



Friday | November 18 | 8pm
Saturday | November 19 | 8pm
Boch Center Shubert Theatre

A.I.M by Kyle Abraham *Requiem: Fire in the Air of the Earth*

Choreography: Kyle Abraham**
in collaboration with A.I.M

Music: Wolfgang Amadeus Mozart, Requiem in D minor;
Jiin, untitled commissioned score

Lighting & Scenic Design: Dan Scully

Costume Design: Giles Deacon

Performers:

Jamaal Bowman, Tamisha A. Guy*, Keerati Jinakunwiphat,
Catherine Kirk, Jae Neal, Donovan Reed, Martell Ruffin, Dymon Samara,
Kar'mel Antonyo Wade Small, Gianna Theodore

*Princess Grace Award Recipient / **Princess Grace Statue Award

Co-commissioned by Celebrity Series of Boston

The company kindly asks the audience to refrain from taking photos or videos during the performance. They encourage you to take and share photos and videos of the curtain call as a digital applause.

Today's program will run approximately one hour and involve the use of light haze.

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NOTES ON THE PROGRAM

Requiem: Fire In the Air of the Earth is a timely rethinking of death rituals and the power of rebirth. In African diasporic traditions, the expiration of human life is not a cause for sorrow, rather a rite of passage to the supernatural. Through personal catharsis, visionary choreographer and MacArthur Fellow Kyle Abraham delivers this universal and urgent dance between the vulnerability of human life and the divine possibilities of the beyond. His signature “gumbo” of dance styles, ranging from contemporary ballet to hip-hop, pairs perfectly with music producer Jlin’s electronic movement transcription of Mozart’s *Requiem*. Timeless white costumes, created by fashion innovator Giles Deacon, illuminate an other-worldly cast that harkens The Orishas. The masterful staging of Dan Scully colorfully reflects the evolving realities of life transition from regal to raw, pain to joy. Through this distinctly Afro-futuristic requiem, A.I.M by Kyle Abraham is truly living our ancestor’s wildest dreams.

Requiem: Fire in the Air of the Earth was supported by The Harkness Foundation for Dance; and New Music USA, made possible by annual program support and/or endowment gifts from Mary Flagler Cary Charitable Trust, New York State Council on the Arts, New York City Department of Cultural Affairs, Howard Gilman Foundation, Helen F. Whitaker Fund, and the Aaron Copland Fund for Music, Inc.

Requiem: Fire in the Air of the Earth was created in part through a residency at the Pillow Lab at Jacob’s Pillow; and during a “bubble” residency at Kaatsbaan Cultural Park and LUMBERYARD, made possible by the Mellon Foundation.

Requiem: Fire in the Air of the Earth was co-commissioned by Lincoln Center for the Performing Arts; Celebrity Series of Boston; International Summer Festival Kampnagel; Stanford University; and the University Musical Society of the University of Michigan, Ann Arbor.

ABOUT THE COMPANY

Contemporary dance company **A.I.M by Kyle Abraham**, considered “one of the most consistently excellent troupes working today” (*New York Times*), provides multifaceted performances, educational programming, and community-based workshops across the globe. With Choreographer and Artistic Director Kyle Abraham’s innovative vision, the work of A.I.M is galvanized by Black culture and history, and grounded in a conglomeration of unique perspectives; described by Abraham as a “post-modern gumbo” of movement exploration.

A.I.M is one of the most active touring dance companies in the United States, with an audience base as diverse as A.I.M’s movement vocabulary, drawing inspiration from a multitude of sources and dance styles. Since A.I.M’s founding in 2006, Abraham has created more than 15 original works for and with the company. To expand its repertoire and offer a breadth of dance work to audiences, A.I.M commissions new works and performs existing works by outside choreographers, such as Trisha Brown, Bebe Miller, Andrea Miller, and current A.I.M dancer Keerati Jinakunwiphat.

Kyle Abraham’s unique vision and illumination of poignant and relevant issues set him apart from his generation of choreographers as a leading creative force in dance. A.I.M extends this vision and amplifies surrounding artistic voices to share movement and community-based work with audiences around the world.

