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Company Management for dance sPace '19: A Background and Documentation

Devin McMahon

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Company Management for *dance sPace '19*

A Background and Documentation

Prepared by Devin McMahon

B.A. Stage Management

Advisor: Chris Zaccardi

Pace School of Performing Arts - Dyson College of Arts & Sciences

Presented on 12/6/2019 - Submitted on 5/12/2020

Graduation Date - 5/20/2020

The position of Company Manager for Pace School of Performing Arts productions was created for the Fall 2019 semester. I had the privilege of being the Company Manager for the first production of the fall, *To Clothe the Naked*, and then was asked to fill the role again for the final show of the semester, *dance sPace '19*. I was excited for this opportunity, as it allowed me to take what I had learned and what had been perfected about the duties of the position and put it into my final show at Pace. Throughout the process, my goal was to find the balance of how a knowledge of professional company management could be adapted and executed in an educational setting. In this paper, I will discuss how this production offered me the chance to bring together the knowledge I had received from my class in Company & General Management the previous Fall, my experience in the role for a previous production, and my experience working professionally on internships and interacting with professional company managers into a capstone for my college career. The company management position offers a wide variety of duties that one must tackle and necessitates interacting with all members of the production to accomplish these tasks successfully, and I will also address my handling of this on the production of *dance sPace*. Finally, I will share how I arrived at my decision to create a guidebook for the position, and how I hope that this will impact those who later take on this job in the B.A. Stage Management program.

In the class of Company & General Management, I was able to learn a great deal about those positions and their role in a theatrical production from a wonderful industry professional, Carly DiFulvio Allen, an Associate General Manager for Aladdin Worldwide at Disney Theatrical and the former Company Manager for the Roundabout Theatre Company. Carly was able to bring a great deal of professional experience into the classroom both in her own expertise

and in the numerous other industry professionals we were fortunate enough to have as guest speakers. The class gave an excellent outline to the field of Company Management at one of the highest levels and gave us a chance to learn about the plentiful duties that the company manager takes on. Working with all departments in the production process, the company manager for commercial theatrical productions is involved in budgeting with the general manager, paychecks for the company, organizing tickets for company members, as well as working with the box office of the theater, and much more.

One of the most interesting challenges when moving from the class into the practical position was scaling down many of the duties and taking a much more direct role in those that remained. For example, while a professional company manager would be dealing with budgets, that is not a part of the duties given to student company managers. However, while a professional company manager would send information from the company to the creator of the playbill, the student company managers at Pace are directly responsible for the creation and proofing of the playbill. Another area for the student company manager to take a more hands-on role was that of the front of house display, with the student company managers creating all of the decor themselves. It was a different experience, working more hands-on than the more management-only position offered in the professional world, but I think that the student company manager gains more insight by contributing directly.

Our two textbooks for the class were *Broadway General Manager* by Peter Boggy and *Theatre Management* by David M. Conte & Stephen Langley. Both of these texts are more focused on the General Manager position but still offer valuable insight into the role of the Company Manager, as they work closely together and share the same office. Conte & Langley go

into great detail about the differences between theatrical management at all levels, including Broadway, Off-Broadway, regional theaters, not-for-profit, and touring productions. They touch upon the differences in the role of the company manager for each of these, noting that on Broadway the company manager is most involved with all aspects of the production from budgeting and tickets to any housing needs and advertising. In regional theaters, travel and housing are considerably larger jobs, and the company manager is not as involved with the business operations. In touring, the role of the company manager varies depending on the type of contract it is running under, and may be more similar to either of the above variations. This text is largely helpful for an understanding of how expansive the field of Arts Management is, and how the company manager fits into the hierarchy within the various tiers of theatre produced around the country. This text allowed me to look at the role of the company manager for various types of theatrical productions and to select which functions would best serve our collegiate production.

In contrast, *Broadway General Manager* author Peter Bogyo has a great deal of experience in company management specifically on Broadway, having spent over a decade working in that position before transitioning to general management. As such, he is able to state the duties of a Broadway company manager with extreme detail, delving into their duties of communicating with the various unions involved with mounting a Broadway production and how the company manager interacts with the box office and other theater staff. I found this to be extremely helpful, as *dance sPace* takes place in the Schimmel Center, which has its own administrative structure and staff who we work closely with when mounting productions in their space, very similar to how a Broadway production works with the theater it is residing in. Bogyo

also offered some interesting general comments on company managers, saying they must “be equally adept at math and people skills” (3), and calling them “the hardest working and most underappreciated people in theatre” (3). His quote that stuck with me the most, which was echoed many times by Professor Allen in class, was that the company manager is “the producer and management’s onsite representative, checking in with the cast and crew, making them feel valued and cared for, answering questions, and handling problems” (3). While I would not be handling budgets or dealing with unions as a student company manager, that quote became the backbone and informed the attitude and general responsibility I wanted to bring to the production.

When starting the process of the show, the first thing I wanted to tackle was a timeline of when each responsibility would need to be taken care of. I was given concrete deadlines for when things had to be completed, but I wanted to make sure that I was staying on top of those things throughout the process and not leaving anything until the last minute, especially when dealing with new tasks that I was not as familiar with. The first thing to do was send information to our poster designer with the names of the creative team members and to make sure that the Google calendar was updated with all of the rehearsals and performances. I then checked in with the stage management team to see if there was anything they needed from me, shared my templates for accident reports with them, and made sure that my contact information would appear on the wallet cards that they would be distributing to the company. These were very easy, one-time tasks that were necessary to get the ball rolling on the production.

From there, I moved onto the next phase, which was early preparation for things that needed to be completed for the week of tech and performances, beginning with the playbill. The

playbill for dance productions at Pace is always a big task, as there are around 100-120 people involved who need to be credited properly. Even working with an already established format for the program, fitting in all of this information was a challenge for me that took some creative skill with Microsoft Office. With Pace partnering with the Paul Taylor Dance Company, I was also responsible for taking their format for their piece that was presented and working that into our program.

A new task that I had no familiarity with for this production was press releases. However, another student Company Manager had first done a couple of short press releases for the production of *A Midsummer Night's Dream* earlier that semester. I got in touch with the student company manager and the faculty member who directed the program to get the information for the Pace administration members who were responsible for approving and distributing those releases. I then contacted them to get a more concrete description of what they would like to be included in the press release, while I also met with the director of *dance sPace* to find out what she wanted it to promote. Once I had heard back, I wrote up a draft that was approved by all and sent out to the university to distribute.

One of the most important duties of the company manager in any setting is dealing with complimentary tickets for company members and other important guests. For this production, this meant coordinating tickets for the choreographers, cast, production team, members of the Paul Taylor Dance Company, and a large number of industry guests. Along with comp ticket requests, I also collected bios from all members of our company which were placed into our website, which was linked to a QR code in the playbill. Many of these people are very busy, so I made sure to email them early on and follow up as needed to get their information. For some,

this meant tracking them down in person and forcing an answer, as in years past they have been able to come to the box office on the day of a show and ask for their tickets, a practice we were working to eliminate. Because we were performing in the Schimmel Center which has its own box office staff and procedures, all of these tickets were then communicated to them to be processed through their system.

In the process of working with the staff of the Schimmel Center, I was part of a meeting in which we discussed the new role of the company manager, what their responsibilities were, and how they could work well with the existing Schimmel staff. One of the things that the company manager was placed in charge of was communicated whether or not a strobe warning was needed for the show, any age restrictions, and the late seating policy. We also discussed how the PPA student practicum would be integrated into the Schimmel ushers.

Each freshman in the school of performing arts must complete a practicum where they work on a crew for one show. For shows that take place in Schimmel, the front of house crew students work alongside the Schimmel ushers. The company manager is their supervisor for their practicum, but they are much more under the control of the Schimmel House Manager. My role was to make sure they had their schedule of when they had to be at the theater, that they were on time, and that they were listening to the House Manager. Our practicum for *dance sPace* did well and were always on time, but required a good amount of oversight from myself and the House Manager to make sure that they were paying attention.

