

Tom Evert

Shore Cultural Centre 291 East 222nd Street, Euclid OH 44123
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KEYWORDS Principal Dancer, Choreographer, Artistic Director, Teacher, Teaching Artist, Educational Programming, Arts Integration Specialist, Rehearsal Director, Personnel, Bookings, Marketing Materials, Grant Writing, Budgeting, Fund- Raising, Audience Development, Board Leadership, Sculptor, Painter.

CURRENT POSITION- Artistic and Executive Director- DANCE EVERT

- Currently administrating school programming and working full time as a teaching artist.
- 2020 was credentialed as National Master Teaching Artist by Young Audiences National office NYC

Roster Artist- Center for Arts- Inspired Learning, Cleveland YA

Roster Artist- Ohio Arts Council

Adjunct Faculty- Lake Erie College, Painesville, OH

EDUCATION

Ohio University, BFA in painting, cum laude, 1973

Ohio University, BFA in dance, cum laude, 1973

Benedictine High School, honors diploma, 1969, Mr. Benedictine Award

DANCE COMPANY CURRENT

- Founded **DANCE EVERT**, 1986
Also known as **Tom & Susana Evert Dance Theater** (1996–2006) and **Tom Evert Dance Company** (1986–1996)
- Serves as executive director, choreographer, dancer, teacher
- Offers solo and duet performances and programs for full company workshops and outdoor venues

CHOREO- GRAPHY

- Choreographed 63 works for DANCEVERT, commissioned by universities, the Cleveland Museum of Art, the Cleveland Orchestra, the Cleveland Ballet, the School of the Cleveland Ballet, Cuyahoga Youth Ballet, the Darius Milhaud Society, the Kurt Weill Festival and university programs and professional companies:
“*Nine*” April 2018 music: Electronica 9 dancers. International Guest artists. The Power of transformation through Dance. Surrendering to Unity.
“*Shape of my Heart*” solo. music: Sting Premiere: Dec. 2016
“*Opus Pilates*” April 2015 Duet. Hope Schultz and Molly Andrew Hinders. Music: Raindrop Sonata- Frederic Chopin. Using the movement vocabulary of the Pilates Training Method to create a poetic, kaleidoscopic and geometry movement piece.

“We are Geometry in Motion” May 2014 Duet: Tom Evert and Meghan Haas. Music: Electronica. Skeleton Costumes, crystal ball and geometric shapes with elastic bands, voice over.

“Touch and Go” May 2014 Duet. Tom Evert and Nick Carlisle. Standing on secured snow skis the dancers render a symmetrical harmony contrasted by turbulent storms

“Each One is Three” 2014 Cleveland School of the Arts. A Trio. Music J.S. Bach/ Air in G

“Freely Given” July 2013 commissioned dance for 6. The Dance Gallery Bellingham Washington

“Geometry in Motion 1.1” April 2013 University of Akron Dance Company. Cast of eight. Music: various Electronica Composers

“Geometry in Motion 1.2” May 3013 Quartet for DANCEVERT
Electronica Music

“Feathered Edges” May 2013 Duet- Tom Evert and Susana Weingarten
With the projected Image Art of Adi DA Samraj. Music: Cinematic Orchestra.

2013 Restaged 1986 solo “the President” on Verb Ballets of Cleveland November 2010 Presented the Day of the Dead Festival Manassas VA Featuring DANCEVRT Sala Rueda and Mexican Folkloric companies with a parade in front of the theatre and traditional altar offerings.

Dia de los Muertos October 2009. Commissioned by Bowen McCauly Dance Company of Arlington VA. Four part dance to music Café Tecuba and Kronos Quartet. A celebration of the Mexican Holiday “Day of the Dead”

“At My Best” premier March 14,2009. For 36 dancers of Cuyahoga Valley Youth Ballet. Music by: Bobby McFerrin. 23 minute suite of 6 songs. Costumes: Janet Bolick

Color Me Red, Color Me Yellow Color Me Blue: commissioned by Cuyahoga Valley Youth Ballet; original score by Sebastian Birch; performed in Taiwan for International Children’s Festival, November 1990 restaged in 1995 and in 2008 with all new cast.