KYLE ABRAHAM artistic director

Princess Grace Statue Award Recipient (2018), Doris Duke Award Recipient (2016), and MacArthur Fellow (2013) **KYLE ABRAHAM (he/him)** began his dance training at the Civic Light Opera Academy and the Creative and Performing Arts High School in Pittsburgh, PA. After graduating from Schenley High School in Pittsburgh, Abraham continued his dance studies in New York, earning a BFA from SUNY Purchase and an MFA from NYU Tisch School of the Arts. Abraham later received an honorary Doctorate in Fine Arts from Washington Jefferson College. Since 2021, Abraham has been the Claude and Alfred Mann Endowed Professor in Dance at the University of Southern California (USC) Glorya Kaufman School of Dance. Prior to USC, Abraham served as a visiting professor in residence at the University of California, Los Angeles (UCLA)'s World Arts Cultures in Dance program (2016-2021).

Abraham serves on the advisory board for *Dance* magazine, and in 2020 was selected to be their first-ever Guest Editor. Abraham also sits on the artistic advisory board for Hubbard Street Dance Chicago. He is a member of the American Academy of Arts and Sciences, the inaugural Black Genius Brain Trust, and the inaugural cohort of the Dorchester Industries Experimental Design Lab, a partnership between the Prada Group, Theaster Gates Studio, Dorchester Industries, and Rebuild Foundation. In addition, Abraham was named a Kennedy Center Next 50 Leader (2021), a list of leaders who exemplify the Center's mission to help shape culture and society through the arts.

Rebecca Bengal of *Vogue* wrote, "What Abraham brings ... is an avant-garde aesthetic, an original and politically minded downtown sensibility that doesn't distinguish between genres but freely draws on a vocabulary that is as much Merce [Cunningham] and Martha [Graham] as it is Eadweard Muybridge and Michael Jackson."

In addition to performing and developing new works for his company A.I.M by Kyle Abraham, Abraham has been commissioned by a wide variety of dance companies including Alvin Ailey American Dance Theater, Hubbard Street Dance Chicago, The National Ballet of Cuba, New York City Ballet, and the Royal Ballet.

Abraham's third work for New York City Ballet, *When We Fell* (2021), was reviewed by the New York Times as "among the most beautiful dance films of the pandemic." Other recent works include *The Weathering* (2022), commissioned by the Royal Ballet; Abraham's collaboration with NYCB Principal Dancer Taylor Stanley on *Ces noms que nous portons* (2020), a Lincoln Center and NYCB commissioned solo; and *Unto The End, We Meet* (2020), commissioned by the National Ballet of Cuba. Abraham was the final choreographer commissioned by Paul Taylor before his passing, creating *Only the Lonely* (2019) for Paul Taylor Dance Company. *The Runaway* (2018) was recognized on the "Best Dance of 2018" list by the New York Times, and *Untitled America* (2016), a three-part commissioned work for the Alvin Ailey American Dance Theater was described by the New York Times as "potent and explosive and wonderfully of the moment."

Abraham has also choreographed for many of the leading dancers of our time. Most recently seen was a 2020 solo for American Ballet Theatre Principal Dancer Calvin Royal III, premiered during the virtual Fall For Dance Festival. Of this solo, the New York Times observed "how skilled [Abraham] has become at mingling the ballet vernacular with other forms, from hip-hop to West African movement" and his unique talent for "finding the person within the dancer and the bodies within a body." Abraham created *Ash* (2019), a solo work for American Ballet Theatre Principal Dancer Misty Copeland that also had its premiere at Fall for Dance. *The Serpent and The Smoke* (2016) toured as part of *Restless Creature*, a pas de deux for Abraham and acclaimed Bessie Award-winning and former New York City Ballet

Principal Dancer Wendy Whelan. Off the stage, Abraham choreographed the music video for Sufjan Stevens' "Sugar" (2020), and for the feature-length film *The Book of Henry* (2016) for acclaimed director Colin Trevorrow.