As we approached the first performance, I was informed by the director of the show that they were going to be rotating several of the dancers for two of the pieces, which meant that the cast would be changing each night. This posed a unique challenge, as we did not have the ability

to print different programs for each performance and we did not have space in the program to denote which dancers would be performing in each show. After conferring with my advisor, I took a leaf right out of the professional book and created an insert that would be stuffed into each program for each performance which listed the dancers performing. When we got to opening night, however, we ran into several issues. The stuffers were not printed properly, so I used some of my own printing money to reprint them for that evening, which led to a rush as the ushers tried to get them cut and into the programs. Since the programs were also rather thin, many of the inserts fell out as the programs were handed out. Recognizing that this would cause a good deal of issues for the rest of the weekend of performances, I came in early the next morning to construct a house board. Similar to a stuffer, a house board tells the audience if there are any changes in the cast, and is widely used across all types of professional theatre. As it was a rushed job, the house board was not the most aesthetically pleasing creation I have ever made, but it was a vast improvement over the difficulties with the inserts the day prior.

In the week of tech and through performances, I was also coordinating several social media takeovers that we were doing for the production. This was another new thing that we were doing for each of the shows that started halfway through the Fall semester. I got in contact with the members of the Pace administration who are in charge of the Dyson College and Pace University Instagrams, as well as the Pace School of Performing Arts Instagram, and arranged several days when we could do takeovers and show some behind-the-scenes looks at the show. I then talked with some of the senior dancers in the company, and found several who were more than happy to be the faces of the takeovers. I made sure to choose people who would be fun personalities and who could also follow the guidelines of the university for what could and could

not appear on their accounts. I had originally not planned to create any content for this myself but ended up jumping in and adding a few photos of my own, as the dancers were very busy in tech and during the performances. Overall, everyone was very pleased, as we got a lot of views for the university accounts and good publicity and increased awareness of the show and the school of performing arts.

One of the final pieces of my job as Company Manager was to arrange reserved seating for important guests. As I mentioned earlier, there was a large number for each show between the choreographers, members of Paul Taylor Dance Company, and other industry guests. Each performance had between 15-30 reserved seats which I assigned and placed reserved signs on. To better streamline the process of guests finding their seats, I worked with the Schimmel Box Office Manager to create a system where I would write in the seat number next to each guest's name on the complimentary ticket request form, which she would then write on the tickets. This allowed them to be seated much more efficiently, as the ushers are all familiar with the seating plan of the theater and could guide them instead of them trying to find their names on a sea of reserved signs. This system worked very well, and at the end of the run, the Box Office Manager asked if I could help make it standard procedure for future shows in the theater.

Lastly, at the conclusion of each show, I would send out a front of house report, which would detail a breakdown of the attendance for the show, as well as notes about the audience and anything out of the ordinary that took place. We use a the collegiate version of the box office reports which are common in the professional world, which focuses less heavily on the financial aspects than a professional report. For the duration of the performance run, the reports were

rather mundane. Overall we had a very smooth run of the show from a front of house perspective and had some of the largest crowds for any *dance sPace* in the last few years.

In my time at Pace, I have also been fortunate enough to intern and work with several professional theatre and dance companies, including the Williamstown Theatre Festival, Goodspeed Musicals, and the Paul Taylor Dance Company. While I did not work directly in company management at these organizations, I did have close relations with this department as a stage manager and was able to learn a great deal from shadowing and observation. While this certainly could not compare with the in-depth explanations of specific duties of the company manager that I learned in the classroom, I learned a great deal about how professional company members are able to build relationships with and take care of company members. Company managers at regional theaters such as Goodspeed or Williamstown coordinate housing for the casts, production, and creative teams for each show. Company managers also will take care of company members who need to be transported for things from medical attention to grocery trips.

While I was not responsible for coordinating housing or travel for any members of the *dance sPace* team, I did have the opportunity to do smaller things to make sure the company was taken care of. I was checking in with one of the dancers who was recovering from injury on his condition, and if there was anything I or the stage management team could do to help him. With my experience working previously with the Paul Taylor Dance Company, I was also able to anticipate the needs of the Pace dancers when they were performing Paul Taylor's 30-minute piece, *Company B*. I helped the stage management team set up chairs for the dancers to rest when offstage and ensured that they would each have water bottles and sweat towels. Through Pace's partnership with Paul Taylor, they were also invited to a performance of *Company B* and two

other pieces which were performed as part of their Lincoln Center Series. I helped to make sure that members of the design and stage management teams were also included in this, and acted as a sort of “chaperone” for the day as we watched the performances, met members of the Paul Taylor administrative team, and had the chance to go backstage after the show and meet several of the dancers. As I had heard from several professional company managers, you won’t always be recognized for your work, but sometimes there are small moments when you can take care of people which are enough thanks. Seeing the dancers and production team light up while backstage at Lincoln Center was certainly one of those experiences for me.

At the conclusion of the show, I had the opportunity to speak with members of the creative team for the production who are also administrative staff for the dance department about their feelings about the new position. They were very pleased to have someone who was able to take duties like tickets and front of house off of their plates and allow them to focus on the performance, and were looking forward to having them again on future productions. This production was an excellent chance to learn more about the practical elements of company management and to find ways to bring the complexities of professional company management into the Pace School of Performing Arts. I am very happy and proud that this production was my last endeavor at Pace University, and I look forward to hearing about how the position of student company manager continues to grow over the coming years.

Bibliography

Bogyo, Peter. *Broadway General Manager*. Allworth Press, 2017.

Conte, David M., and Langley, Stephen. *Theatre Management: Producing and Managing the Performing Arts*. EntertainmentPro, 2007.



Company Management Production Book

**Company Manager:
Devin McMahon**

Table of Contents

Timeline of Responsibilities.....	1
Wallet Cards (Stage Management).....	3
Accident Report (Stage Management).....	5
Poster.....	6
Program.....	7
Program Inserts.....	12
Ticketing.....	16
Bios Example.....	24
Press Releases.....	25
Lobby Slideshow.....	27
Front of House Breakdown.....	40
FOH Reports.....	42

Company Management Timeline

	Office	Rehearsal/Theater	Other Duties
Pre-Pro	<ul style="list-style-type: none"> • Finalize Google Calendar from Production • Communicate with PSM to finalize Production Calendar • Wallet Cards – confirm info with PSM • Create Accident Reports & share with SMs • Send info for poster 		
First Rehearsal		<ul style="list-style-type: none"> • Meet & Greet – talk with Company about what they can expect from you (tickets, bios, etc.) 	
Rehearsals	<ul style="list-style-type: none"> • Create Program • Proof Poster • Coordinate Comps with Company, Faculty, Industry guests • Collect Bios from Company • Press Releases • Prep lobby décor • Get dramaturgy info from ADs & design info from design team for lobby display • Email FOH Practicum 	<ul style="list-style-type: none"> • Top of Day Check-ins – answer questions and be available 	<ul style="list-style-type: none"> • Determine # of House Seats with Laurie – send to Box Office • Be available for actor emergencies
Pre-Tech	<ul style="list-style-type: none"> • Coordinate Social Media takeovers 	<ul style="list-style-type: none"> • Check names with Company on program • Collect headshots from actors • Walk through space with SMs 	<ul style="list-style-type: none"> • Hang posters around Pace

Tech	<ul style="list-style-type: none"> • Finalize program and send to print • Coordinate Final Dress guest list and seating chart • Create any lobby signage (Warnings, Intermission, etc.) 	<ul style="list-style-type: none"> • Set up lobby décor & info • Box Office prep 	
Final Dress		<ul style="list-style-type: none"> • Train FOH practicum w/ House Manager • Coordinate guests 	
Opening Night		<ul style="list-style-type: none"> • FOH report • Opening night cards/gifts 	
Run of Show		<ul style="list-style-type: none"> • FOH reports 	
Closing Performance		<ul style="list-style-type: none"> • FOH report • Closing cards/gifts 	
Post-Closing			<ul style="list-style-type: none"> • Post-Mortem



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SHORT ACCIDENT REPORT			
Name:		Today's Date:	
Address:		Time of Accident:	
Phone Number:		Date of Birth:	
Where did the accident occur?	What is the nature of the injury?	How did the accident happen?	
Do you plan to see a physician?		If YES , please state the physician's name:	
YES / NO / I'M NOT SURE			