Satsang: Duet for Tom Evert and Susana Weingarten; music: Phillip Glass and Ravi Shankar, was part of a larger work commissioned By Dancing Wheels premiered at Playhouse Square.

Confluence: group dance based on the principles of airflow and the mysterious energies of Mother Nature; in collaboration with NASA–Glenn Research Center engineers Tom Benson and David DeFelice; created for the Ingenuity Cleveland Festival of Art and Technology, July 2006 and Sept 2005

I Love Shapes: for 40 dancers; original score by Sebastian Birch; performed at Akron Civic Theatre, March 2006 and March 2005

Alma de la Tierra (Soul of the Land): One-act, one- hour, multi-discipline composition for dancers and actors; music by various Latin

composers ; foundation for creation of the Day of the Dead Festival, October 2006

Ego-Act: solo; music by George Crumb; premiered at Museum of Contemporary Art, Cleveland 2005

Satsang: duet; music by Phillip Glass and Ravi Shankar; part of a larger work commissioned by Dancing Wheels, a company of dancers with disabilities and able-bodied dancers; performed at Playhouse Square, April 2004

Black Nativity by Langston Hughes: Gospel show with singers, dancers, and actors for Karamu House, the nation's longest standing African American Theatre company, Cleveland, December 2003

Carnal Stone: a dance in which an artist alternates between the sculpted image of himself and his real self, music by Bill Frizell, Art of Noise, and Ennio Morricone, March 2000

Millennium: 75-minute composition for 11 dancers; depicts physical and spiritual rites of passage; Tom Evert portrays a man of the cloth and Susana Evert an ethereal healer, the latter literally stripping the former of the constructs of his religion, and with them, the cloak of his ego, May 1999

De Profundis: for 9 males of the Cleveland San Jose Ballet; music by Arvo Pärt for male chorus singing Psalm 126 in Latin, March 1999

Creativity: 13-minute piece collaboratively choreographed and performed by Susana and Tom Evert; music by Richard Robbins from the soundtrack of *Surviving Picasso*; spoken text, dance, images drawn on stage, December 1996

Illusions: 10-minute composition collaboratively choreographed and performed by Susana Weingarten and Tom Evert; music by Handel and Bach, December 1996

Trance Dance: 17-minute piece for 17 dancers at Ohio Northern University and 14 dancers at Denison University; *Shaman's Breath* by Frank Natale, December 1996

E Pluribus Unum: 26-minute work for 5 dancers; original score by Bill Duncan, May 1996

Brautigan: 15-minute piece for 8 dancers from Ohio Northern University and The Tom Evert Dance Company; music by Dave Brubeck, September 1995

Windows: 36-minute work with music by the Empire Brass Quintet and vocals by the dancers, May 1995

The Wall: 18-minute work for the Ohio Northern University Dance Ensemble and community dancers; music by Prokofiev, September 1994

Petition: 5-minute solo, May 1994

Big: 15-minute piece for Ohio Northern University and the Tom Evert Dance Company; original score by Bill Duncan, April 1994

Chichester Psalm: 11-minute work for 4 dancers; commissioned by Jewish Community Center and Cain Park, Cleveland Heights,

OH; music by Leonard Bernstein, June 1993

Waterbodies: 19-minute work for 6 dancers; music by Ravi Shankar and Philip Glass and John Adams, May 1993

Mayhem: commissioned by the Cleveland Orchestra for 5 dancers; music by Jacques Ibort, November 1992

The New Renaissance: 40-minute composition with original projected paintings, choreography, and narration; music by Beethoven and original score by Halim El Dabh; paintings and narration by Joann Lattavo, June 1992

