

Sojourners by Mfoniso Udofia

Tuesday, November 19
Boroughs Theatre
Prior Presents 2024–25

PRIOR
Performing Arts Center

Welcome

Dear friends,

Welcome to the Boroughs Theatre at The Prior Performing Arts Center. We are delighted that you've joined us for tonight's performance of Mfoniso Udofia's play *Sojourners* from the Huntington Theatre! I'd like to extend a special welcome to all first-time audience members, whether Holy Cross students or Worcester area residents. It means so much to us that you are here.

Coming to The Prior in the middle of its Boston run, which has won rave reviews from the *Boston Globe* and other outlets, this story of a Nigerian immigrant graduate student and soon-to-be mother has always belonged in Worcester. A proud "Gateway City," Worcester owes its identity as a hub for industry and education to the economic and cultural contributions of immigrants from around the world, with over 20 percent of Worcester residents born outside the United States. The city is also the one-time home of our playwright. Udofia's parents came to the US from Nigeria in the 1970s. After a brief time in Houston—where *Sojourners*, while not an autobiographical play, is set—they relocated to Central Massachusetts. Udofia spent her early childhood in Worcester and continued growing up in nearby Southbridge. We are thrilled to share this important, timely story of dreams and diaspora with our Holy Cross and Greater Worcester community. And we couldn't be happier to welcome Udofia home.

The Prior's presentation of *Sojourners* came about in a fortuitous way when our outreach to the Huntington about possible collaborations coincided with their efforts to secure partners for the Ufot Family Cycle: a total of nine plays about Abasiama and her descendants to be produced over the next two years across Boston. (You can read more about the cycle in the Huntington Theatre's insert in this program.) In bringing *Sojourners* to Central Massachusetts, The Prior is proud to partner with the Huntington to pilot a new model for collaboration, one that strengthens our regional arts ecosystem and makes exciting work available to a broader range of audiences. We are also grateful to our colleagues at the Huntington for a relationship that deepened in summer 2024 to include several student internships as part of the College's new Savage Skinner Fellowships in Arts Administration. We look forward to involving you in the future joint adventures of these two institutions!

In the meantime, I hope you have a wonderful evening with Abasiama and *Sojourners*. It's not too soon to begin planning your next visit to The Prior—say, this Friday, November 22, for a spectacular concert by the Julia Keefe Indigenous Big Band. Check out the end of this program for the rest of the 2024-25 Prior Presents series. And visit our website, priorperformingartscenter.org, for our full slate of academic arts and community programming.

Warm wishes,

Kyle Frisina
Nancy Savage Skinner '79 Interim Director

THE HUNTINGTON

Loretta Greco
NORMA JEAN CALDERWOOD
ARTISTIC DIRECTOR

Christopher Mannelli
EXECUTIVE DIRECTOR

SOJOURNERS

By Mfoniso Udofia

Directed by Dawn M. Simmons

SCENIC DESIGN
Jason Ardizzone-West

COSTUME DESIGN
Sarita Fellows

LIGHTING DESIGN
Aja M. Jackson

SOUND DESIGN AND
ORIGINAL MUSIC
Rob Milburn
Michael Bodeen

HAIR, WIG, AND
MAKEUP DESIGN
Earon Chew Nealey

VOICE AND
DIALECT COACH
Dawn-Elin Fraser

DRAMATURG
Christine Mok

CASTING
Janet Foster

PRODUCTION
STAGE MANAGER
Emily F. McMullen*

STAGE MANAGER
Lauren J. Burke*

PRODUCING
DIRECTOR
LOCAL CASTING
Lyndsay Allyn Cox

GENERAL MANAGER
Sondra R. Katz

SOJOURNERS was developed at the 2013 Sundance Institute Theatre Lab at the Sundance Resort, as part of the Martha Heasley Cox Virgin Play Series 2014 at Magic Theatre in San Francisco (Loretta Greco, Producing Artistic Director), and through The Playwrights Realm Writing Fellowship and Page One Residency.

Off-Broadway premiere of *SOJOURNERS* produced by The Playwrights Realm (Katherine Kovner, Artistic Director; Roberta Pereira, Producing Director) on January 21, 2016.

SOJOURNERS was further developed and produced by New York Theatre Workshop (Jim Nicola, Artistic Director; Jeremy Blocker, Managing Director) in association with The Playwrights Realm in 2017.

SOJOURNERS and The Ufot Family Cycle received development support at New Dramatists through the Bucket List Initiative, a program supported by a grant from the Venturous Theater Fund of the Tides Foundation.

SOJOURNERS is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service imprint. (www.dramatists.com)

MEET THE CAST

Abasiama.....Abigail C. Onwunali*

Ukpong.....Nomè SiDone*

Disciple.....Joshua Olumide*

Moxie.....Asha Basha Duniani

Understudies.....Aisha Akorede,
Malik Mitchell*, Kiera Prusmack

SETTING

Houston, Texas. 1978.

*Members of Actors' Equity Association,
the Union of Professional Actors and Stage Managers
in the United States.

Boston's Ufot Family Cycle is supported by The Huntington with funding from the Barr Foundation, the Boston Foundation, the Richard K. Lubin Family Foundation, the Venturous Theater Fund of the Tides Foundation, and the Mayor's Office of Arts and Culture.