In his early career, Abraham served as a choreographic contributor for Beyoncé's *British Vogue* cover shoot (2013) and was named a Joyce Creative Residency Artist (2017/18), City Center Choreographer in Residence (2015), Jacob's Pillow Dance Award recipient (2012), USA Ford Fellow (2012), and the New York Live Arts Resident Commissioned Artist (2012-14). Alvin Ailey American Dance Theater premiered Abraham's *Another Night* (2012) at New York City Center. *OUT* magazine named him the "best and brightest creative talent to emerge in New York City in the age of Obama" (2011). Abraham is the recipient of a Bessie Award for Outstanding Performance in Dance for *The Radio Show* (2010), a Princess Grace Award for Choreography (2010), and was selected as one of *Dance* magazine's "25 To Watch" (2009).

Abraham's choreography has been presented throughout the United States and abroad. Notable venues and festivals include Brooklyn Academy of Music, Danspace Project, Fall for Dance Festival at New York City Center, Harlem Stage, the Joyce Theater, and Lincoln Center in New York; Carpenter Performing Arts Center, Los Angeles County Museum of Art, and Los Angeles Music Center in California; Dance Center at Columbia College Chicago in Illinois; ICA Boston and Jacob's Pillow Dance Festival in Massachusetts; Bates Dance Festival in Maine; American Dance Festival in North Carolina; the Andy Warhol Museum, the Byham, and the Kelly-Strayhorn Theater in Pennsylvania; Performing Arts Houston and TITAS in Texas; On the Boards and Seattle Theatre Group in Washington; and the Kennedy Center in Washington, D.C. Internationally, Abraham's works have toured to Théâtre Paul Eluard, Maison de la Danse, Théâtre de la Ville, and L'Onde in France; Tanz Im August and Kampnagel Festival in Germany; Project Arts Centre in Ireland; the Okinawa Prefectural Museum & Art Museum in Japan; and the Royal Opera House and Sadler's Wells in the United Kingdom, among others.

DANCERS

JAMAAL BOWMAN (he/him) began his dance training at age 14 in Maryland, where he was born and raised. In 2021, he graduated from the University of the Arts in Philadelphia as a Director's Scholar, under the direction of Donna Faye Burchfield. Over the years he has been in collaboration with Nora Chipaumire, Tommie-Waheed, Maleek Washington, Helen Pickett, Fana Fraser, Jocelyn Cottencin, Nacera Belaza, and Sidra Bell. In November 2021, Bowman toured with Von Howard Project to Ecuador to perform in the International Living Arts Festival of Loja. In the 2021/22 season, he performed as a company member with Kun-yang Lin/ Dancers. His personal practices are centered around queer Black joy, theater, improvisation, and comedy. He hopes to reshape the future for queer Black people like him, to give them more opportunities to shine. Bowman joined A.I.M by Kyle Abraham in 2022.

TAMISHA A. GUY (she/her), a native of Trinidad and Tobago, began her formal dance training at Ballet Tech, under the direction of Eliot Feld. Later she attended Fiorello H. LaGuardia High School, and SUNY Purchase College as a double major in dance and arts management. She has completed summer programs with Complexions Contemporary Ballet and Springboard Danse Montreal, and has performed works by William Forsythe, Pam Tanowitz, and Mark Morris. In 2013, Ms. Guy graduated with honors from SUNY Purchase College and joined the Martha Graham Dance Company. In 2016, Guy was selected as one of *Dance* magazine's Top 25 to Watch and she also received the 2016 Princess Grace Award. In 2017, she was named one of the Best Dancers of the Year by Dance Europe. In 2021, she was awarded the 2022 Vilcek Prize for Creative Promise in Dance which recognizes foreign-born scientists and artists in the United States. Guy joined A.I.M by Kyle Abraham in 2014.

