CREDITS

Inception, Direction, Production, Choreography and Music Composition: KT Niehoff

Music Composition and Conceptual Collaborator: Ivory Smith

Sound Designer and Additional Music Composition: Scott Colburn

Dancers/Movement Innovators: Jul Kostelancik, Sarah Lustbader, Emily Sferra, Molly Sides, Sean Tomerlin, Markeith Wiley

Light Designer: Evan Merryman Ritter

Clothing Curation: Jill and Wayne Donnelly of Baby&Co.

Administrative Miracle Worker: Annie McGhee

Stage Manager: Alexandra Harding

The following artists have joined the Collision Theory cast along the way to make the magic happen: Amy Bosch, Rob Dalton, Ben Delacreme, Christian Hansen, Lyejm Kallas-Lewis, Tyler Moritz, Linas Phillips, Sebastien Scandiuazzi, Kelly Sullivan, Alia Swersky, Lindsey Watkins, Hayley Young

This project was co-commissioned by On the Boards’ Dance Production Program. We are grateful for funding support from The MAPFund creation grant, Bossak/Heilbron Foundation, 4culture Sustained Support, and all of our generous donors from the USA Artists campaign.

Seasonal support for OtB is provided by

This production is sponsored by

The Andrew W. Mellon Foundation

The Finale was co-commissioned and supported through On the Boards’ Dance Production Program, ACT Theatre and Alverno Presents (Milwaukee).
CURATOR’S NOTE

KT Niehoff was a major inspiration for starting the Northwest Series approximately 10 years ago. In spring 2002 she told me about the project she was making at the time (Speak to Me) and I was floored by her ambition and ability to marshal resources to execute her vision. At the time, there wasn’t much of an institutional mandate to produce new work by regional artists even though OtB was founded by a group of creative Seattleites. It was clear that we could either sit back and watch talented artists like KT pull off major new performance works without giving much help or we could figure out how to supersize such creative efforts and allow area artists to achieve even greater heights.

For the past 15 years, KT has left an indelible imprint on the Northwest dance community as a performer, choreographer, producer, co-founder of Velocity and all-around executor of dreams. All of her accomplishments, artistic and otherwise, also have drawn much respect on a national level. Other artists, curators or funders hold her in high regard as one of the major ambassadors for dance making outside of New York City.

What I most admire about her, though, is the way she pushes herself creatively, not staying put with one approach or format or concept but always moving forward to figure out the next challenge. Collision Theory isn’t just the culmination of a year-long project; it is a performance dissertation on the work she has been making with her dance company over the last several years. It’s an investigation that has focused on the relationship between artists and the audience, and strategies for intensifying the dynamic between the two. For this final project of sorts, the intensifying elements have involved months of exposure in intriguing formats and an A-team of collaborators including gorgeous dancers, top technicians and the incomparable songstress from icy realms, Ivory Smith.

But even as this engagement marks the end of a 12 month project and a 15 year dance company, the notion of this being an end is really just KT’s way of not staying put and moving forward to figure out the next challenge, which is indeed inspiring.

Lane Czapinski
ARTIST’S NOTE

The Finale you are seeing tonight marks the end of Collision Theory, a year-long series of dance and music performances, letters, fashion shows, bacchanal parties, quiet dinners, films and photography. The events had different moods, looks, artistic mediums, locations, scales and proximity. But there were constants: the performers, the movement vocabulary and the songs.

My vision was to use a year of artistic experiences, social gatherings and continued correspondence to cultivate a shared bond. My hope was that by the end, the performers would know the audience by name (or at least by face) and the collective memories cultivated along the way would create a subtext of belonging. The intimacy accumulated naturally. We shared ourselves as we know how – through creating and gifting our art. And slowly our audience became familiar to us and to each other. It has been a soulful experience.