The Huntington is supported by Mass Cultural Council, and more than 6,000 individual, foundation, government, and corporate contributors.

Welcome to The Huntington's pop-up production of *Sojourners* at The Prior!

We are so glad you're here to experience *Sojourners*, the first of an extraordinary cycle of 9 plays by the visionary Mfoniso Udofia. Theatre is a place where we come to be altered: to grow through the cathartic power of seeing ourselves reflected back, or through the seismic opportunity to walk in someone else's shoes for an evening. We've been hard at work on this cycle for the last two years, and we are so excited to finally be able to share it with you.

Mfoniso started writing plays 15 years ago, because she wanted to see stories onstage that looked and sounded like her family – a Nigerian American family that was brilliant, complex, loving, complicated, and beautiful. She wrote one play that led to another. Then she realized her two plays needed a third – and soon she had three generations of characters all tapping her on the shoulder, insisting they be included in this braided narrative. Mfoniso audaciously claimed aloud that she would be writing a nine-play African Diaspora cycle – one where every play stands alone, but where together, we see a panorama unlike anything ever created.

Working on these plays in acclaimed productions all over the country has been one of the great privileges of my career – yet Mfoniso is from Southbridge, Massachusetts and went to Wellesley – so there is a special resonance to her work here. Her work draws on the many overlapping diasporic communities that call our region home, and now her stories will be told here for the first time. The power of her artistry and the way it can speak to audiences has inspired all of us to do something bigger than has ever been done in our city before. 35 organizations are banding together to produce all 9 plays in tandem with robust educational, humanities, and community activation over the next two years. Wow. Two years ago, Mfoniso and I started dreaming about working with other theatres to produce the cycle in Boston, and one conversation at a time, a mighty band of leaders in Boston has come together to make this cycle a reality, and we couldn't be more grateful.

The play you will see tonight is the family origin story, *Sojourners*. It's the best kind of dramatic anomaly – an immigrant story where there is no fleeing of oppression, and instead a desire to return home. We meet the young powerful matriarch, Abasiama, who we will follow all the way through to play 9. For her, America is not the ultimate destination, nor is it depicted in 1978 Texas through rose colored glasses. Here America is a place to gather additional knowledge which will be brought back to elevate and enrich Nigeria, a country she and her young husband LOVE.

This dynamic premise is one of the many, many ways that the play lives in a stunning and complicated grey zone. Like life, Mfoniso doesn't offer simplistic black or white, good or bad judgments. There are no easy answers. Rather, she dishes up complicated challenges and choices that require soul searching for her characters, and truly for all of us who witness these stories. When a family is created with this much specificity, the truth speaks to all of us about our parents, siblings, children, and our own unique journeys.

We are thrilled to have introduced Mfoniso to the incomparable director Dawn M. Simmons, who has become a trusted friend and collaborator; we're proud to have Dawn's work back on our stage, and know you will see all the grace and nuance that she brings to this story.

And now we have something to ask you, our audience: I have been thinking quite a bit about how Boston area audiences wrapped yourselves around August Wilson, how your loyalty, love and support over all those years lifted him, cheering him on to finish his glorious Century Cycle. Just when we need her most, we have a new playwright of the next generation, standing on August's glorious shoulders and envisioning a new cycle. How can we all come together to lift and celebrate Mfoniso, these nine remarkable stories, and this ever-growing committed community over the next two years? Who else do you know that will be changed by these stories?

Please spread the word, invite your friends, neighbors, communities to share in what you will see tonight. What Mfoniso has created is powerful and inspires all of us working on these productions – but we know it will only be more beautiful if everyone comes together as a community to witness these stories, whether you see yourself onstage or you see your neighbor with new clarity and empathy. We're honored to have you here **AND LOOK FORWARD TO HEARING WHAT YOU THINK**, and to sharing the next play in the cycle *The Grove* with you in February!

In community,



Loretta Greco
Norma Jean Calderwood Artistic Director



THE ORIGIN OF THE ORIGIN:



THE UFOT FAMILY CYCLE COMES TO FRUITION

The city-wide Ufot Family Cycle project began as a small reception at Loretta Greco's apartment in November 2022. Community leaders, artists, and visionary civic thinkers gathered together to hear about the potential for producing all nine plays of Mfoniso Udofia's landmark creative endeavor.

Conversations continued through a series of convenings every few months, ultimately bringing together the best of Boston – more than 100 arts professionals, visionary funders, journalists, leaders of cultural affinity groups, and community organizers.

At each of these convenings, attendees listened as playwright Mfoniso Udofia shared her vision for the cycle – the creative sparks that led to each story in the cycle, the cultural work that she believes theatre can do, and her deep, deep ties to Massachusetts as a place where she forged her identity.

Last summer, a group of Wellesley-affiliated attendees gathered for a conversation with two alumni: Udofia and GBH journalist Callie Crossley, host of Under the Radar with Callie Crossley, co-host of The Culture Show and commentator for Morning Edition; an excerpt of their conversation follows.

Callie Crossley: Wow. I made a decision that I'll be at all nine, wherever they are. I'm thrilled to meet you. I think you're so talented. This is a delight for me. But I want to start way back, as I'm told you were not on the path to being a playwright. That was not it.

