaukee, WI
1985	<i>Rotary International</i> Williams Gerard Production Inc. – Choreography by Bob Simpson Kansas City Convention Center, Kansas City, MO

<i>Repertoire</i>	
Alvin Ailey	<i>The River</i> (Giggling Rapids, Meander, & Falls)
Christopher d’Amboise	<i>Da Mummy, Nyet Mummy, Dumbarton Oaks, Franklin Court, The Golden Mean, Just One of Those Things, The Planets, Runaway Train, Symposium</i>
Jacques d’Amboise	<i>Irish Fantasy, Tchaikovsky Suite No. 2</i>
Peter Anastos	<i>Straight Through the Heart, Yes Virginia, Another Piano Ballet</i> (Boy in Blue)
Ib Andersen	<i>Rhapsody Concerto</i>
Frederick Ashton	<i>Les Patineurs</i>
George Balanchine	<i>Agon</i> (Principal), <i>Allegro Brillante, Bugaku, Donizetti Variations, The Four Temperaments</i> (Melancholic & First Theme), <i>A Midsummer Night’s Dream</i> (Bottom), <i>Monumentum Pro Gesualdo, The Nutcracker</i> (Cavalier, Candy Cane, Tea, Soldier Doll, Hot Chocolate Principal), <i>Pas de Dix, Prodigal Son</i> (Servant to the Prodigal Son), <i>Rubies, Scotch Symphony</i> (Soloist), <i>Serenade, Slaughter on Tenth Avenue</i> (Cops), <i>La Sonnambula</i> (Pastorale), <i>Square Dance, Stars and Stripes</i> (Third Campaign Soloist), <i>Swan Lake</i> (Act II), <i>Symphony in C</i> (Third Movement Soloist), <i>Symphony in Three Movements</i> (Soloist), <i>Theme and Variations</i> (Soloist), <i>Western Symphony, Who Cares?</i> (Soloist)
Terry Beck	<i>Dig</i>
Beth Berdes	<i>Divertimento, Excuse Me...You’re Stepping on My Heart, Friends and Lovers, Memento, Water From the Moon</i>
Marc Bogaerts	<i>Missing Persons</i>
Jean-Pierre Bonnefoux	<i>Ménage à Quatre</i>
Auguste Bournonville	<i>Bournonville Divertissements</i> (Ballabile Principal & Tarantella Principal), <i>La Sylphide</i> (Gern)
John Butler	<i>Carmina Burana</i>
Girard Charles	<i>Maestro, Rhapsody Con Moto</i>
Lew Christensen	<i>Filling Station</i>
Philip Colucci	<i>Cells</i>
John Cranko	<i>Romeo and Juliet</i> (Benvolio), <i>Taming of the Shrew</i> (Servant)
Merce Cunningham	<i>Arcade</i>
Charles Czarney	<i>Concerto Grosso</i>
Agnes de Mille	<i>Fall River Legend</i> (Nocturne Pas de Deux), <i>Rodeo</i>
Helen Douglas	<i>Now I Lay Me Down To Sleep</i>
Doug Elkins	<i>Scrapple Divertissements</i>
William Forsythe	<i>Love Songs, Steptext</i>
Michel Fokine	<i>Petruchka</i>
Choo San Goh	<i>Pastoral Moments</i>
Jeffrey Gribler	<i>Blessed Be the Man, Verano Porteno</i>
Jean Grand-Maitre	<i>Flight</i>
Alan Hineline	<i>A.S.A.P.</i>
Jose’ Limon	<i>Moor’s Pavane</i> (Iago)
Eugene Loring	<i>Billy the Kid</i> (Cowboy in Red)
Hans van Manen	<i>Adagio Hammerklavier, Grosse Fugue</i>
Peter Martins	<i>Fearful Symmetries</i> (Soloist), <i>The Magic Flute, La Sylphide</i> (Soloist)
Leonide Massine	<i>Gaite Parisienne</i>
Matthew Neenan	<i>Don’t Cry, Sfrenato, Vicissitudes</i>

2019	Vail Dance Festival Assistant to Damian Woetzel and Artistic Coordinator July 26 – August 10, 2019, Vail/Beaver Creek, CO
2019	Montpellier Dance Festival June 22 – July 6, 2019, Montpellier, France
2019	Camping Centre National de la Danse de Paris (CND) June 17 – 22, 2019, Paris, France
2019	2nd Annual Study Cycle Symposium for the MFA in Dance program at UArts Dancing Politics, Moving Performance – Curated by Rizvana Bradley Cité Internationale Universitaire de Paris June 17 – 21, 2019, Paris, France
2019	Youth America Grand Prix – Regional Semi-Finals David A. Straz, Jr. Center for the Performing Arts January 4 – 6, 2019, Tampa, FL
2018	Vail Dance Festival Assistant to Damian Woetzel and Artistic Coordinator July 28 – August 11, 2018, Vail/Beaver Creek, CO
2017	Vail Dance Festival Assistant to Damian Woetzel and Artistic Coordinator July 23 – August 12, 2017, Vail/Beaver Creek, CO
2017	National High School Dance Festival The Governor’s School for the Arts March 16 – 19, 2017, Norfolk, VA
2017	National College Dance Festival American College Dance Association University of South Florida March 8 – 12, 2017, Tampa, FL
2016	Vail International Dance Festival Assistant to Damian Woetzel and Artistic Coordinator July 30 – August 13, 2016, Vail/Beaver Creek, CO
2016	Montpellier Dance Festival June 30 – July 9, 2016, Montpellier, France
2016	Contemporary Ballet: Exchanges, Connections and Directions Center for Ballet and the Arts, NYU and Barnard College, Columbia University May 20 – 21, 2016, New York, NY