It feels right to end this project here in this space. Coming home. Fifteen years ago I presented my first evening-length piece, Residue, as part of the New Performance Space at the old On the Boards. It was the last performance at Washington Hall on 14th and Fir, the spring before OtB got its new digs here on lower Queen Anne. Residue was about how our collective histories become lodged in the places we inhabit and imbue them with a palpable energy over time. As I reflect on the work I have created since then, I realize this theme runs through everything I’ve done. I believe that the accumulation of shared experiences creates a profound sense of belonging. It is what makes life and relationships rich and deep and, dare I say, transcend the earthly plane and ascend to magic.

The Finale of Collision Theory also marks the finale of my company moniker, Lingo Productions. Lingo has been an incredible container for creativity over the last 15 years, but my art has been slowly shifting from this lovely company model since 2006, and it is time to let the name and all it has held go and allow my artistic imagination open up to a new world.

This swan song is tinged with nostalgia. I feel sentimental. If we were performing in any other city I would restrain from such schmaltz, but this is Seattle – my hometown – where I belong. My good friend Amii LeGendre told me it is important to make strong shifts that look like endings because it allows us to honor all that has come before. And so I pay tribute to the artists who have been a part of the company along the way. I grew up in their presence. I learned to make art, work in a group, fail and succeed, be part of a family, and formulate and implement my artistic vision. My deepest admiration to: Amii LeGendre, Hassan Christopher, Bob Barraza, Shane Szabo, George Lugg, Scott Davis, Michelle de la Vega, Rob Kitsos, Pablo Cornejo, Aiko Kinoshita, Janine Tiede, Dustin Haug, Aaron Swartzman, Bianca Cabrera, Ricki Mason and Kelly Sullivan.

And also – this incredible group of artists who have created Collision Theory with me. Ivory, Scott, Evan, Markeith, Sean, Emily, Molly, Sarah and Jul – I can’t imagine a more perfect group of inspired humans to close this chapter with.

Collision Theory is in many ways a microcosm of my entire artistic journey thus far. I have sought intimacy with my audience and deeper meaning within my art. Along the way I have created and collected dances, lyrics, images and stories. The ties that bind them together are the people who experienced and created both the intangibles and the artifacts along the way.

Collide. I love the word.

- KT Niehoff
1. KT Niehoff is a longstanding force in the contemporary dance community in Seattle. A life-long vocalist and NYU graduate with a degree in Theater, KT was taken by surprise when shortly after college she realized her true passion was dance. After attending dance class furiously in New York to improve as quickly as possible, she ended up moving to Seattle along with Michelle Miller to be a part of the Pat Grane Dance Company. Upon arrival, KT admits she had a, “What have I done?!” moment after leaving the robust dance community in New York. However, KT is not one to mope; she instead set out to strengthen Seattle’s contemporary dance community. Along with Miller, KT founded Velocity Dance Center in 1996, four years after moving to Seattle. KT was the director of Velocity for the next 10 years, until 2006, and started the nationally recognized programs, Strictly Seattle and SCUBA. She currently runs 10 degrees, a beautiful dance studio in Capitol Hill which offers residencies and is also where KT’s company rehearses.

2. As a choreographer and artist, KT is drawn to multidisciplinary and audience interactive performances. Early in her career, she choreographed for traditional, proscenium spaces. One of these pieces, Relatively Real, premiered at On the Boards in 2005. However, making work for the stage was lonely and unsatisfying for KT, so she left the stage in 2006 and has rarely gone back since. In 2007, KT started Lingo Productions, a group devoted to pushing the boundaries between artist and audience. One of their first works as a group in 2007, The Lift Project, pushed those boundaries quite literally as performers took the weight of passerby’s at the Pike Place market and pushed them up part of the hill climb, daily, for a month. Other performances by Lingo Productions have tested the boundaries between performer and spectator in pieces like Inhabit, a 2007 production where dancers transitioned between dancer and party-goer over the course of a 2 hour long party, or A Glimmer of Hope or Skin or Light, held in the basement of ACT, which featured a live band, theatrical dance performances and functioned like an underground night club.