Mfoniso Udofia: No.

Let's talk about how you got here.

It's a winding story. I went to Wellesley, partly because my dad knew that Wellesley was Hillary Clinton and Madeleine Albright's alma mater and was absolutely convinced I was meant to follow in their footsteps. I got into Wellesley, and while there, I became so laser-focused on succeeding I took

on too much – burning myself out, trying to be the perfect “Wellesley Woman.” But then, after a moment of crisis, one where I found myself at an inflection point at Wellesley, I encountered an incredible dean who asked me what I did for joy. She convinced me to put down all ideas on who I thought I should be and instead focus on pursuing my joy. After that conversation, I started taking singing lessons, singing opera through Wellesley's music department. Then, I enrolled in acting classes. As my love for acting grew, I began programming arts events with Ethos, the Black Students' Union, as the chair of the Black Arts Committee. I realized during my junior year that I wanted to be an artist and fully let go of trying

to become a political scientist/lawyer. I didn't even complete the law prep classes that my mom had paid for. I probably still owe her money for that. Instead, I graduated from Wellesley and enrolled at the American Conservatory Theater to study acting.

When in the moment did you say to yourself "I am a writer"?

I got out of ACT in 2009 during the Great Recession. I couldn't get a job, and I had this nagging thought: "Oh no, I made a mistake." So, I started writing in order to process the world, because the world felt like it was breaking. I was writing in the form mode I was most familiar with at the time — plays.

What were you reading?

I was reading a lot of August Wilson, Stephen Adly Guirgis, and every African play I could find, and then I began writing in those forms. It's almost like my playwrighting career began without me being truly aware it was beginning. The moment where I felt "I'm a writer" happened after I wrote my first play. I had to catch up to myself.

So now, let's fast forward. Where were you when you got the inspiration, "I want to do nine plays, and I want to do them in my neighborhood"? In a similar way to August Wilson and his cycle of ten plays, set in his Pittsburgh neighborhood.

I didn't know right away. It came to me gradually — for me, writing was simply a way to process my world and aspects of my identity. The first play I wrote, which would later go on to be the 2nd play in the cycle, was a play called *The Grove*. and it featured a 1st-generation Nigerian-American woman trying to answer the question, "How can I self-identify when I come from a collectivist culture?" Because I was too close to the question of the play, I wasn't able to see the play well enough to really crack it open, so instead, I began imagining. I zoomed out and asked myself why/how Nigerians immigrated to the States in the first place. That imagining yielded *Sojourners*, which has become the origin story of the cycle. From there, I was able to go back and edit *The Grove*. And, as it would happen, the characters from those plays kept speaking to me. One play became two plays, and then three, then five, until I finally landed at nine. Around the time I completed the first draft of the *Sojourners*, and after realizing I was writing multiple plays, I had determined my lead — my matriarch — would be Abasiama Ufot, and through her, I could chronicle Nigerian immigration into America and showcase how they carved out lives for themselves.

Was August Wilson's cycle in your mind as a model?

It wasn't something I consciously thought about at first—not at the frontal cortex. I met August Wilson through Wellesley College Professor Selwyn Cudjoe at the Huntington when they were showing Wilson's

Gem of the Ocean with Phylicia Rashad. I didn't have the idea for the cycle anywhere in my mind at that time — but I still remember sitting in that audience and being blown away by the representation of Black-life and spirituality on stage. And I remember meeting August Wilson after the play — and I can't help but think that that meeting held some significance. It was serendipity — one of those moments I look back on in awe.

Because here I am today, having created a cycle of my own where, even though each play stands as its own piece of art, when seen as a whole, it forms a linked story — with a matriarch at its heart holding everything together. It's humbling to now say that, as a cycle writer myself, I once met the most revered cycle writer of our time.

And what's even more profound is that the Huntington Theatre—where I first saw a Wilson play and where I met him—is now at the forefront of producing all nine of my plays. They're not just staging them; they're pushing the model forward, bringing the Boston community together across different mediums to share in this production journey.

I am also fascinated that your plays are informed by history, but set in a contemporary setting; that draws me in.

That's actually a mission of mine because there are so many Africans — in my case, specifically Nigerians — who are part of the American fabric. I wanted to create a world that holds space for an African in America, to make it clear: we exist here.

When I started writing this cycle, it was with the understanding that our stories hadn't always been told or seen accurately. We're often written out of the narrative or unnuanced. I wanted to tell stories that capture the real-life complexity of the Nigerian-American experience. There's a duality that so many of us live with — being rooted in our heritage, but also shaping and being shaped by the country we now call home. As I've written over the course of these nine plays, I've come to realize that the mission has evolved. It's not just about saying, "We are here," but by the end of the cycle, being able to declare, "And we are thriving!"

I've been so humbled by the response. Audiences have resonated with how these plays highlight communities that aren't often seen or fully understood. And it's become clear to me that it's not just the Nigerian community reveling in the work—it was speaking to much wider audiences. The stories reached anyone who has ever experienced displacement or had to reconcile multiple identities. It's been incredibly moving to see how this narrative has connected with so many people across different backgrounds.