SHORT ACCIDENT REPORT			
Name:		Today's Date:	
Address:		Time of Accident:	
Phone Number:		Date of Birth:	
Where did the accident occur?	What is the nature of the injury?	How did the accident happen?	
Do you plan to see a physician?		If YES , please state the physician's name:	
YES / NO / I'M NOT SURE			

dance

space

2019

Dec. 6th 7:30 pm
Dec. 7th 2:00 pm & 7:30 pm
Dec. 8th 2:00 pm

Directed by Rhonda Miller
Choreography by: Josh Bergasse, Dee Caspary,
Lauren Gaul, Scott Jovovich, and Rhonda Miller

Costume Design - Amelia Camilo
Lighting Design - Merrill Peterson
Associate Lighting Designers
Margaret Garrity & Evelyn Newman
Production Stage Manager - Noah Sarkowsky

Also featuring: **COMPANY B**
Choreographed by Paul Taylor

PPA Staff & Faculty

Executive Director.....	Jorge Cacheiro
Associate Director.....	Grant Kretchik
Director of Academics.....	Larry Ruth
Academic Advisor.....	Talea Collins
BFA Musical Theater.....	Amy Rogers
BFA Musical Theater.....	JV Mercanti
BFA Acting.....	Grant Kretchik
BFA Commercial Dance.....	Rhonda Miller
BFA Commercial Dance.....	Lauren Gaul
BFA Acting FTVC.....	Matthew Humphreys
BA International Performance Ensemble.....	Cosmin Chivu
BA International Performance Ensemble.....	Adrienne Kapstein
BFA Production and Design.....	Graham Kindred
BA Stage Management.....	Chris Zaccardi
Associate Director of Enrollment/Incoming Advisor.....	Wayne Petro
Business Manager.....	Jonathan Gabrielson
Contracts Coordinator.....	David Biondi
Production Manager.....	Laurie Brown Kindred
School Coordinator.....	Alexandra Mesaros
Production Student Aides.....	Shari Freeda, Devin McMahon
Enrollment Aides.....	Amisha Bhandari, JoJo Carmichael, Alyssa Cassese, Gabriel Colston-Burke, Quira Crosby, Taelor Griffiths, Brandon Hastick, Sherena Medford, Camren Slaughter
Production Shop Aides.....	Matthew Abilez, Alec Addalia, Bridgette Burton, Matt Carino, Griffyd Cole, Angelica DeVico, Evangeline Dillard, Alicia Foster, Margaret Garrity, Jupiter Girard, Arin Goldsmith, Julia Kester, Patrick Moriarty, Bianca Nagel, Evelyn Newman, Colleen O'Brien, Maggie O'Donnell, Merrill Peterson, Dish Petrie, Alex Rockey, Larry Saperstein, Richard Sommerfield, Joshua Straker, Elijah Sullivan, Anna Tarasova, Holly Tomaino, Tom Whipple, Bryana Zanotelli

To view our full program with biographies
please scan the QR code below or go to:

<https://paceproductionmgmt.wixsite.com/mysite/dance-space-19>



For more information about PPA please visit
www.performingarts.pace.edu



DIRECTOR'S NOTE

Fall is a challenging and exciting time of new beginnings with the Commercial Dance program at the Pace School of Performing Arts! New friendships and bonds are created along with a professional work ethic for the new era of dance that has begun. The dedication and level of commitment from the Commercial Dancers at Pace is stellar and I am in awe of the daily achievements of each and every dancer in the program.

This showcase is a wonderful opportunity to highlight the talent and versatility of the dancers, faculty and guest choreographers. This fall we are honored and excited that the world renowned Paul Taylor Dance Company set one of their coveted repertoire works, Company B on our dancers. This has been an exceptional experience both educationally and artistically and we hope to continue to have them join us again in the future.

It is a thrill to have the commercial dance concerts at PPA be highly anticipated and popular productions. Our dance faculty is dedicated and excited to continue to help these gifted dancers fulfill their dreams.

I am proud and excited to present the fruit of our fall semester dance labors!

Enjoy dance sPace and have a wonderful holiday season!

~Rhonda Miller

Director & Head of B.F.A. Commercial Dance

CREW

Production Stage Manager.....Noah Sarkowsky
Assistant Stage Managers.....Shari Freeda,
Anna Lieberman
Company Manager.....Devin McMahon
Production Assistants.....Kelsi Karruli, Callum McCabe
Wardrobe Supervisor.....Rachel Crowl
Assistant Wardrobe Supervisor.....Sarah Grant
Automated Lighting Programmer.....Alicia Foster
Production Manager.....Laurie Brown Kindred
Technical Director.....Chris Jensen
Assistant Technical Director.....Walter Pigford
Costume Shop Supervisor.....Niiamar Felder
Assistant Costume Shop Supervisor.....Ena Edwards
Artwork & Poster Design.....Nick Mayfield
Photography.....Eduardo Patino

SCHIMMEL CENTER STAFF

Assistant Vice President of Cultural Affairs.....Martin Kagan
Theater Operations Director.....Joy Besozzi
Technical Director.....John Fistos
Theater Operations Manager.....Michael Scott-Torbet
House Managers.....Jocelyn Anselmo, Darcy Cadman,
Benita de Witt, Sierra Hendrix, Ted Stearns
Box Office Manager.....Libby Fox
Box Office Assistant.....Bradley Levine
House Technicians.....Clark Gaesser, Donald Wood
Priority Call Technician.....Eric Carney
Website Developer Consultant.....Barak Michaely
House Photographer.....Kevin Yatarola

COMPANY B

Songs sung by the Andrews Sisters

The songs express typical sentiments of Americans during World War II

Choreography by Paul Taylor

Reconstructed by Ruth Andrien & Amanda Stevenson

Costumes by Santo Loquasto

Lighting by Jennifer Tipton

Lighting Re-created by Margaret Garrity

(First performed by the Paul Taylor Dance Company in 1991)

Allie Best Dylan Cedillo Chris Critelli Croix Dilenno Joseph Harrington

Adelle Johnson Kayla Johnson Niko Martinez Sherena Medford

Karina O'Gara Joseph Socci Maggie VanWieringen Grace Whan

Bei Mir Bist du Schön.....Full Cast

Pennsylvania Polka.....Allie Best and Chris Critelli

Tico-Tico.....Niko Martinez

Oh Johnny, Oh Johnny, Oh!.....Joseph Harrington with Allie Best,
Adelle Johnson, Kayla Johnson, Sherena Medford,
Karina O'Gara, Maggie VanWieringen, Grace Whan

I Can Dream, Can't I?.....Maggie VanWieringen

Joseph! Joseph!.....Karina O'Gara, Adelle Johnson, Kayla Johnson,
Chris Critelli, Joseph Harrington, Joseph Socci

Boogie Woogie Bugle Boy (of Company B).....Croix Dilenno

Rum and Coca-Cola.....Sherena Medford with Croix Dilenno, Dylan Cedillo,
Chris Critelli, Niko Seidita, Joseph Harrington, Joseph Socci

There Will Never Be Another You.....Grace Whan and Dylan Cedillo

Bei Mir Bist du Schön.....Full Cast

*All selections performed by
The Andrews Sisters
Courtesy of MCA Records*

*Original production commissioned by the John F. Kennedy Center for the Performing Arts,
Washington, DC, with funds from the National Endowment for the Arts, the Lila Wallace-
Reader's Digest Fund and the Brown Foundation. Produced in co-operation with Houston Ballet
and the John F. Kennedy Center for the Performing Arts.*

dance space

Choreographers:

Josh Bergasse, Dee Caspary,
Lauren Gaul, Scott Jovovich, Rhonda Miller

Featuring "Company B"

Choreographed by Paul Taylor

Reconstructed by Ruth Andrien & Amanda Stevenson

Conceived and Directed by

Rhonda Miller

Costume Designer
Amelia Camilo

Lighting Designer
Merrill Peterson

Associate Lighting Designers

Margaret Garrity
Evelyn Newman

Production Stage Manager
Noah Sarkowsky

Company Manager
Devin McMahon

Michael Schimmel Center for the Arts

3 Spruce St, New York, NY

December 6th-8th, 2019

THE NUMBERS

“Dance with Me”

Choreographer: Rhonda Miller

Assistant Choreographer: Annalise Ritacca

Music: “Dance with Me” by Debelah Morgan

Company: Jenna Artist, Sam Buchanan, Jasmine Clark, Chris Critelli, Croix Dilenno, Tanner Frisbey, Jordan Gaskin, Joseph Harrington, Chase Hudson, Kelsey Kaufman, Taylor Kurtz*, Sherena Medford, Kiki Miller, James Myrick, Natalia Nieves, Aiden Pressel, Claire Ross, Michael Santomassimo, Nico Seidita, Joseph Socci, Melanie Spilatore, Valeria Yamin

Understudies: Grace Chan, Niko Martinez*, Dylín McCarthy, Kyle Schraeder, AJ Urban, Maggie Van Wieringen, Kristyn Williams, Cassidy Zuna

Lighting Design: Merrill Peterson

Costume Design: Amelia Camilo

“Love Me or Leave Me”

Choreographer: Lauren Gaul

Music: “Love Me or Leave Me” & “All That Jazz” by Sammy Davis Jr.