Flashback: piece for 5 dancers commissioned and performed by Cleveland Ballet Dancing Wheels; original score by Bill Duncan, April 1992

Pigs and Roses: 11-minute work for 6 dancers; original score by Bill Duncan, February 1992

Body Talk: 25-minute work for 6 dancers; original score by Laurence Minadeo, June 1991

Insight/Onsite: a site-specific work for museum environs commissioned by the Cleveland Museum of Art for its 75th Anniversary Celebration, June 1991

Can-Can: for 5 dancers; commissioned by Holiday Inn; music from the film, June 1991

Brush to Bruise: for 6 dancers; original score by Billy Larkin, February 1991

Arboretum: for 6 dancers; original score by Sebastian Birch, June 1990

Color Me Red, Color Me Yellow, Color Me Blue: commissioned by Cuyahoga Valley Youth Ballet; original score by Sebastian Birch; performed in Taiwan for International Children's Festival, November 1990

Mack The Knife: for 5 dancers performing for Great Lakes Theater Festival's Kurt Weill Festival, May 1990

Neewolah: percussion developed and performed by the dancers, November 1989

Words of Wisdom: for 7 dancers; music by various composers, June 1989

ManChild: solo by Mr. Evert; music by Joaquin Rodrigo, June 1989

I Love Shapes: commissioned by the Cuyahoga Valley Youth Ballet; original score by Sebastian Birch, March 1989
Choreography for miscellaneous fashion shows for May Co., GQ Live, etc., 1989–1991

Desiring: music by J.S. Bach performed as jazz by the Jacques Loussier Trio, December 1988

Metaphormania: for 7 dancers; original score by Sebastian Birch, October 1988

Mantl: composition for male trio; *Music of the Aztecs* by Antonia Zepeda, October 1987

Cuisine: for 7 dancers; commissioned by Darius Milhaud Society; *Second Symphonic Suite* by Darius Milhaud, May 1987

Dance as an Art Form: for 7 dancers; excerpts from repertory as lecture–demonstration for elementary and secondary schools; 15 performances per year, 1987–1996

Motion: 10-minute work for 12 dancers; commissioned while in residence at Denison University, Granville, OH; score by Keith Fleming, December 1986

Spotz: 18-minute work for 7 dancers; music by J. S. Bach, November 1986

Emody: duet for Tom and Susana Evert; music by Ennio Morricone and Eric Satie, May 1986

False Start: 15-minute work; music by Mozart, for 7 dancers in the Tom Evert Dance Company and 12 dancers at the University of Akron, April 1986

Right of Way: 15-minute piece for 7 dancers; music by Ralph Vaughn Williams, December 1985

The President: 8-minute solo for Mr. Evert; music by Johann Strauss, December 1985

Terrain: 16-minute work for 6 dancers; music by Andreas Wollenweider, December 1985

“Plight of Got-to-go, He”, “Write Face: A Trilogy”, a church event, 1973–75

At About Eight, One Times Two, and many smaller works for

- Directs fashion and industrial shows
- Choreographs for theater and musical reviews

COLLABORATIONS

- Collaborated with most major area organizations, e.g., the Orchestra, museums, the ballet, and theatre companies as well as many musicians, composers, artists, and other dance companies
- Teamed with NASA engineers to create a work combining art and technology for Cleveland’s Ingenuity Festival, July 2006 and September 2005
- Teamed with the Latin American community to create the inaugural Dia de los Muertos (Day of the Dead) Festival 2006 (this marks its 16th anniversary)
- DANCEVERT dancers teamed with the Great Lakes Theatre Festival to portray the title role in the Equity production of *The Bakkhai*, 1995 and *The Dybbuk* 1997