KEERATI JINAKUNWIPHAT (she/her), originally from Chicago, received her BFA from the Conservatory of Dance at SUNY Purchase and was a recipient of the Adopt-A-Dancer Scholarship. She has additionally studied at the Western Australian Academy of Performing Arts, San Francisco Conservatory of Dance, and Springboard Danse Montreal. She has worked with and performed works of artists such as Kyle Abraham, Nicole von Arx, Trisha Brown, Jasmine Ellis, Hannah Garner, Shannon Gillen, Andrea Miller, Kevin Wynn, and Doug Varone. She has assisted Kyle Abraham in new commissioned work for New York City Ballet and Paul Taylor Dance Company. As a freelance choreographer, Jinakunwiphati has presented her own choreographic works at the American Dance Guild Festival, Triskelion Arts, Dixon Place, Battery Dance Festival, Dance Gallery Festival, the Joyce Theater, and New Victory Dance. She has been commissioned to set and create works on the Evanston Dance Ensemble, the Martha Graham School, SUNY Purchase College Conservatory of Dance, A.I.M by Kyle Abraham, Houston Contemporary Dance Company, and New England Ballet Theatre. She was on the cover of *Dance* magazine for 2021's '25 to Watch'. Jinakunwiphat joined A.I.M by Kyle Abraham in 2016.

CATHERINE KIRK (she/her) was born on the unceded land of the Kiickaapoi and Wichita peoples, now called Dallas, Texas. She began formally studying dance at Booker T. Washington High School for the Performing and Visual Arts before graduating from New York University, Tisch School of Dance. A multi-hyphenate, Kirk is also a dance maker, marketing strategist, arts administrator, dance educator, and yoga teacher. She has completed seasonal programs with San Francisco Conservatory of Dance, Movement Invention Project, and Springboard Danse Montreal, where she performed work by Fernando Melo, Ohad Naharin, and Sharon Eyal. Upon graduating, Kirk apprenticed for Sidra Bell Dance NY before collaborating and performing with Danakah Dance, UNA Productions, Burr Johnson, Jasmine Hearn, and Helen Simoneau Danse. She is thrilled to be working as A.I.M's Marketing Associate while performing with the company. Kirk joined A.I.M by Kyle Abraham in 2013.

JAE NEAL (they/them) was born and raised in Michigan and received their training from Western Michigan University. There, they performed in professional works such as *Strict Love* by Doug Varone, *Temporal Trance* by Frank Chavez and Harrison McDowd's *Dance Sport*. Since relocating to New York, they have had the privilege of working with SYREN Modern Dance, Christina Noel Reaves, Catapult Entertainment, Katherine Helen Fisher Dance, and Nathan Trice. Neal joined A.I.M by Kyle Abraham in 2011.

Originally from Philadelphia, **DONOVAN REED (he/him)** began his dance training at age 16. Soon after, Reed attended college at the University of the Arts, and was awarded his BFA in May 2016. During his time in college, he participated as an artist in residence at Die Hochschule für Musik und Darstellende Kunst in Frankfurt, Germany. In addition, Reed participated in an independent artist program where his training was extended with the Pennsylvania Ballet. Other studies include PHILADANCO!, Eleone Dance Theatre and the Rock School for Dance Education. He has performed works by choreographers Sidra Bell, Regina Van Berkel, Sharon Eyal, Tommie Waheed-Evans, Beth Gill, Andrea Miller, Tania Isaac, Meredith Rainey, and Helen Simoneau. Reed joined A.I.M by Kyle Abraham in 2018.

MARTELL RUFFIN (he/him), originally from Chicago, began his formal dance training at the Joffrey Ballet there in 2009. He attended Chicago High School for the Arts under then-director Lisa Johnson-Willingham, former dancer of Alvin Ailey American Dance Theater. Ruffin has been awarded dance scholarships to intensives at Joffrey Ballet, Dance Theater of Harlem, Complexions, and he received first place in the all-city NAACP ACT-SO Competition in 2011. He trained at the Ailey School as a scholarship student and has performed works by Lisa Johnson-Willingham, Earl Mosley, George Faison, Darrell Grand Moultrie, Matthew Rushing, Jae Man Joo, Robert Battle, and Alvin Ailey. Ruffin has also been seen in the "Poison Girl" Christian Dior commercial for women's fragrance and an Urban Outfitters commercial

for music artist Samantha Urbani. He completed his two years with Ailey II and is now contributing choreographer and performer for *Triptych (Eyes of One Another)*, an opera based on Robert Mappethorpe. Ruffin joined A.I.M by Kyle Abraham in 2020.