Company: Travis Atwood, Joanne Daquigan, Matthew Deloch, Mykayla Hicks, Niko Martinez, Brendan Moran, Gabby Olson, Annalise Ritacca*, William Robinson, Caitie Russell, Makayla Ryan, Michael Santomassimo, Ali Stevens, Mitchell Tobin, Stacey Woolnough

Understudies: Kristina Doucette, Miyah Henderson*, Alec Mittenthal,

Lighting Design: Margaret Garrity

Costume Design: Amelia Camilo

“A Long Walk Together”

Choreographer: Dee Caspary

Assistant Choreographer: Summer Stolle

Music: “Power (Instrumental)” by Nicholas Britell, “SexyBack” by Justin Timberlake ft. Timberland

Company: Jenavieve Adams, Gabby Burke, Grace Chan, Tanner Frisbey, Lexi Gould, Julia Grondin, Lauren Hanle, Chase Hudson, Darriel Johnakin, Hadley Koger, Taylor Kurtz, Jacob Lill, Niko Martinez, Brendan Moran, Maddie Obregon, Madison O'Connor, Michael Santomassimo, Donna Wegert, Valeria Yamin

Understudies: Connor Chastain, Hayden Helms, Destini Hendricks, Chase Hudson, Dylan Kevitch, Elsa Stallings*, Summer Stolle, Addison Taron, Mitchell Tobin, Cole Wachman, Aaliyah Zolina

Lighting Design: Merrill Peterson

Costume Design: Amelia Camilo

THE NUMBERS

“The River” - From *The Crossing: A New Musical*

Choreographer: Josh Bergasse

Music: “La Llorona” by Angela Aguilar

Company: Alexia Belrose, JoJo Carmichael, Alyssa Marie Chang, Chris Critelli, Croix Dilenno, Joseph Harrington, Breana Marshall, James Myrick, William Robinson, Annalise Ritacca*

Understudies: Travis Atwood, Sam Buchanan, Connor Chastain, Ashley Gance, Julia Grondin, Caryn Mueller, Elsa Stallings*, Caitie Russell, Valeria Yamin

Lighting Design: Evelyn Newman

Costume Design: Amelia Camilo

“I’m a Brass Band” - From *Sweet Charity*

Choreography: Bob Fosse

Staged by: Scott Jovovich

Music: Cy Coleman

Lyrics: Dorothy Fields

Playing Charity Hope Valentine: Kelsey Kaufman*, Georgia Monroe*

Company: Parker Aimone, Michael Bailey, Matthew Deloch, Tanner Frisbey, Chase Hudson, Jacob Lill, Matthew Lipschitz, Brendan Moran, Aiden Pressel, Michael Santomassimo, Mitchell Tobin, Cole Wachman

Understudies: Zach Johnson, Dylín McCarthy*, Karina O’Gara*, Dobbin C. Pinkney, Kyle Schraeder

Lighting Design: Merrill Peterson

Costume Design: Amelia Camilo

Hair Design: Scott Jovovich

Reconstructed in association with
Mimi Quillin and The Verdon Fosse Legacy

* Denotes Dance Captain

There will be one 10-minute intermission.

COMPANY B

Songs sung by the Andrews Sisters
The songs express typical sentiments of Americans during World War II
Choreography by Paul Taylor
Reconstructed by Ruth Andrien & Amanda Stevenson
Costumes by Santo Loquasto
Lighting by Jennifer Tipton
Lighting recreated by Margaret Garrity
(First performed in 1991 by the Paul Taylor Dance Company)

Allie Best Dylan Cedillo Chris Critelli Croix DiIenno
Joseph Harrington Adelle Johnson Kayla Johnson Niko Martinez
Sherena Medford Karina O’Gara Joseph Socci Maggie VanWieringen Grace Whan

Bei Mir Bist du Schön.....Allie Best, Dylan Cedillo, Chris Critelli, Croix DiIenno,
Joseph Harrington, Adelle Johnson, Kayla Johnson, Sherena Medford,
Karina O’Gara, Joseph Socci, Maggie VanWieringen, Grace Whan

Pennsylvania Polka Allie Best and Chris Critelli

Tico-TicoNico Seidita

Oh Johnny, Oh Johnny, Oh! Joseph Harrington with Allie Best,
Adelle Johnson, Kayla Johnson, Sherena Medford,
Karina O’Gara, Maggie VanWieringen, Grace Whan

I Can Dream, Can’t I?Maggie VanWieringen

Joseph! Joseph! Karina O’Gara, Adelle Johnson, Kayla Johnson,
Chris Critelli, Joseph Harrington, Joseph Socci

Boogie Woogie Bugle Boy (of Company B).....Croix DiIenno

Rum and Coca-Cola Sherena Medford with Croix DiIenno, Dylan Cedillo,
Chris Critelli, Niko Seidita, Joseph Harrington, Joseph Socci

There Will Never Be Another You Grace Whan and Dylan Cedillo

Bei Mir Bist du Schön.....Allie Best, Dylan Cedillo, Chris Critelli, Croix DiIenno,
Joseph Harrington, Adelle Johnson, Kayla Johnson, Sherena Medford,
Karina O’Gara, Joseph Socci, Maggie VanWieringen, Grace Whan

Commissioned by the John F. Kennedy Center for the Performing Arts; with funds from the National Endowment for the Arts, which believes that a great nation deserves great art; the Lila Wallace-Reader's Digest Fund; and The Brown Foundation. Produced in cooperation with Houston Ballet and the John F. Kennedy Center for the Performing Arts.

Preservation made possible by generous contributions to the Paul Taylor Repertory Preservation Project, with major support from the National Endowment for the Arts.

AT THIS PERFORMANCE

The roles in
“LOVE ME OR LEAVE ME”
will be danced by
MAKAYLA RYAN
& WILLIAM ROBINSON

The role of
CHARITY HOPE VALENTINE
in **“I’M A BRASS BAND”**
will be performed by
KELSEY KAUFMAN

AT THIS PERFORMANCE

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AT THIS PERFORMANCE

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“LOVE ME OR LEAVE ME”
will be danced by
**ANNELISE RITACCA
& NIKO MARTINEZ**

The role of
CHARITY HOPE VALENTINE
in **“I’M A BRASS BAND”**
will be performed by
GEORGIA MONROE