ACTIVATION IN ACTION: FACING HISTORY AND OURSELVES IN DIALOGUE WITH THE UFOT FAMILY CYCLE



*Dimitry Anselme, Chief Officer,
Growth and Engagement*

TELL YOUR FRIENDS ABOUT NEIGHBORHOOD POP-UPS OF SOJOURNERS

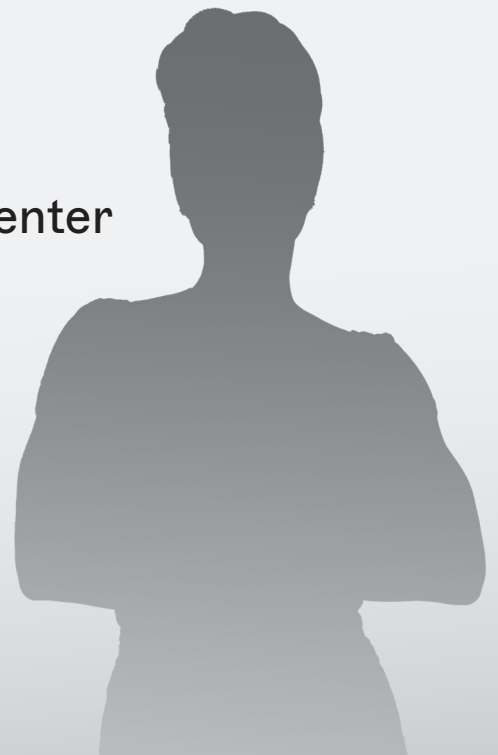
The Huntington will bring the cast of Sojourners into the community for free performances of the complete script. The play will be fully staged -- with minimal scenery and production elements -- for one night at each location. Boston performances are made possible, in part, through support from the Mayor's Office of Arts and Culture.

Hyde Park at Riverside Theatre Works
Wednesday, November 13, 7pm

Worcester, MA at Prior Performing Arts Center
Tuesday, November 19, 7pm

East Boston at Zumix
Friday, November 22, 7pm

Roxbury at Roxbury Community College
Monday, November 25, 6pm



“*Sojourners is a play about identity, migration and belonging, and this is the right city to tell this story. As a playwright, Mfoniso is telling a very American story about discovering oneself, reimagining oneself and building new lives as one sets roots on these American shores. Bostonians - particularly the next generation of Bostonians - will find here a play that speaks to their identities and lived experience.*

In a political, cultural moment where division thrives and the rejection of newcomers to the shores of the United States of America has found a potent embrace, The Huntington invites us to reject these false prophets and rather invites us to re-dedicate ourselves to the founding values of the Republic. Boston will once again return to its roots of migration and immigration that started with the establishment of the Plymouth Bay Colony so long ago.”

— *Dimitry Anselme, Chief Officer, Growth and Engagement
Facing History and Ourselves*

The two-year festival of the Ufot Family Cycle is built and strengthened through deep collaboration across arts and culture institutions in our region. Every play has an activation cohort of like-minded individuals and organizations to create nuanced and complex conversations that invite new theatergoers to engage and give every audience member a chance to encounter new perspectives. For *Sojourners* and *The Grove*, The Huntington is partnering with Facing History and Ourselves to highlight the richly entwined narratives of identity and history in Mfoniso Udofia’s work.

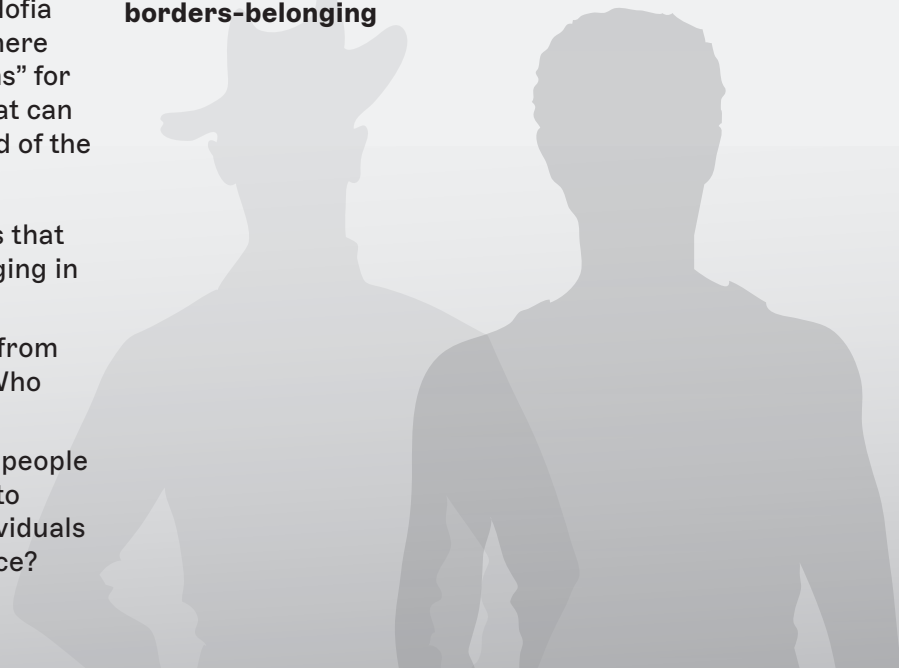
Headquartered in Boston, Facing History and Ourselves works with students around the world to explore identity and culture with curiosity and empathy, and earlier this year, they launched a new resource library on the theme of Borders and Belonging, a module that resonates deeply with the story that Mfoniso Udofia creates in *Sojourners*. After seeing *Sojourners*, here are some of Facing History’s “essential questions” for exploring ideas about borders and belonging that can enrich your own discussions both of the play and of the world we all live in together.