3. KT’s career has been remarkably fruitful and made a huge impact. She’s a current MAP fund recipient, has been an Artist Trust Fellow, and a 2006 MANCC Fellow. She was named Dance Artist of the Year by Seattle Magazine in 2007, was featured in Dance Magazine’s “International Women of Dance” issue in 2008, and was on the cover of Dance Teacher Magazine in 2012. Her work has been shown around the country at prestigious venues such as ACT Theater (Seattle), On the Boards (Seattle), The Joyce SoHo (NY), SUSHI (San Diego) and The Southern Theater (Minneapolis), as well as internationally in Japan, Ecuador, Germany and Canada.

4. Collision Theory began last year at the 2012 NW New Works Festival with an interactive dance and letter writing performance called Paper Trail. It was the first of the many performances, films, fashion shows, parties, and letter writing campaigns of Collision Theory held for audiences ranging in size from one to hundreds. KT explains the point of Collision Theory, or the connecting line, is not in an aesthetic continuity or connective narrative, but is in the continuity of the audience. Collision Theory: The Finale is not only the finale of this year long project, it also marks the finale of Lingo Productions. The piece, viewed in its entirety seems like an encapsulation and perfect capstone representing many of the ideas KT has played with over the course of her dance career surrounded by the community she helped to build.

5. If you can’t wait for The Finale, tide yourself over by checking out this trippy dance film by KT called Parts Don’t Work (2011). It was filmed at the now defunct Fun Forest amusement park under the Space Needle and has shown at the American Dance Festival, NEXT Dance Film Festival and the San Francisco Dance Film Festival.
Evan Merriman Ritter
My collision is NOW. I never questioned that I am an artist. As sure as I was American, or my parents’ child, I was certainly an artist. But NOW I know I have to earn the right to be an artist. And that is a collision in deed.

KT Niehoff
It was spring 1990. I was living in NYC and two months from graduating college. I had spent four years earning a degree in theater. Headshot in hand, I was heading out regularly on cold calls for the “good girl” roles on soap operas.

My friend Nina wanted to take a dance class and asked me to tag along. I had never taken a modern dance class but I was free-floating in those last days of school before LIFE began. We strolled down Broadway to Dance Space Inc., stopping just before the B-way/Houston Subway entrance. We took the elevator to the 6th floor and landed in a magical place of houseplants and open space. Laurie DeVito taught that class. I couldn’t do a single thing—touch my toes, plié in 2nd, spiral, extend or learn a phrase. I had never felt so overwhelmed, clear, connected to source, inspired, devastated and determined. Dance just made so much sense. And so it began. I never did land a role on a soap opera. Maybe that’s next.

Emily Sferra
We drove away, not able to see out of the back of her car. We didn’t want to look back anyways. The windows were open for an entire week. We drove for 11 hours a day on a winding, wide-open road that paved the line from one side of our country to the other. Without a question or a judgment, one of us would pull the car over at any given moment, and force ourselves into a fit of moving in whatever way we needed to, wanted to, and even hated to. Trapped inside of a car, it was the most free I’d ever felt. At the end of our trip, I decided to never look back; the view would always be a bunch of boxes and random memorabilia and the crap of past lives anyways. This was the only way to be from now on. The only way to feel still, was to keep moving.

BIOS

Scott Colburn
Fresh out of college I landed an Audio Engineering position at a Beverly Hills books on tape company. LA really sucked but the office manager at this company was a woman who had been in the music industry for decades as an assistant to the VP of Columbia Records. She asked me if I could help her make a voice over demo. I agreed and we would sneak into the studio at night to work on it together. In the middle of those sessions she looked at me through the glass and said, “you should be a producer”. I wondered what that meant exactly and she said, “because you have a way of getting excellent performances out of people”. On that day, it was revealed to me what I am to this day, some 25 years later. Thanks, Amber.