TEACHING

- Summer Intensives** for pre-professional training programs: Fairmount Art Center 2014. Ohio Dance Theatre, Oberlin, OH 2016
- Ohio University School of Dance**, teaching residency, 2005
- Dancing Wheels**, rehearsal director, staged dances and taught company class, designed and taught summer intensive for Dancing Wheels (students with and without disabilities), 2005
- Cleveland Music School Settlement**, teen professional and mixed adult modern, 2000–01
- Tom Evert School of Dance, 1986 –present** Euclid, OH, founder and Director offering classes in the company aesthetic to adults and children; taught company class 9:30–11 a.m. four times per week, open to public, 1989–2007
- University teaching residencies**, usually 2 weeks in length teaching classes and setting a work for the student ensemble; **Hong Kong Academy of the Performing Arts** (6 weeks), **University of Hawaii**, **Illinois State University** (twice), **Ohio Northern University** (6 consecutive years) **Denison University** (1986 and 1996), 1986–present
- School of Cleveland Ballet**, taught contemporary technique, professional Division, 5 classes per week, 1987–1990, 2012–2014
- Cleveland State University**, full-time faculty, taught technique, composition, improvisation, set choreography, served on departmental committees, 1987–1989
- Lake Erie College**, Painesville, OH, full-time faculty, taught technique, composition, improvisation, set choreography, served on departmental committees and attended campus wide meetings, 1985–1987
- University of Akron**, Akron, OH, part time instructor of two upper-level contemporary technique classes and set choreography, 1985–1986 2005, 2014
- The Dance Institute**, Akron, OH, contemporary technique instructor, all levels, ages 12–18, 1985–86
- Paul Taylor Dance Company School**, New York City, regular faculty of company-affiliated school, 1983–85
- Jacob's Pillow Dance Festival**, Beckett, MA, instructor, Contemporary technique, Taylor repertory, 1983
- Phyllis Lamhut Dance Company**, New York City, technique instructor to university students and artists in the schools program, 1978
- Master Classes**, extensive national engagements as director of Tom & Susana Evert Dance Theatre and Tom Evert Dance Company and as a representative of the Paul Taylor Company and the Phyllis Lamhut Company, 1975–present
- Ohio University**, Athens, OH, instructor, beginning ballet and modern technique, 1972–73; provided local elementary school children with movement experiences, instructed senior citizens in art, 1971

Euclid (OH) Board of Recreation, instructed children in swimming,
1968

TEACHING ARTIST SCHOOL PROGRAMMING ARTS-INTEGRATION

Feb 25, 2020 Mr. Evert is being distinguished as a recipient of the **Young Audiences National Master Teaching Artist Credential**.

Appointed to a **Master Teaching Artist Roster in Ohio 2019** which is also building a network of artists and organizations statewide.

Inschool residencies, 2–4 weeks in length, designed and provided an average of 6 times a year in elementary and secondary schools, under the auspices of **Young Audiences of Greater Cleveland (name changed to Center for Arts- Inspired Learning)**, **University Circle, Inc.**, and the **Ohio Arts Council–Artist in Education Program**, 1986- 2016, Kennedy Center (2009-11

Early Education Residencies Through the Ohio Arts Council Residencies throughout Ohio: Overfield Early Education Center in Troy Ohio (Uses the Reggio Emilio Approach) Cleveland, Lorain, Lima, and Greenfield.

2002 –present “Danceman” program in early education centers. A 25 - minute performance followed by a 15 minute movement activity in which students prepare a structured improvisation and perform for each other.

Early Education- In collaboration with University Circle Inc. and the Cleveland Botanical Gardens presented a month- long residency that Served all the Pre-K schools in the Cleveland Municipal School District On-site at the gardens students integrated activities with the story of the Scarecrow (language arts) and creating a dance and learning about the Garden and painting their own seeds that the scarecrow could protect.

