



PITTSBURGH BALLET THEATRE

2017-2018

ANNUAL REPORT



Photo: Kelly Perovich

2017-2018

RAISING OUR VOICE

From the moment our dancers auditioned — vocally — for Jerome Robbins' *West Side Story Suite*, we knew this season would be unlike any other.

This exciting new experience was symbolic of a season that pushed us to rethink what's possible, take artistic risks and strengthen the statement we make on stage and in the community.

In addition to the *West Side Story Suite* singing debuts of our dancers, this season gave voice to seven emerging choreographers within the company and provided them with a main-stage platform for their new works.

We strengthened our voice as an advocate for accessibility and inclusivity in the arts by piloting a new class series for people living with early-stage Alzheimer's Disease and growing our existing Dance for Parkinson's program and Adaptive Dance series for students with special needs.

And we closed our season with a strong financial statement to fuel this work for the future. Together with the people and organizations who led the way, we celebrated the completion of our \$21.2 million Campaign for Pittsburgh Ballet Theatre, which has expanded our campus, our repertory and the scope of our education and engagement programs in the community.

In all, more than 68,000 patrons, 1,300 students — our largest class ever — and 13,000 community members engaged with ballet in theaters, studios, classrooms, libraries and community centers. They are preschoolers dancing a story. Youth conceiving their own choreography. Adults seeking inspiration. People finding space to nurture their own inner voice.

To our individual, corporate, foundation and government partners: thank you. Not only for voicing your support for exciting, inclusive art, but for dedicating your time, expertise and resources to making it a reality.

With appreciation,



A handwritten signature in black ink, appearing to read "Harris M. Ferris".

Harris M. Ferris
Executive Director



A handwritten signature in black ink, appearing to read "Terrence S. Orr".

Terrence S. Orr
Artistic Director



A handwritten signature in black ink, appearing to read "Mark Popovich".

Mark Popovich
Chairman, Board of Trustees

THE COMPANY

PRINCIPALS



Hannah Carter



Amanda Cochrane



Alejandro Diaz



Julia Erickson



Alexandra Kochis



Yoshiaki Nakano

SOLOISTS



Luca Sbrizzi



Alexandre Silva



Gabrielle Thurlow



Diana Yohe

CORPS DE BALLET



Corey Bourbonniere



Alexander Castillo



Danielle Downey



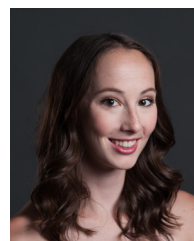
Marisa Grywalski



Masahiro Haneji



Yuto Ideno



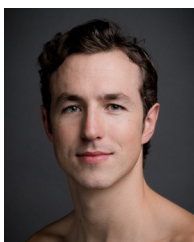
Olivia Kelly



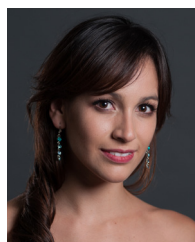
Lucius Kirst



Jessica McCann



William Moore



Daniela Moya



Ruslan Mukhambetkaliyev



Joseph Parr



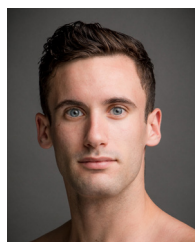
Amanda Potts



JoAnna Schmidt



Emily Simpson



Kurtis Sprowls



Jake Unger



Cooper Verona



Victoria Watford

7

COUNTRIES
REPRESENTED

30

FULL-TIME
COMPANY DANCERS

51

COMPANY
PERFORMANCES

AROUND TOWN



GIVING BACK

The full-time high school residents of PBT School's Byham House clocked 745 community service hours this year at nonprofits, including Light of Life Rescue Mission and Toys for Tots, as part of a new community engagement program.

Photo: Julie Kahlbaugh



ROCK STEELERS STYLE

For the second consecutive year, company and pre-professional dancers walked - and danced - the runway in the Steelers' annual benefit for the UPMC Sports Medicine Concussion Program and Cancer Caring Center.

Photo courtesy of Pittsburgh Steelers/
Karl Roser



STATE-OF-THE-ART STUDIOS

The Byham Center for Dance earned a People's Choice award at the American Institute of Architects Pittsburgh Chapter's 2017 Pittsburgh Design Awards.

Photo courtesy of IKM Inc.



CENTENNIAL CELEBRATION

In celebration of Jerome Robbins' 100th birthday, PBT's education team and pre-professional students brought instructional performances from *West Side Story Suite* and other works to Western Pennsylvania School for the Deaf, CAPA and New Castle Junior/Senior High School.