Jul Kostelancik
When I was 4, I tried to physically fly. I jumped off the top of an old, weathered wooden play set in my neighbor’s yard. For a moment, I levitated. In the next, I slid down the edge of a 2x4. Sliced the back of my head open. Laid unconscious in a bed of pollens with my bones exposed to the smells of Earth’s world. I think that is why I cannot think linearly. Some call it A.D.D. I call it three-dimensional thinking. It is free-fall, the weight of gravity- that moment right before you hit terminal velocity- that has become my addiction. Nothing in this world transcends me into flight like the indescribable euphoria of my bones falling into motion...except maybe a firefighter with his shirt off. It is my life’s quest to fly. But sometimes, you have to die in order to fly.

Sarah Lustbader
Do you remember that day? You didn’t want to go to the dance class she had signed you up for. Your mom called my mom and so I went along for moral support. It was Spring at The Railyard, we were dressed all in black, and we loved it. I never left. Thank you for being that shy 6-year-old who needed a hand to hold.
Ivory Smith
We had an awkward conversation early freshman year. I didn’t like her. When I saw her sing “Nature Boy” at a noon concert I was upset. She was good – had a voice like honey. I didn’t want her to be talented. Annie was subbing for Jay. The class was singing word improv duets. We were paired together for the first time. Our breath locked. We sang like we were the same person with two voices, scooped up and spit out together by the same something. We both felt it. So did the teacher – the class. It was undeniable. We have not stopped working together. It has been 20 years. I can’t even begin to imagine who I would be without her.

Molly Sides
I remember a night where I was alone and walking aimlessly in the damp sand. Contemplating the reasons why I have chosen a life in the arts. I stood there watching the clouds turn black and the thunder puncture the sky, the sand started to shake beneath my bare feet. Then... Pow! Lightning! A super clear path of energy shot out of nowhere, attracted to a specific point. Within seconds it had left behind a pathway of dispersion. It’s amazing to think that lightning’s unpredictability lacks a complete explanation of how or why it happens. Ahh, This is it. There is no clear complete explanation as to why I do what I do. It is an unexplainable feeling. It’s guttural and fiery, this feeling. Even in the uncertainty and chaotic nature of this route, I know this is it. This is my clear path. I may not know where it leads but I am stirring with energy on this trajectory of electricity.

Sean Tomerlin
My Great Grandma Dolly was a master storyteller, and every time she would come into town my sister and I would sit for hours sometimes listening to her tell us about growing up in a simpler California at the turn of the century. I always felt more connected to the past after listening to her stories, and therefore more understanding of the present and more ready for the future. Dolly lived to be in her late 90’s and near the end of her life I remember visiting her in the hospital. She was completely lucid and she told me that she never dreamed that she’d have great-grandchildren and that one of them would be, of all things, a dancer. She said this with a kind of knowing glint in her eye, like even though she was near the end of her life she could peer far into the future and see all of the stories that would become mine as life went on, and I could see that she was proud of me. I came to realize, as she apparently already did, that art was my way of story telling and connecting to the past, understanding the present, and preparing for the future.

Markeith Wiley
Mark was like, “you have to meet Wade,” and I was like, “who the hell is Wade?” Then he showed up at my school in Riverside. Two pieces – I remember the title of one but not the other. The one I don’t remember Wade did a striptease. I was like, “wha??” The one I do remember was called, In Search for Dulcinea, and I was like, “OH!!!!” Now I live in Seattle. Now I make dance in Seattle. You don’t remember but I will never forget.
INTERVIEW

with Alia Swersky and KT Niehoff

AS: I’m here with KT Niehoff, My name’s Alia Swersky and we are here to talk about her upcoming show, Collision Theory: The Finale. And KT’s been working on this project since last NWNW 2012.

KN: Uh huh, almost a year.