ICARE (Initiative for Arts in Education) with the Cleveland Municipal School District; directed and provided services (arts integrated lessons, assemblies, other artforms, field trips, and professional development for teachers) as the arts partner of Oliver H. Perry Elementary School 2004–2007; served as teaching artist at Robert Fulton Elementary 2004–2007, East Clark Elementary 1999–2003, and John D. Rockefeller Elementary 1999–2003

ArtWorks, 2005 served as coordinator of the arts-based job-training Program during its inaugural season; hired teaching artists, recruited students, set schedules, oversaw daily operations and productions, supported art instruction, and coordinated collaborative artistic efforts, summer **2015** Served as Master teaching artist for Fall program

Ohio Arts Council, DANCEVERT served as roster artist for residencies throughout Ohio 2–4 weeks per year, 1986–2016

Green Acres School, Washington, DC, 2009-2012 annual engagement

Young Audiences of Greater Cleveland, DANCEVERT served as roster artists since 1987; assembly programs: *Geometry in Motion*, *Contemporary Dance*, *Music and Dance of Latin America*, and a theatrical company production *Alma de la Tierra*; residencies designed to suit the presenters' needs; professional development for teachers, and early education assembly programs.

PROFESSIONAL DEVELOPMENT FOR TEACHERS

Summer Institutes, conducted week-long workshops for Professional Development for teachers with Young Audiences and Playhouse Square, Cleveland, OH, August 2006, August 2005

Project READ, Cleveland Literacy System, served on the curriculum Writing committee, and trained 75 third grade teachers to implement programming, 2006

Kennedy Center, Ohio-based Collaborative Initiative, selected to create Professional development workshops; now presents throughout Ohio, 2005–2010: 5 consecutive years contracted engagements at Franciscan Center in Sylvania, OH, and consortiums in Mansfield, Findlay, Springfield, Lorain and Cleveland OH. Participated in various art intergrated curriculum design workshops

Young Audiences of Greater Cleveland, trained by Karen Erickson to prepare Professional Development workshops for ICARE partnerships, 2005-2007

ADMINI- STRATIVE

Weatherhead School of Management, Case Western Reserve University, participated in *Leader's Links*, monthly

EXPERIENCE

meetings for executive directors of nonprofit organizations to address current issues of the participants as well as the industry, 2004-06

National Arts Stabilization, training seminars, governance, marketing, financial management, 2003–05

National booking and service organizations, e.g., Association of Performing Arts Presenters, Arts Midwest and Ohio Arts Presenters Network, attended annual booking conferences and workshops addressing business, artistic, and educational components of the performing arts, 1986–2005

DANCE EXPERIENCE, EARLY

Tom Evert Dance Company, appeared in 18 performances of the **Great Lakes Theatre Festival** production of Euripides' *The Bakkhai* as the movement and vocal chorus and in *The Dybbuk* in 1995 and 1996

Footpath Dance Company, Cleveland, OH, guest artist, 1986

Paul Taylor Dance Company, New York City, 8 years as principal dancer and teacher; appeared with guest artist Mikhail Baryshnikov on 3 occasions; appeared with Gwen Verdon and Rudolf Nureyev, appeared in 30 of Mr. Taylor's works, 1977–85 most of which were created on Mr. Evert.

Noted below by title, composer, and Mr. Taylor's premiere date

Principal Roles

Roses, Richard Wagner, 1985

Byzantium, Edgar Varese, 1984

Sunset, Edward Elgar, 1983

Diggity, Donald York, 1978

Aphrodisiamania, various composers, 1977

Runes, Gerald Busby, 1975

Book of Beasts, Manuel de Falla et al., 1971

Big Bertha, band machine music, 1970

Private Domain, Innis Xenakis, 1969

Orbs, Beethoven, 1966

Piece Period, Vivaldi et al., 1962

Three Epitaphs, early New Orleans jazz, 1956

Solo Roles

Last Look, Donald York, 1985

Mercuric Tidings, Donald York, 1983

Equinox, Johannes Brahms, 1982

Lost, Found, and Lost, Wallpaper Muzak, 1982

Arden Court, William Boyce, 1981

La Sacre du Printemps, Stravinsky, 1980

Nightshade, Scriabin, 1979

Airs, G F. Handel, 1978

Dust, Francis Poulenc, 1977
Images, Claude Debussy, 1977
Cloven Kingdom, Corelli et al., 1976
Polaris, Donald York, 1976
Esplanade, J .S. Bach, 1975
Post Meridian, Evelyn Lohoeffter, 1965