HOLIDAY CHEER

PBT School pre-professionals brought a dose of holiday magic to Children's Hospital with a performance of *The Nutcracker* divertissements for patients and their families.

SEASON IN REVIEW

In 2017-2018, Pittsburgh Ballet Theatre's reach extended far beyond the theater. Here's a snapshot of the people we engaged with and the places we connected.



68,602 TICKETS

**26,995 FIRST-TIME
TICKET BUYERS**

**9,230 SUBSCRIBER
TICKETS**



**61 COMPANY & SCHOOL
PERFORMANCES**



**5,373 PEOPLE
EXPERIENCED PBT AT
REGIONAL TOURING SITES**



485,328 WEBSITE VISITS



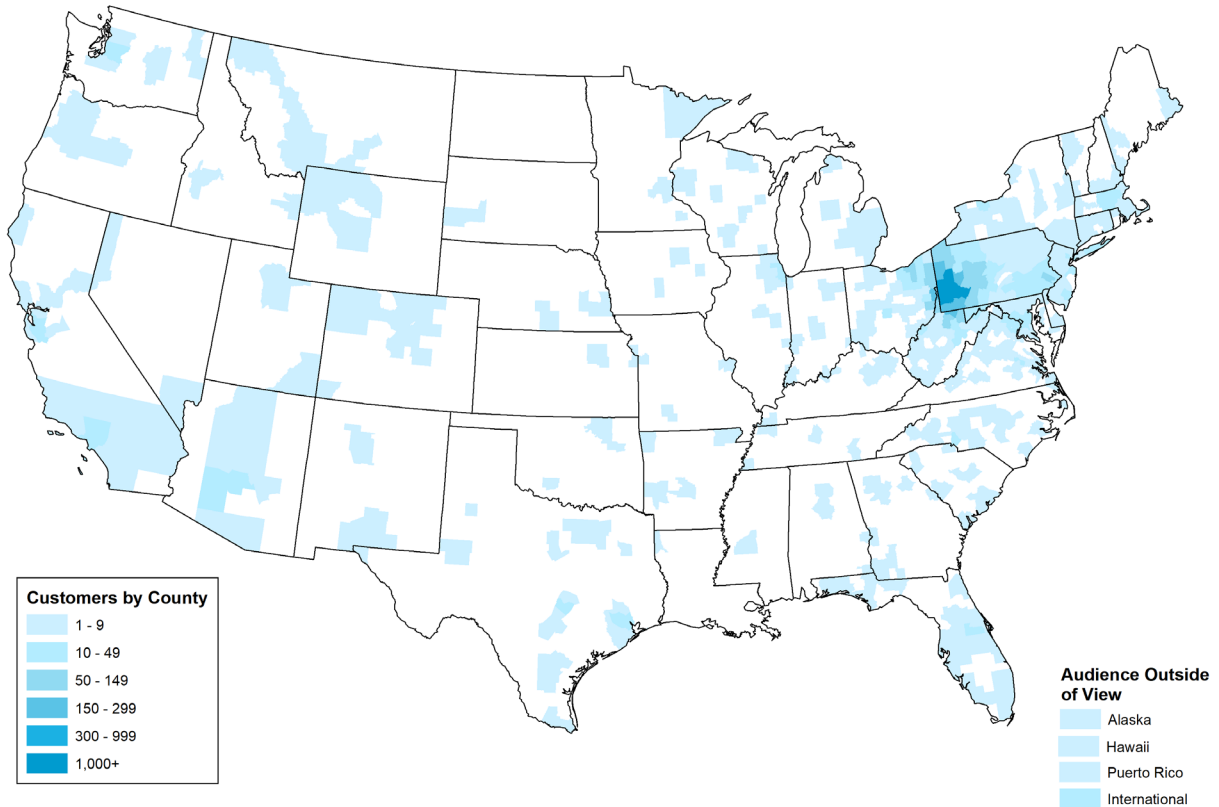
34,298 FACEBOOK LIKES



12,154 TWITTER FOLLOWERS



31,566 YOUTUBE VIEWS



11,211 INSTAGRAM FOLLOWERS



785 TICKETS DONATED TO
TICKETS FOR KIDS



1,368 PBT SCHOOL
STUDENTS

13,164 PEOPLE REACHED THROUGH
EDUCATIONAL PROGRAMS IN...