- What are the visible and invisible borders that influence our sense of identity and belonging in the world?
- What are the borders that separate “us” from “them”? Who maintains these borders? Who has the power to dismantle them?
- How can we create environments where people feel a sense of belonging without having to sacrifice their values? What role can individuals play in fostering inclusivity and acceptance?

- How can learning someone’s migration story help us understand the complexity of global migration and the emotional and physical challenges for the people involved as they navigate belonging in a new place?
- What role do stories play in creating boundaries around cultures and people? How can we tell a more inclusive story that honors the complexity of identity, culture, history, and tradition?
- How does your understanding of where you are shape who you are, your choices, and the decisions you make?

To learn more about Facing History and Ourselves’ Borders and Belonging unit, or to learn about partnering with their education initiatives, visit

<https://www.facinghistory.org/resource-library/borders-belonging>





▲ Photo above: Patrice Johnson Chevannes, Chiké Johnson in the New York Theatre Workshop production of *runboyrun*, Photo by Joan Marcus.

THE CYCLE CONTINUES

The Ufot Family Cycle unfolds across Boston over the next two years: each play follows another person in the lineage of Abasiama Ufot – daughters, husband, grandchildren – with full productions. Every play stands alone, yet each contributes to a more beautiful and rich portrait of one family's journey in America. The experience of each story is deepened, contextualized, and enriched by groundbreaking collaboration between activation and education partners.

BOSTON'S UFOT FAMILY CYCLE



▲ Playwright Mfoniso Udofia speaking at press conference at Boston City Hall. Photo by Annielly Camargo.



To find out more,
please use the QR code!

AN UNPRECEDENTED TWO-YEAR CITY-WIDE FESTIVAL

where theatres and arts organizations around Greater Boston will join to produce Mfoniso Udofo's cycle of plays in partnership with universities, community organizations, non-profits, and a host of neighborhood activation partners, beginning this fall.



NEXT IN THE CYCLE

The Grove

WRITTEN BY
MFONISO UDOFIA

DIRECTED BY
AWOYE TIMPO

February 7 – March 9, 2025

Produced by The Huntington

runboyrun

WRITTEN BY
MFONISO UDOFIA

ADAPTED FOR AUDIO PLAY BY
CATHERINE EATON

A podcast play with public readings in **March 2025**
Produced by Next Chapter Podcasts in
partnership with GBH and Boston Public Library

Her Portmanteau

WRITTEN BY
MFONISO UDOFIA

DIRECTED BY
TASIA A. JONES

March 27 – April 20, 2025

Produced by Central Square Theater
and Front Porch Arts Collective

Kufre n' Quay

WRITTEN BY
MFONISO UDOFIA

DIRECTED BY
JOHN OLUWOLE ADEKOJE

July 2025

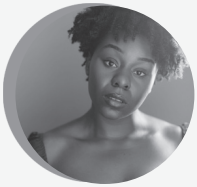
Produced by Boston Arts Academy in
collaboration with Wheelock Family Theatre

ABOUT THE ARTISTS



MFONISO UDOFIA (PLAYWRIGHT)

Mfoniso Udofoia is a first-generation Nigerian-American storyteller and educator. She attended Wellesley College and earned her MFA from the American Conservatory Theater (A.C.T.). She is thrilled to be back in her home state for the launch of the Ufot Family Cycle in Boston—what a homecoming it is! Upcoming productions include *Sojourners* (The Huntington) and *The Grove* (The Huntington). Mfoniso is currently commissioned by the Huntington Theatre, Round House Theatre, Hartford Stage, Denver Center, A.C.T., and South Coast Repertory. Her plays have been developed by Manhattan Theatre Club, A.C.T., McCarter Theatre, OSF, New Dramatists, Berkeley Rep's Ground Floor, Hedgebrook, Sundance, Space on Ryder Farm, and more. Since 2018, Mfoniso has worked extensively in television, writing for acclaimed shows such as *13 Reasons Why* on Netflix, *A League of Their Own* on Amazon, *Let the Right One In* on Showtime, and *Pachinko* (Peabody Award), *Little America*, and *Lessons in Chemistry* (2024 Primetime Emmy Nomination, WGA Nomination) on Apple TV+. She has also developed films for HBO, Legendary, and Amazon.



ABIGAIL C. ONWUNALI* (ABASIAMA)

Broadway: *Jaja's African Hair Braiding* (Manhattan Theater Club). Off Broadway: *The Half-God of Rainfall, for the honey you gotta say when* (New York Theater Workshop); *Bloodwork* (National Black Theater). Education: The David Geffen School of Drama at Yale; also, an acting fellow of Lena Waithe's Hillman Grad Mentorship Program. Awards: recipient of the 2022 Princess Grace Award. Onwunali is a multifaceted Nigerian-American artist known for her versatility and passion. Her play, *Jewel*, was one of Red Bull Theater's Short New Play Festival winners, and her slam poems have been viewed worldwide. @abbyy_onw



NOMÈ SIDONE* (UKPONG)

Regional: *Richard II*, *The Heart of Robin*, *The Sea Maid Music*, *The Taming of the Shrew* (Hudson Valley Shakespeare). University: *Macbeth*, *Hedda Gabler*, *Love's Labour's Lost*, *Udo*, (Yale School of Drama). Education: Master's in Acting (Yale School of Drama); Bachelor's (UNC School of the Arts, UNCSA). A proud immigrant from Lagos, Nigeria, Nomè is an actor/writer residing in NYC.