AT THIS PERFORMANCE

The roles in
“LOVE ME OR LEAVE ME”
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DancesPace '19					
Friday, December 6th at 7:30pm					
First Name	Last Name	# of tickets	Notes/Requested by	Seats	No-show
Cliff St. Group Home	—	10	Reserved near back		10
Carolyn	Adams	2	Creative/Reserved	F104, F105	
Alec	Addalia	1	Student Aide		
Ruth	Andrien	1	Creative/Reserved	E104	
Sarah	Angelico	1	Creative		1
Luke	Baker	1	Freshman		1
Alexia	Belrose	2	Cast		
Josh	Bergasse	2	Creative/Reserved	G106, G107	
Amelia	Camilo	2	Creative		
Brynne	Cardozo	1	Freshman		1
Matthew	Carpenito	1	Freshman		1
Grace	Chan	1	Cast		
Ramos	Chris	1	Schimmel		
Griffyd	Cole	1	Student Aide		
Brynne	Cordozo	1	Freshman		1
Donna	Drake	2	Creative/Reserved	E101, E102	
Mike	Ekelburg	2	Creative		
Alicia	Foster	2	Creative/Reserved	C102, C103	
Jennifer	Frisbey	1	Cast		
Barbara	Galvin	2	Creative		
Margaret	Garrity	2	Creative/Reserved	C108, C109	
Lauren	Gaul	1	Creative/Reserved	G101	
Nancy	Goldberg	2	Creative/Reserved	E106, E107	
Julia	Grondin	2	Cast		
Hayden	Helms	1	Cast		1
Amy	Hopkins	3	Freshman		3
Sierra	Jackson	1	Freshman		1
Adelle	Johnson	2	Cast		
Scott	Jovovich	1	Creative/Reserved	G102	
Nikki	Kissel	1	Freshman		1
Grant	Kretchik	2	Creative/Reserved	D101, D102	2
Sophie	Krupanszky	1	Freshman		1
Taylor	Kurtz	2	Cast		1
Gia	Larocca	2	Creative		
Lindsey	Lee	1	Faculty		
Nancy	Lemenager	2	Faculty		
Marilyn	Medford	2	Cast		
Rhonda	Miller	3	Creative/Reserved	G103, G104, G105	2
Zoe	Monroe	2	Freshman		1
Evelyn	Newman	2	Creative/Reserved	C104, C105	1
Natalia	Nieves	2	Cast		
Ashley	Nord	1	Freshman		1
Maggie	O'Donnell	1	Student Aide		
Merrill	Peterson	2	Creative/Reserved	C106, C107	

LIST CLOSED at 4:30pm - for any additions or changes, please call the box office at 212-346-1715

TOTAL:	100	TOTAL NO-SHOWS:	36
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Senior (65+)	[full-price]	14	14	0
General Admission Orchestral	[full-price]	34	32	2
Student (with ID, limit 2)	[full-price]	52	50	2
Pace Faculty / Staff	[full-price]	6	6	0
Child	[full-price]	4	4	0
General Admission Orchestral	[Comp]	100	64	36
Total General Admission		210	170	40

DancesPace '19					
Saturday, December 7th at 2:00pm					
First Name	Last Name	# of tickets	Notes/Requested by	Seats	No-show
Lara	Adams	1	Cast		
Ruth	Andrien	1	Creative/Reserved/PTDC	D105	
Turner	Barger	1	Freshman		
Laura	Barnao	2	Creative/Reserved	E107, E108	
Jasmine	Clark	2	Cast		
Patty	Critelli	2	Cast		
Zoe	Dunay	1	Freshman		
Holly	Evans	2	Creative/Reserved	E105, E106	
Terrie	Gould	1	Cast		
Scott	Jovovich	1	Creative/Reserved	G104	
Kelsey	Kaufman	2	Cast		
Rhonda	Miller	3	Creative/Reserved	G101, G102, G103	1
Brendan	Moran	2	Cast		
Michael	Novak	2	Creative/Reserved/PTDC	D107, D108	
Karina	O'Gara	2	Cast		1
Susan	Obregon	1	Cast		
Defne	Ozkan	1	Freshman		1
Wayne	Petro	40	Prospective Students		20
Jerry	Ramero	3	Creative/Requested Balcony	BALC CLOSED	3
Caitie	Russell	2	Cast		
Jacqueline	Scholl	1	Freshman		1
George	Smallwood	1	Creative/Reserved/PTDC	D106	
Amanda	Stevenson	1	Creative/Reserved/PTDC	D104	
	TOTAL:	75		TOTAL NO-SHOWS:	27
Ticket	Promotion	Sold	Present	Absent	
Senior (65+)	[full-price]	16	16	0	
General Admission Orche	[full-price]	40	37	3	
Student (with ID, limit 2)	[full-price]	18	17	1	
Pace Faculty / Staff	[full-price]	2	2	0	
Child	[full-price]	9	9	0	
General Admission Orche	[Comp]	75	48	27	
Total General Admission		160	129	31	

DancesPace '19					
Saturday, December 7th at 7:30pm					
First Name	Last Name	# of tickets	Notes/Requested by	Seats	No-show
Lara	Adams	1	Cast		
David	Aimone	2	Cast		
Ruth	Andrien	1	Creative/Reserved	D101	
Sarah	Angelico	1	Creative		1
Michael	Apuzzo	3	Creative/Reserved/PTDC	D105-7	
Baumann	Bernadette	1	Schimmel		
Alexandria	Best	2	Cast		2
Virginia	Burke	2	Cast		
Dee	Caspary	4	Creative/Reserved	F105-F108	
Robert	Cedillo	2	Cast		
Grace	Chan	1	Cast		
Myra	Chang	2	Cast		
Alex	Clayton	1	Creative/Reserved/PTDC	D109	
Jelani	Corbie	1	Freshman		
Ginger	Cox	1	Faculty		
Michael	Cusumano	3	Faculty		
Joanne	Daquigan	2	Cast		2
Kristina	Doucette	2	Cast		
Jeremy	Duvall	1	Faculty		
Leah	Faircloth	2	Cast		
Sloane	Fischer	1	Creative		
Jennifer	Frisbey	1	Cast		
Jordan	Gaskin	2	Cast		2
Terrie	Gould	1	Cast		
Sarah	Grant	3	Freshman		
Ge	Guadan	2	Creative/Reserved	F103, F104	
Quinton	Guthier	1	Creative/Reserved/PTDC	D108	
Lauren	Hanle	2	Cast		
Missy	Harrington	2	Cast		
Hayden	Helms	1	Cast		
Destini	Hendricks	2	Cast		
Valerie	Ho	1	Faculty		
Emily	Huber	1	Creative		
Mary	Jeanty	2	Cast		
Darriel	Johnakin	2	Cast		2
Melanie	Johnson	2	Cast		
Scott	Jovovich	6	Creative/Reserved	G109-G114	

Willy	Kinch	1	Creative		1
Shawn	Lesniak	2	Creative/Reserved/PTDC	D111, D112	
Juliana	Lichtman	1	Creative	F102	1
Jacob	Lill	2	Cast		
Pedzayi-Ferguson	Malaika	2	Freshman		2
Christina	Markham	1	Creative/Reserved/PTDC	D104	
Niko	Martinez	2	Cast		
Juliette	Milani	1	Cast		
Rhonda	Miller	3	Creative/Reserved	G101-G103	1
Georgia	Monroe	2	Cast		
Sloan	Pearson	1	Creative/Reserved/PTDC	D110	
Nathan	Peck	1	Creative	F101	1
Georgia	Ross	2	Cast		
Michael	Santomassimo	2	Cast		
Stacy	Seidita	2	Cast		
Louis	Sellers	1	Freshman		
Miranda	Shaffer	1	Creative		
Elsa	Stallings	2	Cast		2
Amanda	Stevenson	2	Creative/Reserved/PTDC	D102, D103	
Addie	Taron	2	Cast		
Justin	VanWieringen	1	Cast		
Matt	Villanueva	2	Creative		2
Kat	Wildish	5	Faculty		
Kristyn	Williams	2	Cast		
Savannah	Wolfe	1	Creative		
Samantha	Woo	1	Freshman		1
Stacey	Woolnough	2	Cast		
NOT ON LIST					
Karina	O'Gara	1	Cast		
Jerry	Ramero	3	Creative		
Dylin	McCarthy	1	Cast		
Caryn	Mueller	1	Cast		
Kaitie	Russell	1	Cast		
Miyah	Henderson	1	Cast		
Jade	Porciatti	1	Freshman		
	TOTAL:	123	TOTAL NO-SHOWS:		20
Ticket	Promotion	Sold	Present	Absent	
Senior (65+)	[full-price]	16	16	0	

General Admission C	[full-price]	79	79	0	
Student (with ID, limi	[full-price]	64	59	5	
Pace Faculty / Staff	[full-price]	2	2	0	
Child	[full-price]	1	1	0	
General Admission C	[Comp]	123	103	20	
Total General Admission		285	260	25	