28

NEIGHBORHOODS

NORTH SIDE, Hill District, BEECHVIEW, MT. OLIVER, SQUIRREL HILL, Homewood, Lawrenceville, OAKDALE, HOMESTEAD, BRIDGEVILLE, Monnessen, SCOTTDALE, Greensburg, SEWICKLEY, WHITEHALL, SCOTT TOWNSHIP, SOUTH PARK, Cranberry, WILKINSBURG, NEW BRIGHTON, OAKLAND, DOWNTOWN PITTSBURGH, East Liberty, STRIP DISTRICT, Springdale, O'HARA TOWNSHIP, CARNEGIE



DRACULA

OCT. 27-29, 2017 | BENEDUM CENTER



8,209 tickets sold

"This 'Dracula' has a cinematic feel, much like old silent movies ... an energized PBT cast and special effects provide their own tantalizing treats for this Halloween season."

- PITTSBURGH POST-GAZETTE

"Breathtaking, beautiful and ethereal. I loved the flying and special effects ... stunning."

- FROM THE AUDIENCE



THE NUTCRACKER

DEC. 1-27, 2017 | BENEDUM CENTER



32,846 tickets sold

"Each performance brings a rotating set of dancers. That keeps this 'Nutcracker' virtually as fresh as those seeing it for the first time, with soaring spirits decorating both the stage and the audience."

- PITTSBURGH POST-GAZETTE

"I was blown away! Such talent ... it really inspires me to see such amazing dancers perform."

- FROM THE AUDIENCE



SWAN LAKE WITH THE PBT ORCHESTRA
FEB. 16-25, 2018 | BENEDUM CENTER



12,172 tickets sold

"Romantic scenery ... An exciting and daring pairing... a beautifully uniform corps de ballet."

- PITTSBURGH POST-GAZETTE

"A stunning production! The costumes and scenery were spectacular. The dancers were perfection. Add to that the PBT Orchestra, and you have magic!"

- FROM THE AUDIENCE



PBT: NEW WORKS
MARCH 16-25, 2018 | AUGUST WILSON CENTER



2,189 tickets sold

"'PBT: New Works' includes rare humor, stylish dancing, and a stunning 'total package' debut."

- PITTSBURGH POST-GAZETTE

"Watching this was a beautiful reminder that creating new art inspires and reminds me that my own visions as a creator have a voice as well."

- FROM THE AUDIENCE



**UPMC PRESENTS WEST SIDE STORY SUITE +
IN THE NIGHT + FANCY FREE WITH THE PBT
ORCHESTRA**
APRIL 21-23, 2018 | BENEDUM CENTER



5,149 tickets sold

"This was a company that was making its voice, literally singing on stage, heard in a bold, new way ... everyone, as they say, left it all out on the floor."

- PITTSBURGH POST-GAZETTE

"What an amazing night of ballet! Live music and vocals made the performances ones to remember!"

- FROM THE AUDIENCE



ARTISTIC



The 2017-2018 Season inspired audiences with a bold mix of voices — from the emerging dance makers of PBT: New Works to American dance icon Jerome Robbins. Season standouts included 10 company premieres, three performance weekends with the PBT Orchestra and Broadway-worthy vocal debuts by company dancers.

2017-2018 SEASON HIGHLIGHTS

SIGNATURE SCENERY: The company unveiled a new production of *Swan Lake* with atmospheric new sets created by world-renowned designer Peter Farmer. PBT now owns this iconic production - and high-demand rental - in its entirety.

WORLD-CLASS REPERTORY: In honor of the 2018 Jerome Robbins centennial, PBT debuted in three of his signature works: the romantic *In the Night*, WWII-era *Fancy Free* and award-winning *West Side Story Suite*, which featured the singing debuts of PBT dancers.

EMERGING CHOREOGRAPHERS: PBT premiered seven new works created by company dancers at its March *PBT: New Works* program, advancing a strategic priority to commission original works by emerging choreographers.

EDUCATION



Photo: Kelly Perovich

Preschoolers building motor and verbal skills. Youth rising to the challenge of ballet technique. Students experiencing live theatre for the first time. Every year, PBT's education team discovers new ways ballet can enrich the lives of children and families, students and teachers, and people of all ages and backgrounds. With a focus on research-backed curriculum, diverse community partnerships and accessible programming, PBT brought 165 dance classes, demos, storytelling sessions and discussions to Pittsburgh Public Schools, regional libraries, Boys and Girls Clubs and community centers this season.

2017-2018 SEASON HIGHLIGHTS

CHILDHOOD DEVELOPMENT: In partnership with the University of Minnesota, PBT launched a research project this fall to evaluate and advance the Creative Movement program's impact on executive function — which boosts academic, social and health benefits — among 200 participating Pittsburgh Public Schools preschoolers.