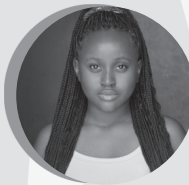
JOSHUA OLUMIDE* (DISCIPLE)

Regional: *The Winter's Tale* (Commonwealth Shakespeare Company); *Romeo and Juliet* (Classic Theatre of Maryland); *Our Town* (People's Light); *Macbeth* (Hanover Theatre Rep); *A Raisin in the Sun* (New Rep); *A Midsummer Night's Dream* (Pennsylvania Shakespeare Festival Willpower Tour). Film: *American Fiction* (MGM, Oscar winning film), *Detroit* (Annapurna Pictures). @josholumide_



ASHA BASHA DUNIANI (MOXIE)

Regional: *Furlough's Paradise* (Alliance Theatre); *Cullud Wattah* (Actor's Express); *Eclipsed*, *In the Continuum* (Synchronicity Theatre); *Jelly's Last Jam* (North Carolina Black Repertory Company). Tours: *Mad At Miles* (Triad Stage Touring Theatre, 2017-2020). Film / TV: Westbrook Media, Warner Bros., Magic Lemonade Prod. Education: BFA, Professional Theatre (North Carolina A&T State University, class of 2020). @asha.b.duniani



AISHA AKOREDE (U/S ABASIAMA)

University: *Potus*, *A Doll's House* (Emerson College). Education: BFA Theater and Performance (Emerson College, '26). @wuraakorede



MALIK MITCHELL* (U/S UKPONG, DISCIPLE)

Regional: *Choir Boy*, *Pass Over*, *Once on this Island* (SpeakEasy Stage); *In the Heights*, *Bud*, *Not Buddy* (Wheelock Family Theatre); *The Bomb-itty of Errors* (The Actors Shakespeare Project). Education: Boston Arts Academy, OrigiNation Cultural Arts Center.



KIERA PRUSMACK (U/S MOXIE)

Regional: *The Boy Who Kissed the Sky* (Company One); *Macbeth* (Times Fool Company). University: *Rent*, *ROE*, *Little Shop of Horrors*, *Metamorphoses*, *Food for the Gods*, *Pericles*, *Prince of Tyre* (Connecticut Repertory Theatre); *I Love You, You're Perfect, Now Change*, *Student Body* (UMass Boston). Education: MFA (University of Connecticut/CRT). kieraprusmack.com



DAWN M. SIMMONS (DIRECTOR)

The Huntington: *Fat Ham* and *K-I-S-S-I-N-G* (Co-Produced with Front Porch Arts Collective). Front Porch Arts Collective: *Queens Girl in the World*, *The Three Musketeers*.

Regional: Alliance Theatre, JAG Productions, Play On Shakespeare, The Hangar Theatre, WAM Theater, Wheelock Family Theater, Lyric Stage Company, Central Square Theater, New Rep, Gloucester Stage, Greater Boston Stage Company, Commonwealth Shakespeare Company, SpeakEasy Stage, Actors' Shakespeare Project, Bad Habit Productions, New Exhibition Room, Boston Public Works, Fresh Ink Theatre, and Our Place Theatre Project. Dawn is a Co-Producing Artistic Director of Front Porch Arts Collective. She serves on the Board of ArtsBoston, and is Co-Founder of New Exhibition Room.

JASON ARDIZZONE-WEST (SCENIC DESIGN)

The Huntington: *K-I-S-S-I-N-G*, *The Bluest Eye*. Broadway: *Redwood* (upcoming). Off Broadway: *Syncing Ink* (Apollo); *shadow/land*, *The Michaels*, *Illyria*, *Women of a Certain Age*, *What Did You Expect?*, *Hungry* (The Public); *Monsoon Wedding* (St Ann's); *Wedding Band* (TFANA); *Elyria* (Atlantic); *Good Grief* (Vineyard). Regional: *Redwood* (La Jolla); *I Am Delivered't* (Dallas / Louisville); *The Importance of Being Earnest* (Pittsburgh / Baltimore); *Bliss* (5th Avenue); *School Girls; Or, The African Mean Girls Play* (Berkeley); *Once On This Island* (Cincinnati / Louisville); *Uncle Vanya* (Old Globe); *Native Gardens*, *The Royale* (Cleveland Play House). Concerts: *Dua Lipa* (SNL); *Phish* (MSG); *Usher* (Paris); *Hikaru Utada*, *Florence + The Machine*, *Pentatonix*, *Lana Del Rey*, *Dermot Kennedy* (arena tours). TV: *Jesus Christ Superstar Live*, *Adele* (NBC). Touring: *Blue Man Group*, *Bullets Over Broadway* (NETworks). ardizzonewest.com @jasonardizzonewest