AS: And you’ve had many events over the last year as a part of Collision Theory and, what’s sort of been a consistent through-line that’s perhaps inspired you or surprised you or . . . kept you in, in the project.

KN: Well first of all I want to say Hi, Alia!

AS: Hi, KT!

KTN: I’m super glad we’re doing this together. Alia and I have known each other since ’96? Anyway, long dance history here in Seattle so it’s really fun to talk to you. Collision Theory through line . . . the project is pretty disparate, it’s pretty eclectic, we’ve had these seven different events and they’ve all felt—aside from the collaborators the dancers, and the musicians—they’ve had really different focus. There’ve been films, there’ve been dinners, there’ve been major parties, there’ve been intimate affairs. And, so it’s been hard to convey both to myself and others what is the through-line? What are you doing? What is this year long experience and how do they all connect? I think, in the end, as we’re approaching the end here, it feels to me like the audience, the people that have been reoccurring and the way that we’ve all gotten to know each other a little bit, and many many familiar faces—if not knowing names and forging friendships. So I think that’s the connective tissue between all the events. It feels abstract in one way—it feels super concrete in another. Abstract in that there’s no narrative, there’s no story line, or characters or character development or anything like that, but . . . it’s pretty concrete, the people themselves, not just us, but the people that we’ve been interacting with have been making the project have its continuity.

AS: Having been at several of these events . . .

KN: . . . All of them I think! And performed in some of them.

AS: I think about this a lot in terms of what we ask of our audience—and since you just brought that up in terms of the through-line being these connections you’ve made. There’s been all this letter writing and very close proximity relationships and people coming again and again and receiving personal letters. When I think about audience, in some ways there is some expectation that they are passive, that they sit down, they watch the show, and they get something. Do you think in some way you’ve cultivated a different kind of invitation to be a performance viewer, asking of them to be present in the same way that we ask of ourselves as performers to engage, to engage their curiosity, to participate in the way that they are literally writing letters and engaging with these events? And I want to add one more thing, which I know is a lot to answer but, I’m curious about that, especially in this culmination: going from these small events to On the Boards’ proscenium stage. What’s expected of the audience there that’s maybe similar or different?

KTN: Well let’s, see, I’m going to back up a bit before this project to kind of create some context. My work left the stage in 2006 I haven’t really been back since then. I think the impetus for getting off the proscenium stage was my pretty deep dissatisfaction I was having between audience and artists and also audience and work. You know, those feel like really distinctive things to me, there’s the relationship that the performers involved are having both to the work and to the people that watch the work and there’s the relationship of the work itself to the audience. I just felt kind of lonely, I was like, this sucks, I do a show, we spend a year on it, and we do it, and people clap, and then we go away and then we have a beer together as a company or something. It felt kind of substance-less to me. But you know that, your work is about that connectivity too and I don’t feel like I’m on an island in Seattle, I feel like there’s a movement afoot and I’m sort of a part of that. There’s tons and tons of query, both artists and audiences just feeling this dissatisfaction of the disconnect of that stage. But it’s hard! It’s really hard. And it’s hard not to be uncomfortable, not to feel uncomfortable, not to make people feel uncomfortable, not to alienate even further in the desire to have a dialogue. It’s like kind of: “get away from me, you’re creeping me out, I don’t understand you, I don’t want to perform with you.” And that myself, as an artist, is not my goal. I’m personally am not interested in art that aggravates
or alienates. So I feel like, back with *Inhabit*, which was one of the projects I did first off the stage, we spent a year in the studio, just like dancing right next to each other and making eye contact with just one another, not even audience members, and feeling how uncomfortable that was and trying to just get familiar with what it means to be a person as a performer-- to kind of drop that persona that feels like armor. So coming into this project, it’s been about 6 years now, I feel like I’ve gone through a lot of the trial and error of the failure of that and feel a lot more comfortable in the zone of proximity: physically, metaphorically, practically. I don’t know if . . . maybe there’s sort of a training that’s happened, both with this project and also through Seattle artists in general and through my work in the last 6 years. Maybe we’re just a little more comfortable with that just as a culture here. But yeah, I think with this project we have been systematically asking more too. We did letter writing sort of intimate thing but it was carefully crafted. The audience was asked to do very specific things and to leave, it was a very safe environment. Then we had this big bacchanal party in December.