EQUITY & ACCESS: Six talented children with financial need earned full PBT Community Youth Scholarships for the 2018-2019 school year. Meanwhile, 13 of the program's previous recipients performed in *The Nutcracker*, six progressed to Level III and all can count on funding as long as they choose to train.

HEALTH & WELLNESS: PBT collaborated with the Greater Pennsylvania Chapter of the Alzheimer's Association to pilot dance classes designed for people living with early-stage Alzheimer's Disease. The program focuses on cognitive, communication and social stimulation through ballet and mindfulness exercises and joins PBT's other inclusive class series: Dance for Parkinson's and Adaptive Dance for students with special needs.

SPECIAL EVENTS



Shelley Taylor and Tracy Brailey - Legislative reception, PBT Studios | Photo: Rennick Remley



Neil Parham and Candace Baranski of Highmark, PBT's Student Matinee sponsor, join students at The Nutcracker - Benedum Center



Highmark Student Matinee Check Presentation



Kimberly Fleming, Sharon Gallagher and Carol Tillotson - Pre-performance reception, Chautauqua Institution



Hans Fleischner, Catharine Ryan and Leslie Fleischner - Pittsburgh Ballet Theatre Campaign completion celebration, Benter Foundation



Councilwoman Deb Gross and PBT Executive Director Harris Ferris - Legislative reception, PBT Studios



Campaign Co-chairs Chris and Dawn Fleischner and Carolyn and Bill Byham - Campaign completion celebration, Benter Foundation



Betsy Teti, Nancy Knowles and Donna Weber - Chautauqua reception



Sean Moyer, Caitlyn O'Hailoran, Melanie Crockard, Lori Sundberg and Matt Spencer - Rumble
Photo: Rennick Remley



KDKA's Lisa Washington with daughter and friends - Ballet Under the Stars at Hartwood Acres



Bill, Henry and Vivian Benter - Ballet Under the Stars at Hartwood Acres



Melonie Nance, Victoria Watford, Uma Duvvuri, and girls. - Ballet Under the Stars at Hartwood Acres



RAISING OUR VOICE

PBT Debuts in UPMC Presents *West Side Story Suite* + *In the Night* + *Fancy Free*

It all started with an audition. In December 2017, PBT dancers approached the piano, drew a collective breath ... and began vocal warm-ups.

For PBT, the vocal audition was the first step in the rigorous vetting process for Jerome Robbins' *West Side Story Suite*, which features classic singing and dancing scenes from the full-length Broadway production.

As 2018 approached, dance companies and music ensembles around the world were preparing for the international centennial celebrations of choreographer Jerome Robbins and composer Leonard Bernstein, two American icons born just two months apart.

Locally, presenting sponsor UPMC made it possible to assemble a milestone program for Pittsburgh's own centennial tribute: three PBT premieres representing some of Robbins and Bernstein's first and most famous collaborations. At its heart was *West Side Story Suite*.

It was a triple bill that required a cast of triple threats: Broadway-worthy actors, confident vocalists and elite ballet dancers.

After passing the vocal exam, PBT dancers stepped up to the challenge, working with a team of coaches and répétiteurs to master the classical romance of *In The Night*, the WWII-era flair of *Fancy Free* and the Broadway bravado of *West Side Story Suite*.

Dancers transitioned from voice lessons with vocalist Joan Barber to studio sessions with former New York City Ballet dancers Bart Cook and Jenifer Ringer and Broadway performer Julio Monge.

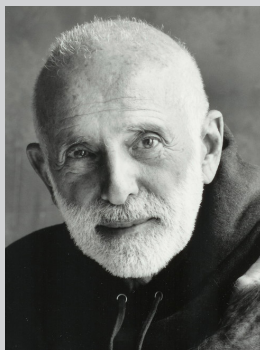
"I had no formal voice training before this; it was such a great challenge and opportunity to be expressive by using our voices in this way," said principal dancer Julia Erickson, who performed the role of Anita. "It's a balancing act. You have to think about the longevity of your breath, how you're projecting through your voice, all on top of your dancing. It was empowering. I thought I was going to be scared, but it was a blast to go for it and really release into it."

In a matter of months, PBT dancers — who almost never vocalize on stage — were belting out classics like *America* and *Cool* while nailing every step of Robbins' Tony-winning choreography.

Complete with the live PBT Orchestra and Oliver Smith's scenic designs, the energy in the theater was electrifying. The program brought more than 5,000 audience members to their feet with standing ovations for all four performances.