SARITA FELLOWS (COSTUME DESIGN)

was born in Freetown, Sierra Leone. The Huntington: *Joy and Pandemic*, *Our Daughters Like Pillars*. Broadway: *Death of a Salesman*. Off Broadway: *Elyria* (Atlantic Theater Company); *The Ally*, *A Bright Room Called Day* (Public Theater). Regional: *Theater of the Mind* (Denver Center of Performing Arts); *Blues for An Alabama Sky and Sweat* (Guthrie); *Drinking in America* (Minetta Lane Theater); *Seize the King* (Alliance Theater); *Fefu and Her Friends* (American Conservatory Theater). Dance: Sarita has worked with choreographers including Liz Lerman and Edisa

Weeks. Education: MFA in design from Tisch School of Design. Awards: Outstanding Achievement in Costume Design (The National Black Theater Festival 2022) and Lily Award (2020).

AJA M. JACKSON (LIGHTING DESIGN)

The Huntington: *John Proctor is the Villain*, *The Band's Visit*, *The Art of Burning*. Broadway: *Fat Ham**, *Lempicka**. Off Broadway: *A Commercial Jingle for Regina Comet*, *Rock and Roll Man*, *Monsoon Wedding**. Regional: *Hear Word* (ART / The Public Theater Under the Radar Festival); *Lost In Yonkers*, *The Art of Burning*, *Pride and Prejudice*, *Simona's Search* (Hartford Stage); *The Nerd* (Alley Theatre); *A Doll's House*, *Harvey*, *World Goes Round*, *Behold, A Negress*, *A Midsummer Night's Dream* (Everyman Theatre); *Fences* (Shakespeare and Company); *World Goes Round* (Olney Theatre); *Pimpinone and Ino* (Boston Early Music Festival); *Goddess** (Berkeley Rep). Dance: *Hot Water over Raised Fists* (Modern Connections); Resident Lighting Designer for movement company, HoldTight. Awards: OEAA Outstanding Lighting Design for *Kinky Boots* (2022). Teaching: Boston University, National Theatre Institute. Proud member of USA 829. ajajacksonlighting.com @ajamjackson

ROB MILBURN and MICHAEL BODEEN (SOUND DESIGN AND ORIGINAL MUSIC)

The Huntington: *A Doll's House*, *Awake and Sing*, *Good People*, *Private Lives*, *How Shakespeare Won the West*, *King Hedley II*, *Jitney*, and others. Broadway: music composition and sound for *No Man's Land & Waiting for Godot*, *Breakfast at Tiffany's*, *The Miracle Worker*, *One Flew Over the Cuckoo's Nest*, and *The Speed of Darkness*; and sound for *Sweat*, *The Price*, *Larry David's Fish in the Dark*, *This Is Our Youth*, *Of Mice and Men*, *Who's Afraid of Virginia Woolf*, *Superior Donuts*, *reasons to be pretty*, *A Year with Frog and Toad*, *The Song of Jacob Zulu* and *The Grapes of Wrath*. They have also created music and sound Off Broadway, at many of America's resident theatres, London's West End, and at several other international venues. milbomusic.com

EARON CHEW NEALEY (HAIR, WIG, AND MAKEUP DESIGN)

The Huntington: *Toni Stone*, *Fat Ham*, *Joe Turner's Come and Gone*. Broadway: *Fat Ham* (Associate Designer), *Macbeth*, *Chicken and Biscuits*, *Sweat*. Off Broadway: *Bad Kreyól*, *Three Houses* (The Signature); *Table 17* (Makeup Design - MCC); *Midsummer Night Dream*, *Malvolio*, *Twelfth Night* (Classical Theater of



ABOUT THE ARTISTS

Harlem); *Hamlet, The Harder They Come, Fat Ham, Cullad Wattah, Mojada* (Public Theater); *On Sugarland* (NYTW). Regional: *Dames at Sea, Kinky Boots* (Bucks County Playhouse); *Last Super* (SOPAC); *On Killing* (Soho Rep); *Little Girl Blue* (Goodspeed, New World Stages); *Nina Simone: Four Women* (Berkshire Theatre Group); *Little Women* (Dallas Theater Center); *Oklahoma!*, *Patsy Cline* (Weston Playhouse); *Memphis, Dream Girls* (Cape Fear Regional Theater); *Cadillac Crew, Twelfth Night* (Yale Rep). University: *Meet Vera Stark, Matilda* (Colorado University).

DAWN-ELIN FRASER (VOICE AND DIALECT COACH)

North American Dialect Coach: *Hamilton*. Broadway: *Lempicka, SUFFS, JaJa's African Hair Braiding, Here Lies Love, Parade; & Juliet, Macbeth, Tina, What the Constitution Means to Me, Once on this Island, Waitress*. Off Broadway: *FLEX* (Lincoln Center); *Buena Vista Social Club* (Atlantic Theater); *Richard III, Merry Wives* (The Delacorte); *Fat Ham, SUFFS, Barbeque* (The Public Theater); *Nollywood Dreams* (MCC); *How to Defend Yourself, Half God...* (NYTW); *Twilight: Los Angeles, Fires in the Mirror* (Signature Theater). Regional: *Guys and Dolls* (Guthrie Theater), *Comedy of Errors* (Oregon Shakespeare Festival). Certified Teacher, Knight-Thompson Speechwork. Director, Coaches of Color Initiative. Education: MFA (American Conservatory Theater).