2016	National College Dance Festival American College Dance Association University of Southern Mississippi March 11 – 14, 2016, Hattiesburg, MS
2016	National High School Dance Festival Point Park University March 3 – 6, 2016, Pittsburgh, PA
2016	Youth America Grand Prix – Dance in Higher Education Huntington Beach High School January 24, 2016, Huntington Beach, CA
2015	Vail International Dance Festival August 3 – 17, 2015, Vail/Beaver Creek, CO
2015	Beyond Ballet Why and How April 16 – 18, 2015, Arnhem, the Netherlands
2015	Dance UK Industry-Wide Conference, The Future: New Ideas, New Inspirations April 9 – 12, 2015, London, England
2015	Regional High School Dance Festival Governor’s School for the Arts March 5 – 8, 2015, Norfolk, VA
2014	Vail International Dance Festival July 27 – August 9, 2014, Vail/Beaver Creek, CO
2014	Dance Critics Association Annual Conference June 13 – 14, 2014, Philadelphia PA
2014	National College Dance Festival American College Dance Association John F. Kennedy Center for the Performing Arts June 4 – 7, 2014, Washington, DC
2014	National High School Dance Festival New World School of the Arts April 3 – 6, 2014, Miami, FL
2012	Ballet: Why and How? September 13 – 15, 2012, Stockholm, Sweden
2012	National High School Dance Festival University of the Arts March 8 – 11, 2012, Philadelphia PA

CONTINUING EDUCATION WORKSHOPS & INTENSIVES

2019	The School for Temporary Liveness The University of the Arts, Philadelphia, PA
2018	Research as Action: Study Cycle Re-turn in Philadelphia Presented by Rizvana Bradley The University of the Arts, Philadelphia, PA
2018	Queer Dialogue Presented by Students of the School of Dance The University of the Arts, Philadelphia, PA
2018	Safe in Dance International Presented by Janine Bryant The University of the Arts, Philadelphia, PA
2018	Creating a Safe Space for LGBTQ+ Students Presented by Mazzoni Center The University of the Arts, Philadelphia, PA
2017	Franklin Method Presented by Eric Franklin The University of the Arts, Philadelphia, PA
2017	Franklin Method Workshop – Embodying Breath for a Dynamic Torso Presented by Shannon Murphy The University of the Arts, Philadelphia, PA
2017	Franklin Method Workshop – Liberating the Shoulder Girdle Presented by Shannon Murphy The University of the Arts, Philadelphia, PA
2016	Franklin Method Workshop – Dynamic Feet Presented by Shannon Murphy The University of the Arts, Philadelphia, PA
2016	Franklin Method Workshop – Finding and Embodying Your Rotation Presented by Shannon Murphy The University of the Arts, Philadelphia, PA
2016	Intro to Franklin Method Fall Semester – Shannon Murphy, Course Instructor The University of the Arts, Philadelphia, PA
2016	Franklin Method Workshop – The Art of the Plié Presented by Shannon Murphy The University of the Arts, Philadelphia, PA

2016	Franklin Method Workshop – Becoming a Chameleon Presented by Shannon Murphy The University of the Arts, Philadelphia, PA
2015	Faustin Linyekula Community Dance Workshop, Re-PLACE-ing Philadelphia Led by Faustin Linyekula The University of the Arts, Philadelphia, PA
2015	An Introduction to Proprioceptive Neuromuscular Facilitation Patterns (PNF) with Focus on the Pelvis: Finding Balance Between Freedom and Control Presented by Irene Dowd The University of the Arts, Philadelphia, PA
2015	Gaga Led by Idan Porges BalletX at the Performance Garage, Philadelphia, PA
2014	UArts Day Gaga Intensive Led by Sharon Eyal, Douglas Letheren, and Shamel Pitts The University of the Arts, Philadelphia, PA
2014	UArts Dance Study Cycles Winter 2014 Intensive – Gaga Led by Douglas Letheren The University of the Arts, Philadelphia, PA
2013	Peabody Dance Ballet Teachers’ Seminar Led by Marcia Dale Weary and Barbara Weisberger, Peabody Dance at Johns Hopkins University, Baltimore, MD
2011	Freeing the Chest and Stabilizing the Shoulders to Prepare for Expressive Solo Dancing and Confident Partnering Presented by Irene Dowd The University of the Arts, Philadelphia, PA
2011	Enhancing Outward Rotation of the Hips and Hyperextension Control of the Knees Presented by Irene Dowd The University of the Arts, Philadelphia, PA
2011	Dynamic Trunk Stabilization in Variable Relationships with Gravity Presented by Irene Dowd The University of the Arts, Philadelphia, PA
2010	Preparing from the Feet Up: Choreographed Warm-Ups and Fine-Tuning for Dancers Presented by Irene Dowd The University of the Arts, Philadelphia, PA

DANCE EDUCATION

1976 – 1982	Academy of Ballet Arts, St. Petersburg, FL – Scholarship
1982	Milwaukee Ballet School, Milwaukee, WI – Summer, Scholarship
1978 – 1981	The School of American Ballet, New York, NY – Summer, Scholarship
1977	North Carolina School of the Arts, Winston-Salem, NC – Summer, Scholarship
1973 – 1976	Ballet Met, Columbus, OH
1972 – 1976	Westerville Academy of Dance, Westerville, OH

References available upon request.