DYMON SAMARA (she/her) is a process-driven dancer, choreographer, and performer who began her dance training at age 11, where she attended a summer program called Ailey Camp Miami. She then continued her dance training at Author and Polly Mays Conservatory of the Arts where she met Lateshia McFarland who offered her a scholarship to attend her studio, ICTalent Dance. Samara is a New World School of the Arts alum where she holds the Principals Hall of Fame Award for her outstanding academic and arts performance. She has performed many works by choreographers such as Robert Battle, Ohad Naharin, Jennifer Archibald, Peter London, Camille A. Brown, and Stephen Petronio and apprenticed with Ronald K. Brown's Evidence A Dance Company during the summer and fall of 2021. She currently studies at NYU's Tisch School of the Arts on a full tuition scholarship as a 2019-2022 Dean Scholar. Samara joined A.I.M by Kyle Abraham in 2022.

Raised in the South Bronx, **KAR'MEL ANTONYO WADE SMALL (he/him)** began his dance journey with American and International Ballroom at age ten. In 2011, he launched his formal dance training at Fiorello H. LaGuardia High School in New York City. Small went on to study at the Conservatory of Dance at SUNY Purchase, graduating in 2019 with a BFA in Dance Performance and Composition. He danced at Jacob's Pillow, the Joyce Theater, Symphony Space, Kaatsbaan, New York Live Arts, the Neuberger Museum of Art, Lincoln Center, and Central Park for NYC Summer Stage. He has performed works by Damani Pompey, Kayla Farrish, Ohad Naharin, Sidra Bell, Roderick George, Kevin Wynn, Martha Graham, Jerome Robbins, Eleo Pomare, Merce Cunningham, among others. He choreographed director Dean Irby's version of Tarell Alvin McCraney's "The Brothers Size" and has danced in numerous TV and film projects including UNIVISION's *Despierta América* and HBO's *Random Acts of Flyness*. Small joined A.I.M by Kyle Abraham in October 2022.

Raised in West Palm Beach, Florida, **GIANNA THEODORE (she/her)** began her dance training at Ballet East Studio under the direction of Susan Lyle and Chelsea Nasby. Theodore is a graduate of A.W. Dreyfoos School of the Arts, and a three-time YoungArts Merit Scholar/Honorable Mention. She graduated with a BFA in dance from the Ailey/Fordham BFA program class of 2020. Throughout her training, she has performed works by Robert Battle, Chuck Wilt, and Bradley Shelver. Theodore attended Springboard Danse Montreal, where she performed work created by RUBBERBANDANCE, and Parts & Labour Danse. She has ventured through many cultures and styles of dance, such as house and African, which has helped land her lead roles in music videos. She has also performed professionally with artists such as Ebony Williams, Mark Caserta, Maleek Washington, and Jennifer Archibald. She recently performed during a residency with Helen Simoneau Danse. Theodore joined A.I.M by Kyle Abraham in 2019.

CREATIVE TEAM

GILES DEACON (Costume Design, he/him) is a London-based fashion designer, creative director, and illustrator. Upon graduating from Central St. Martins School of Art, he worked in Paris and Milan for the Gucci Group among others. After launching his eponymous label in Autumn/Winter 2004, Giles went on to win “Best New Designer” at the British Fashion Awards before receiving “British Designer of the Year” two years later. Since 2016, the label has specialized in couture and continues to receive international acclaim and be included in important exhibitions and collections such as the Metropolitan Museum of Art and the Victoria and Albert Museum. As a prolific illustrator, Giles has designed prints and artworks as well as outside commissions and has published work in *Vogue*, *Love*, *Harper’s Bazaar*, the *New York Times*, and *Vanity Fair*.