"This program pushed our company to be its best — to take chances, be bold and surprise our audiences," said PBT Artistic Director Terrence S. Orr, a former American Ballet Theatre (ABT) principal dancer and ballet master, who worked with Robbins at ABT. "Jerry was known as a perfectionist, a stickler; but above all he was a genius. He wanted to make his art better and he knew how to challenge artists to rise to new levels. His legacy continues to push us forward."

A DYNAMIC DUO



JEROME ROBBINS

was a Tony- and Emmy-winning dancer, choreographer and director in ballet and on Broadway. He was a founding company member of American Ballet Theatre and long-time associate artistic director for New York City Ballet.

Photo: Jesse Gerstein, courtesy of The Jerome Robbins Foundation



LEONARD BERNSTEIN

was a world-renowned conductor and composer and one of classical music's icons of the 20th century. He was music director of the New York Philharmonic and conducted the world's major orchestras.

Photo courtesy of The Leonard Bernstein Office, Inc.

"This gala is a true gem of Pittsburgh ... elevating the cultural and fashion #SEEN of Pittsburgh each and every year."

- PITTSBURGH POST-GAZETTE

POINTE IN TIME: *WEST SIDE STORY SUITE*

539 guests | \$630,000 raised for repertoire, scholarships and more

Chaired by Robert Morris University President Dr. Christopher Howard and Mrs. Barbara Howard, PBT's 2017 Pointe in Time Gala: *West Side Story Suite* sold out the Westin Grand Ballroom for a festive evening inspired by PBT's 2018 centennial tribute to Jerome Robbins and Leonard Bernstein. Special guest Billy Gardell, a Pittsburgh native and Emmy-nominated actor and comedian, led a \$116,451 fundraising drive for PBT School's Community Youth Scholarship Program, which provides need-based funding to aspiring dancers from ages 5 to 8. In an exclusive performance, PBT dancers gave guests the first look at Robbins' *West Side Story Suite* and *In the Night*, as well as other 2017-2018 Season highlights. By the end of the evening, Pointe in Time had raised a record-breaking \$630,000 for artistic and education initiatives.



Barbara and Christopher Howard



Barbara Howard, Greta Rooney, Christopher Howard and Julia Erickson



Carolyn and Bill Byham



Marianna Tcherkassy, Terrence S. Orr, Dona and Tom Hotopp



Melonie Nance and Demetria Boccella



Dawn and Chris Fleischner

1,368 students | 288 out-of-state | 35 international | 306 main-stage performance opportunities
\$506,410 awarded in scholarships and financial aid



PBT School received
Trib Total Media's
2018 Readers'
Choice Gold Award
for best Dance
School/Studio in the
City/Northside

PBT SCHOOL

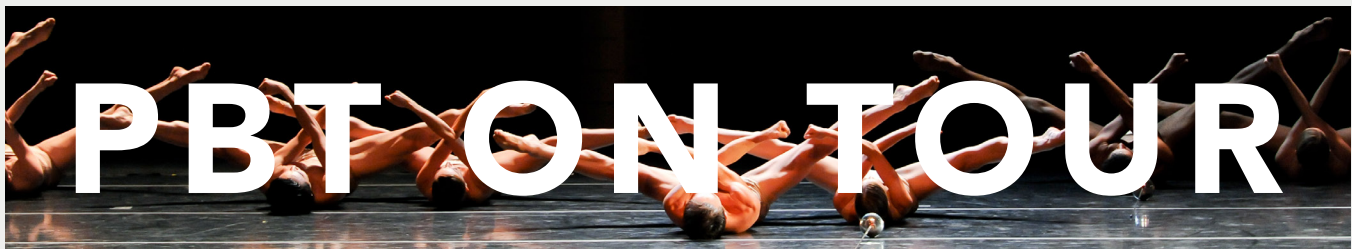
Empowered by the expansive new Byham Center for Dance, PBT School marked an all-time enrollment record this year with more than 1,300 students coming from 41 states and six countries to experience the training edge that sets PBT School apart: plentiful performance opportunities, state-of-the-art studios, respected repertoire and an inspirational learning environment.

2017-2018 SEASON HIGHLIGHTS

LAUNCHING CAREERS: Artistic Director Terrence S. Orr recruited six dancers from PBT School's Pre-professional Division for the 2018-2019 company roster and promoted PBT School alumni JoAnna Schmidt and Masahiro Haneji to company soloists. In all, more than 20 students earned contract offers from companies across the country.