DancesPace '19					
Sunday, December 8th at 2:00pm					
First Name	Last Name	# of tickets	Notes/Requested by	Seats	No-show
Irving	Amingon	2	Creative/Reserved/PTDC	D107-8	
Ruth	Andrien	2	Creative/Reserved/PTDC	D104-5	
Amelia	Camilo	1	Creative		
Caroline	Campos	1	Creative		
Andrea	Chiurillo	1	Cast		
Jake	Deibert	1	Creative/Reserved/PTDC	D106	
Anthony	Dilenno	2	Cast		
Lee	Duveneck	1	Creative/Reserved/PTDC	D102	
Dennis	Ebert	2	Creative		
Jessica	Ferretti	1	Creative/Reserved/PTDC	D110	
Margaret	Garrity	2	Creative		
Gabriel	Hutson	1	Cast		1
Scott	Jovovich	1	Creative/Reserved	G104	
Willy	Kinch	1	Creative	E6	
Brianna	Kolozsvary	2	Creative		
Sage	Lumsden	1	Creative		
Susan	McMahon	2	Creative/Reserved	E2, E4	
Kiara	Miller	2	Cast		
Rhonda	Miller	3	Creative/Reserved	G101-G103	2
James	Myrick	2	Cast		
Madison	O'Connor	2	Cast		
Jaime	Ostrow	1	Cast		
Aidan	Pressel	2	Cast		1
Desmond	Richardson	3	Creative/Reserved	C104-C106	
Naomi	Stevens	2	Cast		
Amanda	Stevenson	1	Creative/Reserved/PTDC	D103	
Johnny	Vorsteg	1	Creative/Reserved/PTDC	D109	
Mengwe	Wapimewah	1	Freshman		
Bridget	Welty	1	Creative/Reserved/Aisle	D101	
Samantha	Woo	1	Freshman		1
NOT ON LIST					
Alicia	Foster	1	Creative		
B.	Eastlick	1			
Lisa	Hopkins	2	Faculty		
	TOTAL:	50	TOTAL NO-SHOWS:		5

Ticket	Promotion	Sold	Present	Absent	
Senior (65+)	[full-price]	24	22	2	
General Admission Orche	[full-price]	77	75	2	
Student (with ID, limit 2)	[full-price]	37	37	0	
Pace Faculty / Staff	[full-price]	4	4	0	
Child	[full-price]	7	7	0	
General Admission Orche	[Comp]	50	45	5	
Total General Admission		199	190	9	

Creative Team Bios

EVELYN NEWMAN *(Assistant Lighting Designer)*

Evelyn is very excited to be working on dancesPace this semester! She is a sophomore at Pace University studying Production and Design. Select lighting design credits include You're...Charlie Brown, 42nd Street, Music Man. Pace credits include IPE Devised Works '18 (Asst. Lighting Designer), Memphis (Programmer), and dancesPace '19 (Asst. Lighting Designer). She would like to thank Merrill, Margaret, Alicia, and the rest of the team for all their hard work!

NOAH SARKOWSKY *(Production Stage Manager)*

Noah is thrilled to be working with this amazing team on Dance sPace! Past Pace Credits Include: Les Misérables, City of Angels, IPE Devised Works, IPE Shows in Rep. (Pace University). Other select credits include: Victory Dance (New Victory Theater), Eat The Devil (The Tank & OYL), Food for the Gods (La Mama), Shrek, 9 to 5, and Peter Pan (Village Theatre), RSP Spamalot, How to Succeed..., The Pajama Game, Come From Away Lab (5th Avenue Theatre) Bad Apples (ACT Theatre). Noah is a Junior at Pace University studying Stage Management. Thanks to S, S, S, & N, and the whole fantastic SM team!

SHARI FREEDA *(1st Assistant Stage Manager)*

Shari is a junior in the BA Stage Management program here at Pace University. Selected credits include: I Spy A Spy (PA, Theatre at St. Clements), Darkened City (ASM, Ta Da! Theater), The Way the World Could Be (ASM, The Green Room 42), Boynton Beach Club (NY PA, Surflight Theatre). Past Pace credits include: Dark of the Moon (ASM), The Drowsy Chaperone (PA), and Snakebit (PA). Shari would like to give an obscenely large shoutout to TCA and the Dance sPace SM team for making this an awesome experience.

ANNA LIEBERMAN *(2nd Assistant Stage Manager)*

Anna is a sophomore in the Stage Management major here at Pace University. She is so thrilled to be working on her first dance show! She worked on past Pace productions including Sunday in the Park with George and Machinal. She would like to give a quick shout out to her amazing SM team. Thank you for putting up with me and all my antics through this process! Enjoy the show! (Yes, coca-cola has been stuck in my head for the last month)

DEVIN McMAHON *(Company Manager)*

Devin is a senior stage management major from Acton, Massachusetts who is thrilled to be a part of dance sPace '19! Most recently Devin had the amazing opportunity to spend a second summer as a stage management intern at the Williamstown Theatre Festival working on Orlando (PSM) and Before the Meeting (ASM). Devin also was thrilled to be a part of the premiere of Hi, My Name is Ben (PA) at Goodspeed Musicals. Some previous Pace credits include To Clothe the Naked (CM), Dark of the Moon (PSM), Sunday in the Park with George (SM), The Drowsy Chaperone (ASM), and dancesPace '17 (PSM). He would like to thank the creative team, cast, Chris, and the stage management team for all their energy and hard work. Enjoy the show!



MEDIA ADVISORY

Marie Boster, mboster@pace.edu, 646-877-6496
Barin Masoud, bmasoud@pace.edu, 646-627-3505

Draft

Pace University School of the Performing Arts Presents “dance sPace 2019”

Featuring Paul Taylor’s “Company B”

NEW YORK (October 31) – The final production of Pace University’s School of Performing Arts fall mainstage season will kick off on Friday, December 6th with “dance sPace 2019” Directed by Rhonda Miller, this diverse dance performance will feature choreography by Josh Bergasse, Dee Caspary, Lauren Gaul, Scott Jovovich, Rhonda Miller and the world-renowned repertoire Company B from the Paul Taylor Dance Company reconstructed by Ruth Andrien and Amanda Stevenson.

For tickets and more information, visit <https://schimmelcenter.org/event/dancespace2019>.

WHO: **Rhonda Miller**, Head of Bachelor of Fine Arts Commercial Dance, Pace University School of Performing Arts
Pace University School of Performing Arts Students
Lauren Gaul, Scott Jovovich, Professors in BFA Commercial Dance, Pace University School of Performing Arts
Dee Caspary, Adjunct Professor in BFA Commercial Dance, Pace University School of Performing Arts
Josh Bergasse, Guest Choreographer, Emmy Award Winner (SMASH), Broadway: On the Town (Tony Nom.), Gigi, Charlie and the Chocolate Factory
Ruth Andrien & Amanda Stevenson, Guest Choreographers reconstructing Paul Taylor’s “Company B”

WHAT: Pace University School of Performing Arts production of “dance sPace 2019”

WHEN: Friday Dec. 6, Saturday Dec. 7, 2019
7:30 p.m.-9:15 p.m.
Saturday Dec. 6, 2019 and Sunday Dec. 7, 2019
2:00 p.m.-3:45 p.m.

WHERE: Pace University

Schimmel Center for the Arts
3 Spruce Street
New York, New York 10038

MEDIA RSVP: Barin Masoud Bmasoud@pace.edu 646-627-3505

About the Pace School of Performing Arts

The Pace School of Performing Arts in the Dyson College of Arts and Sciences is one of the most sought-after undergraduate training destinations in the United States. Dedicated to providing the finest possible pre-professional education, groundbreaking programs re-imagine how young artists are trained for today's industry. In addition, Dyson College's strong liberal arts curriculum provides students with a solid educational foundation that enriches their professional development as artists, giving students a deeper understanding of themselves and the world. The school's mission is to prepare students for careers as performers, designers, and technicians in today's ever-changing entertainment industry with curricula that train students for both the world of theater and dance as well as film and television. www.pace.edu/ppa

About Dyson College of Arts and Sciences

Pace University's liberal arts college, Dyson College offers more than 50 programs, spanning the arts and humanities, natural sciences, social sciences, and pre-professional programs (including pre-medicine, pre-veterinary, and pre-law), as well as numerous courses that fulfill core curriculum requirements. The College offers access to numerous opportunities for internships, cooperative education and other hands-on learning experiences that complement in-class learning in preparing graduates for career and graduate/professional education choices. www.pace.edu/dyson