At that point we had had three events, this was the fourth event, and there was even an actual ask, we did a preshow function with that will all of the passport holders--here’s a group of people that have a passport and they can get them stamped as they come to events--but they’ve also been our core audience group, and we even did a specific ask there, we were like, hi! This is our fourth event, it’s time for all of us to pony up lets go deeper. And I think people were ready for that. I also think, maybe it’s not training so much, but we have actually gotten to know some of these people and so as the friendships get forged too I think people feel like they can take more risks with themselves and not feel like their going to be embarrassed or accosted or asked to do something performativity outside of their comfort zone. So it’s kind of a progression.

**AS:** What about that process for your dancers?

**KTN:** Well this is a really, it’s actually a new group for me, and it’s actually the first group of dancers I’ve had where I think I’ve had 100% attrition. As you know, I’ve been making work since ’95 and historically I’ve had artists work with me/for me for multiple projects and anywhere between five and ten years. And so I’ve had this amazing group of dancers, all of which are minimally over a decade younger than I am, and so it has been a learning curve. Many of them were familiar with my work so they knew what they were getting into when they joined the project but they’ve never done this before with me. So yeah, there’s been a lot of fast learning curve there, kind of jumping into the deep end of the pool with really quick directives like, open your eyes, make eye contact, practice being public and performer but also person in this environment and switching back and forth between these things very fast and fluidly and . . . Mark Keith actually, we did our second to last episode or event this last weekend and he was commenting that he had a moment where he was dancing and he went up to one of the audience members that was there and he touched her and she was visibly and physically uncomfortable with the interaction and just kind of commenting on that and talking about that and . . . is that a failure or a success and not ever interaction is going to be warm and fuzzy and that doesn’t necessarily make it a failure but, to be really in tune with those moments and to acknowledge them simply, like, I’m feeling this happen too, you’re not making it up, I see you’re uncomfortable, I’m going to renegotiate this interaction immediately and differently to see if I can change the environment. And also, to say, you’ve come into our process a couple of times I feel like to help with that, to help with what it means to touch somebody with clarity, what it means to just be calm and assured, and you know we’re animals, to approach another animal from the perspective of, ‘this is ok’ and that there are tactics with which you can do that as far as how you make eye contact, how you touch, how you talk, how you read somebody’s energy and I think that’d been really great to have you there for them to learn from you and from me, and from people that have been doing this longer than they have.

**AS:** Also I see these two paradoxical threads, one of which being this fantastical costuming and mythological or otherworldly, I mean the photographs and the film, it feels in a different place than the other night in the Suyama gallery, of like, here we are just kind of raw in this human way, dancing next to each other smiling, touching. And then there are these photographs which create a different image and they have this beauty and ‘other’ feeling that’s happening. I see these two things happening in this process that I’m just interested in what that is for you.