WORLD-CLASS REPERTOIRE: Graduate students worked with high-profile répétiteur Jerri Kumery and PBT artistic staff to master excerpts from two iconic works: George Balanchine's *Western Symphony* and Jerome Robbins' *West Side Story Suite*.

COMMUNITY PARTNERSHIPS: PBT School partnered with organizations, including the Carnegie Museum of Art, Children's Hospital of Pittsburgh, Doors Open Pittsburgh, Phipps Conservatory, and the Pittsburgh Parks Conservancy, to present performances, instruct classes and engage children and families in new venues.



During the 2017-2018 Season, audience members came from 60 Pennsylvania counties and 49 states to experience a PBT performance - and PBT brought performances to more than 5,300 dance lovers at regional performance residencies. This season, PBT marked the fourth year of its partnership with Seton Hill University, toured to the Chautauqua Institution in New York and performed for thousands at its free Ballet Under the Stars performance at Hartwood Acres. Here are the highlights:

PITTSBURGH BALLET THEATRE AND THE CHAUTAUQUA SYMPHONY ORCHESTRA

Aug. 12, 2017 | Chautauqua Institution

REPERTORY: Jiří Kylián's *Petite Mort* and excerpts from classics *Coppélia* and *Le Corsaire*

RESIDENCY: As part of his staging of *Coppélia*, PBT Artistic Director Terrence S. Orr set character dances on Chautauqua School of Dance students, who joined PBT's professional company on stage during the performance.

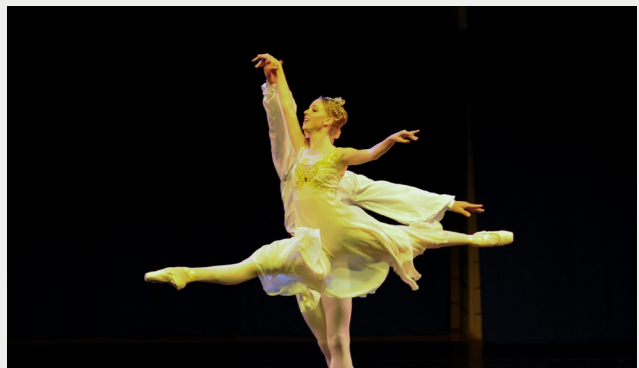


Photo: Rich Sofranko

BALLET UNDER THE STARS

Aug. 20, 2017 | Hartwood Acres

REPERTORY: *Paquita pas de trois*, the white swan pas de deux from *Swan Lake* and five new works by PBT dancers Amanda Cochrane, Julia Erickson, Yoshiaki Nakano, William Moore and Cooper Verona

COMMUNITY ENGAGEMENT: Before the show, PBT engaged audience members of all ages with a food truck roundup, wine tasting tent and free craft, photo and dance activities for children.



Photo: Kelly Perkovich

ICON & ECHOES

April 7, 2018 | Seton Hill University

REPERTORY: Cooper Verona's *Thick White Sheets*, JoAnna Schmidt's *Lightworks*, Yoshiaki Nakano's *Infusion*, and excerpts from Jessica McCann's *the silver line*. and Jiří Kylián's *Petite Mort*

RESIDENCY: PBT dancer-choreographers Cooper Verona, JoAnna Schmidt, Jessica McCann and Yoshiaki Nakano led a series of master classes and set sections of their work on Seton Hill dance students, who performed excerpts at a pre-show opening for *Icons and Echoes*.



Photo: Aimee DiAndrea

FINANCIALS

PBT ended its 48th season with a strong financial statement for the future. This season, PBT closed its 12th consecutive year of balanced-budget operations, reached the 94 percent mark of its debt-reduction initiative and completed its \$21.2 million Campaign for Pittsburgh Ballet Theatre. This achieved the debt-free construction of the 14,000-square-foot Byham Center for Dance, the acquisition of five full-length productions, a new line of community dance and fitness classes, and long-term endowment funding for artistic priorities.

PITTSBURGH BALLET THEATRE, INC. STATEMENT OF FINANCIAL POSITION (June 30, 2018)

ASSETS

Current Assets

Cash and cash equivalents	\$ 662,064
Accounts receivable	34,261
Pledges receivable	933,623
Prepaid expenses and other current assets	368,602

Total Current Assets **1,998,550**

Endowment Assets

Cash and cash equivalents	364,830
Investments	8,117,852
	8,482,682

Investment Held by Trust

379,117

Pledges Receivable

362,550

Fixed Assets, Net

9,401,684

Production Assets

(less accumulated amortization of \$798,512 and \$567,818 in 2018 and 2017, respectively)