About Pace University

Pace University has a proud history of preparing its diverse student body for a lifetime of professional success as a result of its unique program that combines rigorous academics and real-world experiences. Pace is ranked the #1 private, four-year college in the nation for upward economic mobility by Harvard University's Opportunity Insights, evidence of the transformative education the University provides. From its beginnings as an accounting school in 1906, Pace has grown to three campuses, enrolling 13,000 students in bachelor's, master's, and doctoral programs in more than 150 majors and programs, across a range of disciplines: arts, sciences, business, health care, technology, law, education, and more. The university also has one of the most competitive performing arts programs in the country. Pace has a signature, newly renovated campus in New York City, located in the heart of vibrant Lower Manhattan, next to Wall Street and City Hall, and two campuses in Westchester County, New York: a 200-acre picturesque Pleasantville Campus and a Law School in White Plains. www.pace.edu

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Rhonda Miller





Josh Bergasse

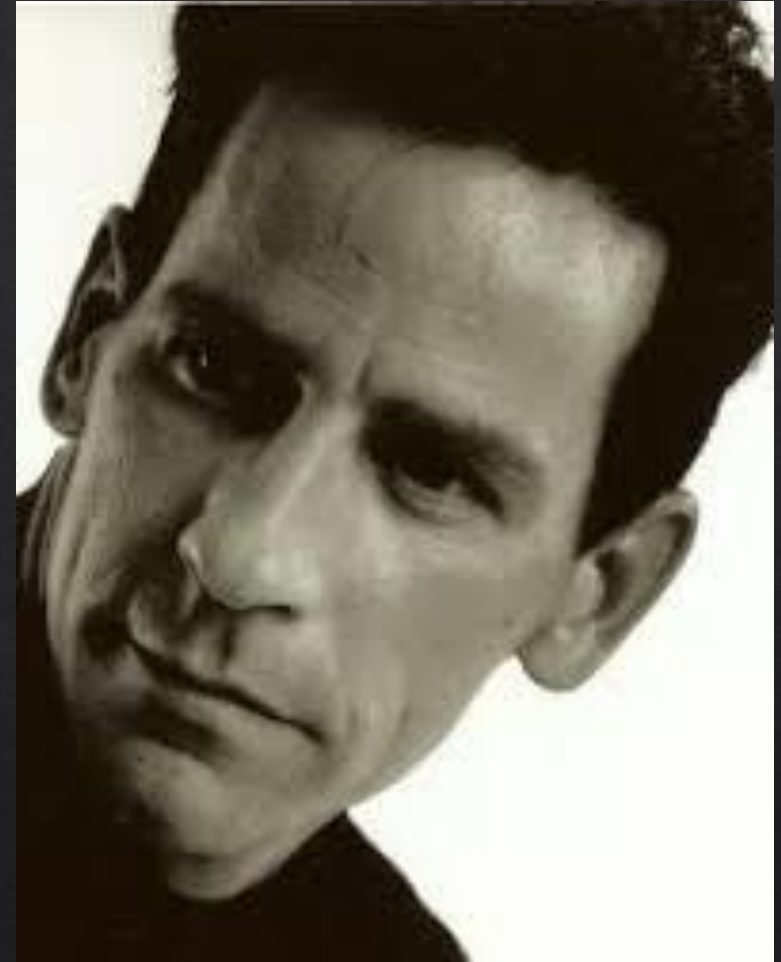
Dee Caspary





Lauren Gaul

Scott Jovovich





Paul Taylor

Ruth Andrien





Amanda Stevenson

Costume Inspiration – “Dance with Me”

Designer: Amelia Camilo



Dance With Me
Dance sSpace
Choreo. Rhonda Miller
Des. Amelia Camilo

Costume Inspiration – “The River”

Designer: Amelia Camilo



The River
Dance sSpace
Choreo. Josh Bergasse
Des. Amelia Camilo

Costume Inspiration – “I’m a Brass Band”

Designer: Amelia Camilo

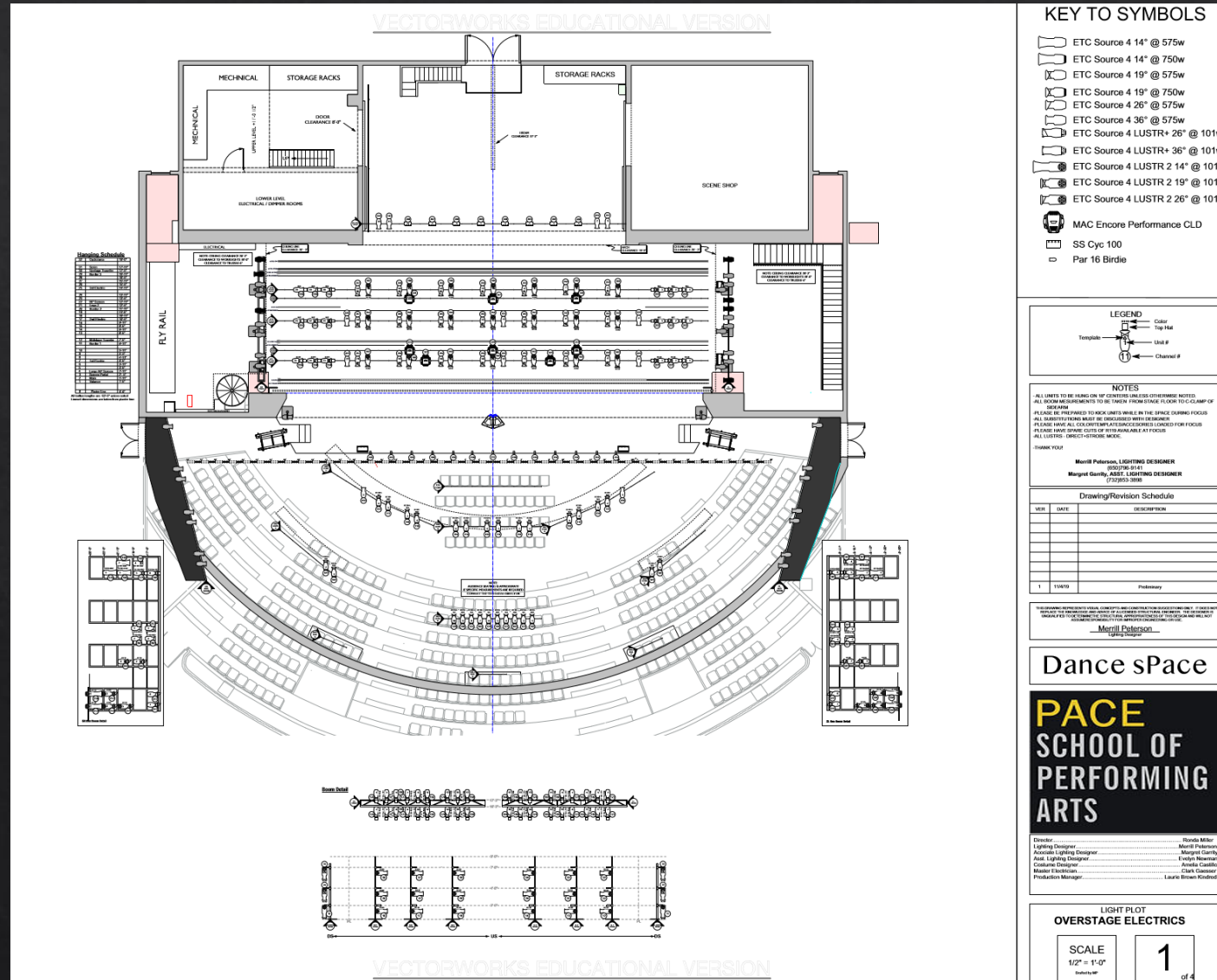


Brass Band
Dance sPace
Choreo. Scott Jovovich
Des. Amelia Camilo

Lighting Plot

Designer: Amelia Camilo

Associate Designers: Margaret Garrity & Evelyn Newman



dance sPace '19 Front of House Breakdown

Practicum Ushers:

- Katie Carnaroli
- Hayden Treece
- Dana Liebezeit
- Amasia Gordon
- Tyra Hardy

Warnings/Entrances:

- There are no FOH entrances
- We would like a warning for strobe effects
- There are no sound warnings needed

Seating:

- We will be reserving seats on a show-by-show basis for creatives and their guests. We will follow the same protocol as Midsummer and write in the seat numbers on their tickets and place reserved signs on the seats.
- For Saturday night's performance we will need to block off a section of seats at the back of orchestra center for an archival filming
- There will be one other performance with another videographer who will likely be in one of the ADA sections. I will relay which performance ASAP.
- We would like to block off 60 seats in the balcony for the dancers. These do not need to be in the center section.