JLIN (Composer, she/her) is the recording alias of Jerrilynn Patton, an electronic music producer from Gary, Indiana. Initially associated with Chicago’s footwork scene, her music evolved far beyond that style, exploring unheard rhythms and placing her in a category of her own. Her debut album, 2015’s *Dark Energy*, was filled with twisted, volatile tracks that seemed far more concerned with venting frustration, anger, and depression than providing dance-floor fodder. The album was an immediate, unexpected success, causing her to quit her job as a steel mill worker and pursue music full-time. One of the most acclaimed experimental electronic artists of the 2010s, she has shared the stage or collaborated with artists such as Björk, Ben Frost, and William Basinski. Additionally, she has ventured into contemporary dance, composing the music for Wayne McGregor’s *Autobiography*, which premiered in 2017.

DAN SCULLY (Lighting & Scenic Design, he/him) is a New York-based lighting and projection designer, and has been the resident lighting designer for A.I.M since its founding, including for the evening-length works *Pavement*, *Live! The Realest M.C.*, and the Bessie Award-winning *The Radio Show*. Recent dance work includes designs for New York City Ballet, Alvin Ailey American Dance Theater, BODYTRAFFIC, Hubbard Street Dance Project, and Misty Copeland, among others. Theater and concert credits include *Rocky* (Broadway), *Jedermann* (Salzburger Festspeile), *The Orchestra Rocks!* (Carnegie Hall), and *Peter and the Wolf* (John Lithgow / Carnegie Hall). Regional: Trinity Rep., GEVA, Asolo Rep., Cleveland Playhouse, Hudson Valley Shakespeare Festival, and Two River Theater Company. He holds a MFA from NYU/Tisch.

JESSICA TONG (Rehearsal Director, she/her) Jessica was raised in Salt Lake City where she attended the University of Utah and danced as a member of Utah Ballet. Tong went on to dance with BalletMet Columbus, Eliot Feld’s Ballet Tech, and Hubbard Street 2 before joining the main company, Hubbard Street Dance Chicago, for 11 years. Becoming rehearsal director upon retirement, she was appointed associate artistic director of Hubbard Street Dance Chicago in Spring 2020. During her tenure, Jessica oversaw Hubbard Street’s first ever all-virtual Season 43 that presented five new dance films free of charge to online audiences everywhere and created programming that forged new collaborative relationships with Chicago DanceMakers Forum and Final Bow for Yellowface. Named one of *Dance* magazine’s ‘25 to Watch’ in 2009, Jessica has served on national grants panels and mentorship programs, has led movement classes throughout the United States, and continues to translate works as a répétiteur. Most recently, she has become a founding board member of Gold Standard Arts Foundation. Jessica joined the A.I.M by Kyle Abraham team in July 2022

COMPANY SUPPORT

Generous support for A.I.M provided by: American Dance Abroad; Nathan M. Clark Foundation; Dorchester Industries Experimental Design Lab; Doris Duke Charitable Foundation; Ford Foundation; Howard Gilman Foundation; Harkness Foundation for Dance; The DuBose & Dorothy Heyward Memorial Fund; The Hyde and Watson Foundation; The International Association of Blacks in Dance; Joyce Theater Foundation; Mellon Foundation; New England Foundation for the Arts' National Dance Project, with funding from the Doris Duke Charitable Foundation; New Music USA; New York Community Trust; Princess Grace Foundation-USA; Rockefeller Brothers Fund; Fan Fox & Leslie R. Samuels Foundation; Samuel H. Scripps Foundation; and The Shubert Foundation. Public funding provided by The National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature; and the NYC Department of Cultural Affairs in partnership with the City Council.

A.I.M is supported through the Comprehensive Organizational Health Initiative (COHI) | Managing Organizational Vitality and Endurance, a program of The International Association of Blacks in Dance (IABD) in partnership with the Nonprofit Finance Fund with support from the Mellon Foundation.

A.I.M is a proud supporter of Dancers Responding to AIDS, which helps ensure that those most in need receive the care and comfort they would otherwise do without. Founded in 1991 by former Paul Taylor Dance Company members Denise Roberts Hurlin and Hernando Cortez, DRA relies on the extraordinary compassion and efforts of the performing arts community to fund a safety net of social services for those in need. Together, we can make a difference for those less fortunate than us.

COMPANY CREDITS

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