133,743

Total Assets **\$ 20,758,326**

Liabilities and Net Assets

Current Liabilities

Payments due within one year on	
long-term debt	\$ 62,905
Lines of credit	1,475,000
Accounts payable and accrued expenses	217,952
Construction costs payable	-
Deferred revenue	1,459,159

Total Current Liabilities **3,215,016**

Long-Term Debt

-

Total Liabilities 3,215,016

Net Assets

Unrestricted	564,038
Temporarily restricted	7,448,138
Permanently restricted	9,531,134

Total Net Assets **17,543,310**

Total Liabilities and Net Assets **\$ 20,758,326**

PITTSBURGH BALLET THEATRE, INC. STATEMENT OF CASH FLOWS (June 30, 2018)

Cash Flows from Operating Activities

Changes in net assets	\$ 692,765
Adjustments to reconcile changes in net assets to net cash provided by operating activities:	
Depreciation and Amortization	1,218,878
Net realized and unrealized (gains) losses on investments	(434,781)
Contributions and grants restricted for investment in endowment	(1,025,694)
Changes in assets and liabilities:	
Accounts receivable	22,905
Pledges receivable	624,464
Prepaid expenses	73,734
Accounts payable and accrued expenses	(116,220)
Deferred revenue	(33,075)

Net Cash Provided By Operating Activities 1,022,976

Cash Flows from Investing Activities

Purchase of fixed assets and production assets	(755,607)
Proceeds from sale of investments	3,733,014
Purchase of investments	(3,603,772)

Net Cash Used In Investing Activities (626,365)

Cash Flows from Financing Activities

Line of credit, net	(625,000)
Construction costs payable	-
Payments on long-term debt	(112,246)
Contributions and grants restricted for investment in endowment	434,953

Net Cash Provided By Financing Activities (302,293)

Net Increase (Decrease) In Cash And Cash Equivalents 94,318

Cash and Cash Equivalents

Beginning of year 932,567

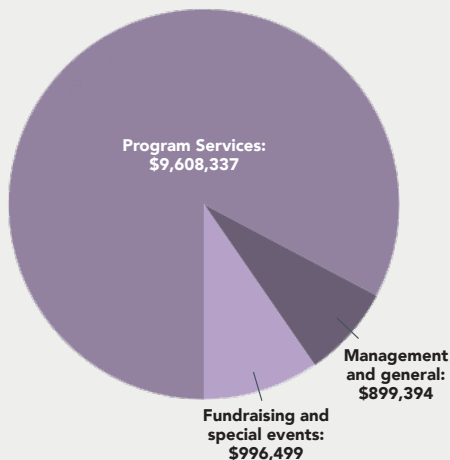
End of year \$ 1,026,894

Supplemental disclosure of cash flow information

Cash paid during the year for interest \$ 8,138

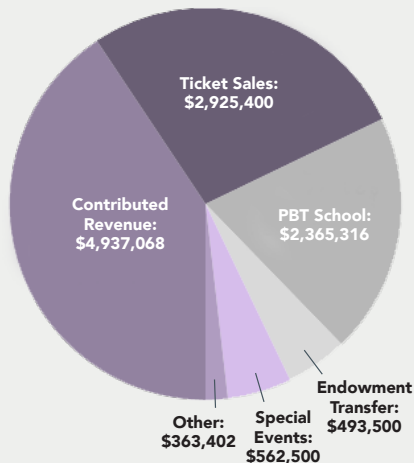
USE OF OPERATING FUNDS

Total: \$11,504,230



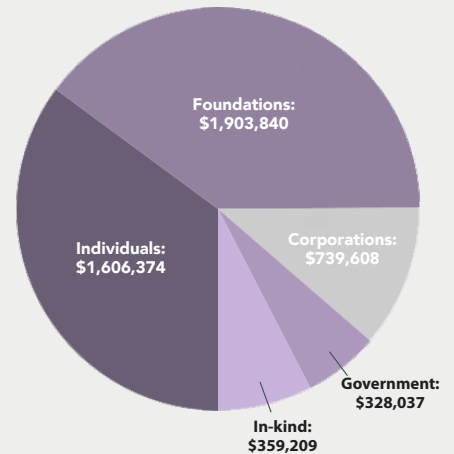
SOURCES OF OPERATING REVENUE

Total: \$11,647,186



CONTRIBUTED OPERATING REVENUES BY SOURCE

Total: \$4,937,068



PITTSBURGH BALLET THEATRE, INC. STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS (June 30, 2018)