**KTN:** Well it’s a confusing mess, is what it is. You’re right, there is a dichotomy inside the work, of this realness and then this hyperbolic sort of ‘look’ to some of the things, *Emerald City* was a fashion show that we did and then you’re right, these films have been super super crazy wearing these big spiky costumes and amazing make up and stuff. It really alarmed me at first, I was like, this is a year-long project and it’s supposed to connect, everything’s supposed to connect and it’s not! It’s not connecting! Some things are about writing and some things are about just the dancing
and some things really look like they are from apocalyptic future sensibility. And I think I just had to listen to the work and the film was the film and the letter-writing experience was the letter-writing experience and the Suyama space was a stripped down experience and the dinner was the dinner, and each episode and each event has required different things from me and from us in order to make them happen. And I had to be responsive to that more than I had to be responsive to kind of trying to negate the necessity of each event in order to try to create some sort of continuity. I feel ok, I feel good about it now, and I’m able to reflect on most of it at this point and just to reiterate that the episodes or the events were themselves, and the thing that has connected them all is the people. So that has given us freedom to be able to say, yes, to whatever artistic modality has been needed for each event. And it’s true, I had this—going back to the finale questions—I’ve had this luxurious artist rehearsal residency at On the Boards for a week and we even had a tech residency for a week, and that’s like such a luxury to have and I walked into this theater in, I guess it was the last week in February, and I flipped out, I haven’t been in a theater in so long. I felt really alienated; I felt like . . . I don’t understand this environment anymore—which was a very strange thing. And then as we started working, it became apparent that the finale is just going to be a show, like we’re going to ask people humbly and respectfully to sit down and give us their attention while we do a show. And I think it’s going to be very simple and relatively formal. And that in some ways has been the most . . . that’s the scariest of all the events for me because I have to trust that this is a show, it’s a show where people sit down and I can’t make it something it’s not. It’s going to be a show.

**AS:** There’s something you said about alienation that I feel like I’ve appreciated in watching *Collision Theory* and being a part of it, is the way in which you’ve used different environments that include things that I see you love like parties and good food and bringing people together, and that those things don’t have to necessarily seem superficial, but like, fashion has this incredibly creative and exciting aspect to it and that it can be bridged with intimacy. I think as a culture, especially sometimes artists, we can be like, that’s over there this is over her, this is real art and that is entertainment art. And that in our search for continuity we don’t realize that there can be this myriad of things that occur within all of us at all times, we can want to stand by a river and actually wear an elegant gown, it’s ok.

**AS:** Or hot pants! So but, just to finish the interview, I think everyone should come see *Collision Theory*, and KT has a legacy in Seattle and she has been making work for a long time. She is influenced a lot of people including myself and many of the people that have worked with her and worked in this town. So, she is greatly appreciated.

**KTN:** Thanks Alia!

**AS:** Thanks!
SPECIAL THANKS

Love and gratitude to Kelly Sullivan, who was deeply involved in the early research of the project, and to Alia Swersky for her incredible talents as a guest performer and artistic guide.

A million thanks to Ruth “Chonger” Haney – the best volunteer a girl could hope for.

A billion thanks to Kirby Kallas- Lewis – my love.

Outrageous super duper hi-5s the incredible cast and crew of Rain Beats Down – especially my über talented Director of Photography and Line Producer, Sebastien Scandiuzzi and Stacy Paczan, my Assistant Director / kick-ass Energizer Bunny.

Kisses all around to On the Boards, Rich Bresnahan, Lane Czapinski, Julian Martlew, Jessica Massart, and Mark Meuter; ACT Theatre, Kurt Beattie, Alyssa Byer, Nichole Cochran and Carlo Scandiuzzi; Oola Distillery, Kirby Kallas-Lewis, Jess Bartow, Neil Tiland; Suyama|Peterson|Deguchi, Emma Schultz and George Suyama; Fleurish, Nisha Kelen and Amir Klein; Case van Rij; Barbara Johns and Richard Hesik; Cynthia Putnam and Mark Groudine; Kallyn Bosch, Mark Bradley, Milo Bradley, Josh Brevoort, Kim Colaprete and Chavi Hohm; Alice de Muizon, Saskia Delores, Jim Graham, Mott Green, Chad Griffin, Jody Keuhner, Hallie Kuperman, Craig Labenz, Corine Landrieu, Nancy Maisano, Mack Murphy, Zachary Pacleb, Calie Swedberg, Greg Stebbins, Rosa Vissers, and the countless other generous souls who helped us in ways large and small.