Touring with Taylor Company

Toured extensively in the United States and Canada; also Mexico, Central and South America, Soviet Union, Israel, Japan, Taiwan, Hong Kong, Europe; some tours under the auspices of State Dept.

Poughkeepsie Ballet Theatre, dancer; performed *Les Noces*, Jerome Robbins; and *Graduation Ball*, William Dollar, 1976

Phyllis Lamhut Dance Company, New York City, dancer and teacher; performed *Country Mazart*, *Brainwaves*, *Extended Voices*, *Conclave*, *Hearts of Palm*; lecture demonstrations toured nationally, 1975–77

Murray Louis Dance Company, New York City, understudy and stage technician, 3-month tour to Europe and Iran, 1974

Nikolais Dance Theatre, New York City, understudy, 1974

Additional performance experience in New York City with Richard Biles, Louis Wykell, Kent Baker, and Robert Diaz, 1973–75

Performance experience in the works of Beverly Blossom, Katherine Litz, Gladys Bailin, Marcea Sakamoto, Lynn Daly, Doris Humphrey, Cynthia Johnston, Bill Cratty, and James Tyler, 1971–73

**DANCE
TRAINING**

Extensive master classes and impactful exposure to contemporary and classical companies nationally and internationally, 1970–present

Kathy Grant, Pilates, 1981–82

Zena Rommett, floor, barre, and technique, 1979–85

Finus Jhung, Ballet School, 1975–77

Luigi Dance Center, jazz, 1974–75

Nikolais–Louis Dance Theater Lab, scholarship student, 1973–75

Manhattan School of Dance, Cechetti technique, scholarship student

New York City ballet training, Carol Riouz, David Howard, Alwin Nikolais, 1973–75

Murray Louis Dance Theatre Lab, scholarship student, 1973–75, Phyllis Lamhut, Honya Holm, Gladys Bailin, Beverly Blossom, Claudia Gittleman, Gerald Otte

Marcea Sakamoto, Patricia Welling, 1971–73

Graham Technique, Cynthia Johnston
Hawkins Technique, Kelly Holt, Katheryn Karipedes, James Tyler
Composition and Improvisation, Alwin Nikolais, Murray Louis, Betty Walberg, Gladys Bailin, Patricia Welling, Phyllis Lamhut
Pilates Training. Kathy Grant NYC 1981-82.

- VISUAL ARTIST**
- Creates Paintings, graphic and sculptural works of dance imagery.
 - Photographs subjects as artistic director for photo shoots (composition, action)
 - Sculptural carvings of figurative works in wood
 - Selected by Year of the Dog panel for street art design, *Ballerina*, 2006
 - Commission, Michael Bamat, Washington, DC, *Devotional Dancer*, 2005
 - Sculpture Center, Cleveland, All-Ohio Show, *On a Pedestal*, 2004
 - Commission, Molly Hawley, *Portrait*, 2004
 - First place, Sculpture, Fairmount Art Center Show, 2003
- WRITING**
- Produced successful grantwriting, written descriptions of work and activity, created newsletters and correspondence as artistic director of DANCEVERT, 1986–present.
- DRUMMING**
- Conga, bongo, dumbek, djembe and accent instruments; proficient Accompanist and ensemble player
- MODELING**
- Capezio Dancemakers catalogues and ads in *New York Magazine*, *Playbill*, *Village Voice*, and *Dance Magazine*, 1973–1985
- PILATES
MASSAGE &**
- **Feb 2015.** Completing coursework for certification as Pilates instructor
 - **Massage treatment.** Studied and practiced in New York City, 1973–Present.
Currently teaching Pilates course at Lake Erie College, Paineville, OH
- HEALING**
- Combines breath work and a variety of body–mind therapies with dance studies and aides to personal and community growth
- TELEVISION**
- Tom and Susana Evert Dance Theater featured on PBS–WVIZ 25, 1999
 - With Paul Taylor Dance Company danced roles in five PBS *Dance in America* productions, three with Emmy award-winning director Emile Ardolino
 - Mercuric Tidings*: soloist; *Snow White*: dwarf, soloist; *Sunset*: soloist, 1984
 - Three Epitaphs*: principal; *Big Bertha*: principal, 1983
 - Le Sacre du Printemps*: soloist; *Arden Court*: soloist, 1981