Other Notes

- We will be doing inserts in the program for each performance, as the cast will be shifting

Show Breakdown:

ACT I – 35 minutes

Dance with Me

- Song:
 - “Dance with Me”
 - By Debelah Morgan
- Time – 3:15

Love Me or Leave Me

- Songs:
 - “Love Me or Leave Me” & “All That Jazz”
 - By Sammy Davis Jr.
- Time – 5:30

VIDEO – 2:00

A Long Walk Together

- Songs:
 - “Power (Instrumental)”
 - By Nicholas Britell
 - “SexyBack”
 - By Justin Timberlake ft. Timberland
- Time – 7:00

The River

- Song:
 - “La Llorona”
 - By Angela Aguilar
- Time – 11:30

I’m a Brass Band

- Song:
 - “I’m a Brass Band”
 - Music by Cy Coleman, Lyrics by Dorothy Fields

INTERMISSION – 10 minutes

ACT II – 30 minutes

Company B

- Songs:
 - Assorted songs by the Andrews Sisters
- Time – 30:00



HOUSE MANAGEMENT & BOX OFFICE REPORT

SHOW:	dance sPace '19
DAY/DATE:	Friday, 12/6

THEATER:	Schimmel Center
TIME:	7:30pm

<u>RUNNING TIME</u>		
	BEGIN	END
ACT I	7:38	8:17
INTERMISSION	mins = 12	
ACT II	8:29	9:01

<u>ATTENDANCE BREAKDOWN</u>			
ticket type	Price	# of tix	total \$\$
early bird / cast	\$ 15	0	\$ -
freshmen comp	\$ -	16	\$ -
general comp	\$ -	84	\$ -
staff/senior/student	\$ 5	76	\$ 380
regular	\$ 15	34	\$ 510
TOTAL ATTENDANCE		170	\$ 890

<u>FOH PRACTICUM</u>	
Name:	Ty Hardy, Amasia Gordon Hayden Treece, Katie Camaroli Dana Liebezeit

<u>WAITLIST ATTENDANCE</u>	
# of NO-SHOWS	40
# of Waitlist	0
# of Admitted Waitlist	N/A

<u>CASH</u>
N/A
<u>BBT</u>
N/A

HOUSE MANAGEMENT NOTES: We had a great opening night tonight! We held opening the lobby a few minutes as we were solidifying our plan for warm-ups onstage and our upstage traveler change. We had a vibrant audience to go along with lots of energy from our cast on opening. A great start to our weekend!

BOX OFFICE NOTES: We had a good sized crowd tonight! A solid amount of presale and strong number of at the door tickets as well.

GENERAL NOTES: The practicum did an excellent job on their first night, they were very professional and courteous. Happy Opening all!

COMPANY MANAGER:	Devin McMahon
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HOUSE MANAGEMENT & BOX OFFICE REPORT

SHOW:	dance sPace '19
DAY/DATE:	Saturday, 12/7

THEATER:	Schimmel Center
TIME:	7:30pm

<u>RUNNING TIME</u>		
	BEGIN	END
ACT I		
INTERMISSION	mins = 14	
ACT II		

<u>ATTENDANCE BREAKDOWN</u>			
ticket type	Price	# of tix	total \$\$
early bird / cast	\$ 15		\$ -
freshmen comp	\$ -		\$ -
general comp	\$ -		\$ -
staff/senior/student	\$ 5		\$ -
regular	\$ 15		\$ -
TOTAL ATTENDANCE		0	\$ -

<u>FOH PRACTICUM</u>	
Name:	Tyra Hardy, Amasia Gordon Hayden Treece, Katie Camaroli Dana Liebezeit

<u>WAITLIST ATTENDANCE</u>	
# of NO-SHOWS	
# of Waitlist	0
# of Admitted Waitlist	N/A

<u>CASH</u>
N/A
<u>BBT</u>
N/A

HOUSE MANAGEMENT NOTES: We had our biggest and most energetic house yet tonight with almost the entire orchestra full! A number of members of the Paul Taylor Dance Company filled an entire row. We also had a lot of current students and alumni who contributed great energy from the audience.

BOX OFFICE NOTES: We had our largest night of sales tonight. A large number of students came to buy tickets at the door.

GENERAL NOTES: Another good night from our practicum on a busy performance.

COMPANY MANAGER: Devin McMahon



HOUSE MANAGEMENT & BOX OFFICE REPORT

SHOW:	dance sPace '19
DAY/DATE:	Saturday, 12/7

THEATER:	Schimmel Center
TIME:	2:00pm

<u>RUNNING TIME</u>		
	BEGIN	END
ACT I	2:06	2:48
INTERMISSION	mins = 14	
ACT II	3:02	3:33

<u>ATTENDANCE BREAKDOWN</u>			
ticket type	Price	# of tix	total \$\$
early bird / cast	\$ 15	0	\$ -
freshmen comp	\$ -	4	\$ -
general comp	\$ -	75	\$ -
staff/senior/student	\$ 5	45	\$ 225
regular	\$ 15	40	\$ 600
TOTAL ATTENDANCE		133	\$ 825

<u>FOH PRACTICUM</u>	
Name:	Tyra Hardy, Amasia Gordon Hayden Treece, Katie Camaroli Dana Liebezeit

<u>WAITLIST ATTENDANCE</u>	
# of NO-SHOWS	31
# of Waitlist	0
# of Admitted Waitlist	N/A

<u>CASH</u>
N/A
<u>BBT</u>
N/A

HOUSE MANAGEMENT NOTES: We had another strong performance this afternoon. We had a lot of late arrivals but handled it with late seating between pieces. All reserved guests were handled excellently by the practicum and ushers.

BOX OFFICE NOTES: We had a good crowd for a Saturday matinee. A few people came who had tickets for tonight's performance, but we had plenty of seats available for them to purchase for the matinee.

GENERAL NOTES: The practicum continued to do an excellent job this afternoon handling late seating.

COMPANY MANAGER:	Devin McMahon
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HOUSE MANAGEMENT & BOX OFFICE REPORT

SHOW:	dance sPace '19
DAY/DATE:	Sunday, 12/7

THEATER:	Schimmel Center
TIME:	2:00pm

<u>RUNNING TIME</u>		
	BEGIN	END
ACT I	2:17	2:55
INTERMISSION	mins = 15	
ACT II	3:10	3:40

<u>ATTENDANCE BREAKDOWN</u>			
ticket type	Price	# of tix	total \$\$
early bird / cast	\$ 15	0	\$ -
freshmen comp	\$ -	2	\$ -
general comp	\$ -	48	\$ -
staff/senior/student	\$ 5	103	\$ 515
regular	\$ 15	77	\$ 1,155
TOTAL ATTENDANCE		221	\$ 1,670

<u>FOH PRACTICUM</u>	
Name:	Tyra Hardy, Amasia Gordon Hayden Treece, Katie Camaroli Dana Liebezeit

<u>WAITLIST ATTENDANCE</u>	
# of NO-SHOWS	9
# of Waitlist	0
# of Admitted Waitlist	N/A

<u>CASH</u>
N/A
<u>BBT</u>
N/A

HOUSE MANAGEMENT NOTES: We had a wonderful final show today! We held house while we were waiting for an industry guest who was delayed, but decided to start without him and move his seating to the ADA well. He was seated as soon as he arrived and able to catch the last third of Act I.

BOX OFFICE NOTES: We had a great crowd for our final performance with very few no-shows. A couple of patrons were frustrated with the Schimmel policy of checking IDs for all seniors and students when trying to pick up large numbers of tickets, this is something that would be good to discuss going forward.

GENERAL NOTES: Happy Closing to all!

COMPANY MANAGER:	Devin McMahon
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