Operating Revenue

Operating Expenses

Net Realized and Unrealized Gains,

Interest and Dividends

Changes in net assets before public and private support, releases from restrictions and depreciation on leaseholds, machinery and equipment, and land improvements

Public and Private Support

Changes in net assets before releases from restrictions and depreciation on leaseholds, machinery and equipment, and land improvements

Net Assets Released from Operating Restrictions

Investment Income Spending

Other support

Total Net Assets Released From Operating Restrictions

Changes in Net Assets from Operations

Net assets released from capital restrictions

Depreciation on leaseholds, machinery and equipment, and land improvements

Changes In Net Assets

Net Assets

Beginning of year

End of year

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Operating Revenue	\$ 6,216,618	-	-	\$ 6,216,618
Operating Expenses	(11,504,230)	-	-	(11,504,230)
Net Realized and Unrealized Gains, Interest and Dividends	-	-	\$ 566,078	566,078
Changes in net assets before public and private support, releases from restrictions and depreciation on leaseholds, machinery and equipment, and land improvements	(5,287,612)	-	566,078	(4,721,534)
Public and Private Support	3,144,054	\$ 1,875,047	1,025,694	6,044,795
Changes in net assets before releases from restrictions and depreciation on leaseholds, machinery and equipment, and land improvements	(2,143,558)	1,875,047	1,591,772	1,323,261
Net Assets Released from Operating Restrictions				
Investment Income Spending	493,500	-	(493,500)	-
Other support	1,793,014	(1,793,014)	-	-
Total Net Assets Released From Operating Restrictions	2,286,514	(1,793,014)	(493,500)	-
Changes in Net Assets from Operations	142,956	82,033	1,098,272	1,323,261
Net assets released from capital restrictions	543,811	(543,811)	-	-
Depreciation on leaseholds, machinery and equipment, and land improvements	(630,496)	-	-	(630,496)
Changes In Net Assets	56,271	(461,778)	1,098,272	692,765
Net Assets				
Beginning of year	507,767	7,909,916	8,432,862	16,850,545
End of year	\$ 564,038	\$ 7,448,138	\$ 9,531,134	\$ 17,543,310

ADMINISTRATIVE & ARTISTIC TEAM

ARTISTIC STAFF

Artistic Director
Terrence S. Orr

Assistant to the Artistic Director
Robert Vickrey

Ballet Mistress
Marianna Tcherkassky

Ballet Master
Steven Annegarn

Music Director and Conductor
Charles Barker

Company Pianist
Yoland Collin

EXECUTIVE STAFF

Executive Director
Harris N. Ferris

Assistant to the Executive Director
Katie Potts

FINANCE & OPERATIONS

Director of Operations and Finance
Jay Romano

Accountant/Human Resources Manager
Shelly Swartz

Receptionist/Office Manager
Chloe Dixon

Information Systems Manager
Joel LaFleur

Building Maintenance
Ray Lantzy

MARKETING

Director of Marketing and Communications
Aimee DiAndrea

Associate Director of Communications
Meghan Swartz

Director of Creative Services
Kelly Perkovich

Ticketing Manager
Tanaz Walendziewicz

Group Sales Manager
Jamie Adams

External Affairs Analyst
Christine Sajewski

Merchandising Manager
Kristen Urban

Patron Development Manager
Audrey Fennell

Customer Care Representatives
Douglass Bell
Linda Cunko

DEVELOPMENT

Director of Development
Lois Wholey

Associate Director of Development
Aziza El Feil

Foundation Relations & Grant Manager
Jordan Allen

Corporate Relations Manager
Rennick Remley

ARTS EDUCATION

Director of Education and Community Engagement
Christina L. Salgado

Manager of Community Programs and Archives
Lisa Auel

Community Education Coordinator and Instructor
Kerra Alexander

PRODUCTION

Director of Production
Curtis Scott Dunn

Production Stage Manager
Alicia Reece

Associate Production Manager/Technical Director
Shane Richardson

Assistant Stage Manager
Kelly Haywood

Master Carpenter
Zachary Dwyer

Assistant Carpenter
Ronald Cully

Properties Master
Brad O'Connell

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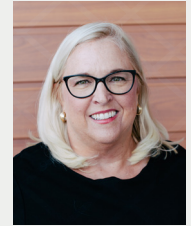
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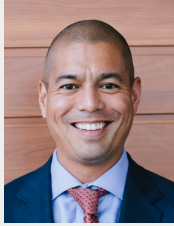
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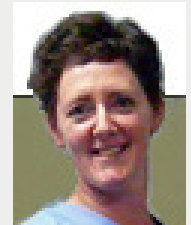
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