Book of Beasts: soloist, Squonk; *Big Bertha*: principal, Mr. B;

Airs: featured, 1979

Runes and Esplanade, 1977

- Interviewed on television in Mexico and Boston; interviewed for one of the PBS productions
- Regularly appeared with wife Susana on Cleveland's AM talk show *Morning Exchange* to promote the Tom Evert Dance Company's annual seasons

RADIO INTERVIEWS
Dance

- **WNYC** Radio, New York City; nationally known hosts
- **WCLV**, Cleveland's classical radio station, promoting Tom Evert Company's season, 1986–96

PRESS, AVAILABLE UPON REQUEST

- Extensive coverage, 1986–96, in the *Cleveland Plain Dealer*, features, reviews; *Akron Beacon Journal*; *Cincinnati Enquirer*; *New York Times*, Anna Kisselgoff, Jennifer Dunning, Jack Anderson; *Village Voice*; *New York Magazine*; *New York Dance Review*; *Washington Post*; press in Mexico and Scotland
- Numerous photos and mentions, 1975–85, performing Paul Taylor's work in *New York Times*, Anna Kisselgoff, Jennifer Dunning; *Village Voice*, Deborah Jowitt; *New Yorker*, Arlene Croce; *Cleveland Plain Dealer*, Feature by David Lymon; *Jersey Journal*, feature; *New York Post*; *Daily News*, Clive Barnes; *Dance*; *Ballet News*, cover story; *Le Nouvel Observateur*

MEMBERSHIPS

Arts Education Consortium. Cleveland
Association of Performing Arts Presenters
Ohio Dance
Single Artists Management Business Associates
Arts Midwest
Western Arts Alliance
Ohio Arts Presenters Network
Citizen's Committee for the Arts
Great Lakes Performing Arts Association (Agent)
Northeast Performing Arts Association
Walker–Townsend and Association (Agent)

AWARDS

Outstanding Contribution to the art of Dance OhioDance, statewide service organization. April 2015
Benedictine High School, Cleveland (OH), Hall of Honors, 2006;
Mr. Benedictine, 1969;
Ohio University, Distinguished Alumni Award, 2005
Ohio Arts Council, fellowship for choreography, seven times (2003,

1988, 1986)

Euclid Community Concerns, outstanding contribution to the understanding of diversity, 1995

Ohio Arts Presenters Network, outstanding service as an artist in the state of Ohio, 1994

Ohio Arts Council Dance Panel, appointment, 1994

Pennsylvania Arts Council, Panelist for Choreographic Fellowships, November 1993

Northern Ohio Live, Artistic Achievement in Dance, 1992

Dancers and Friends, invited to perform for benefit program at the Joyce Theater in New York City with Baryshnikov and greats of Modern dance, June 1992

Northern Ohio Live, Artistic Achievement in Dance, 1991

Northern Ohio Live, Honorable Mention, Artistic Achievement in Dance, 1988

Dewar's (National) Performing Artist Profiles, Nomination, 1991