CHRISTINE MOK (DRAMATURG)

The Huntington: *The Heart Sellers*. Off Broadway: *The Far Country* (Atlantic Theater Company), *Harvest* (LaMaMa). Regional: *The Heart Sellers* (Milwaukee Rep), *Snow in Midsummer* (Oregon Shakespeare Festival), *Madama Butterfly* (Opera Theatre of St Louis), *The Intelligent Design of Jenny Chow* (Yale Rep). Associate Professor, University of Rhode Island. Education: Ph.D (Brown University), MFA (Yale School of Drama). Member of Wingspace Theatrical Design. wingspace.com/christine

JANET FOSTER (CASTING)

has been casting for over 35 years. At The Huntington, she recently worked on *Leopoldstadt, Toni Stone*, and *The Band's Visit*. Eight years at American Conservatory Theater included working with directors Carey Perloff, Mark Lamos, Mark Rucker, Annie Kaufmann, Loretta Greco, and many more. Her career prior to ACT was in NYC with nine years at Playwrights Horizons, first as assistant and then

as casting director. As a freelance casting director, she has worked on Broadway, Off Broadway, Off Off Broadway, film, TV, and many regional theaters. Film/TV/Radio: *Tracey Ullman Takes on New York, The Deal, The Day That Lehman Died* (Peabody, Sony and Wincott Award winner), *T is for Tom* (WNYC & WQXR). Podcasts: *Life/After* (GE Theater); *Passenger List* (BBC, Webby Award). Awards: two Artios nominations.

EMILY F. MCMULLEN* (PRODUCTION STAGE MANAGER)

has stage managed over 30 shows over the past nine seasons at The Huntington, including *Leopoldstadt, Toni Stone, John Proctor is the Villain, The Band's Visit, The Lehman Trilogy, Clyde's, The Art of Burning, Common Ground Revisited, Hurricane Diane, Sweat, Rosencrantz & Guildenstern Are Dead, Indecent, Romeo and Juliet, A Doll's House, Part 2, Man in the Ring, The Niceties, Top Girls, Bad Dates, Tartuffe*, and *Merrily We Roll Along*. Regional: *Macbeth in Stride* (ART), Merrimack Repertory Theatre (nine seasons as production stage manager), Music Theatre of Wichita (15 summers as production stage manager), Lexington Theatre Company, Cincinnati Playhouse in the Park, South Coast Repertory, North Shore Music Theatre, and Capital Repertory Theatre, among others. Education: BA from Emory University. Member of Actors' Equity Association. Emilymcmullen.com

LAUREN J. BURKE* (STAGE MANAGER)

The Huntington: *K-I-S-S-I-N-G*. Regional: Front Porch Arts Collective, American Repertory Theatre, Boston Baroque, North Shore Music Theatre, Plays in Place, SpeakEasy Stage, Revels, Central Square, Lyric Stage, Hangar Theatre, WAM, Actors' Shakespeare Project, Reagle Music Theatre, Poets' Theatre, Israeli Stage, Boston Ballet, Boston Opera Collaborative. University: Brandeis University, Boston University, Harvard University, Suffolk University. Education: BA from Suffolk University. Lauren is a member of Actor's Equity Association.

LYNDSAY ALLYN COX (PRODUCING DIRECTOR AND LOCAL CASTING AT THE HUNTINGTON)

is in her second season at The Huntington. Huntington acting credits: *Common Ground Revisited, Our Daughters, Like Pillars*, and *Witch*. Huntington directing credits: *Joy and Pandemic* (Associate Director). Select regional acting: *Fairview, Men on Boats* (SpeakEasy Stage) *Fabulation, Barbecue* and *By The Way, Meet Vera Stark* (Lyric Stage Company);

SOJOURNERS

Bright Half Life (Actors' Shakespeare Project); *Three Musketeers* (Greater Boston Stage Company); *Winter People* (Boston Playwrights' Theatre); *Leftovers and The Overwhelming* (Company One Theatre). Select regional directing: *Chicken & Biscuits* (Front Porch Arts Collective); *Tiny Beautiful Things* (Gloucester Stage); *Splash Hatch on the E Going Down* (The Nora). Prior to joining The Huntington, Lyndsay was the Senior Director of Programs and Experiences at BCA. She is a lecturer in Theatre at BU. BA Theatre Performance Appalachian State.

SONDRA R. KATZ

(GENERAL MANAGER AT THE HUNTINGTON)

is in her twenty-first season at The Huntington. She has worked on Broadway, Off Broadway, and regionally as a stage manager, company manager, production manager and general manager. For 13 years, after moving to Boston, she served as Vice President/General Manager of Broadway In Boston, where she oversaw the business operations of the Colonial and Wilbur Theatres and the Charles Playhouse. During this time she worked on many touring Broadway productions, coordinated *Blue Man Group's* move into the Charles Playhouse, supervised the Colonial Theatre's renovation, worked on the national tours of *Hair* and *Jesus Christ Superstar*, and served as executive producer for a national tour of *A Chorus Line* and the first Boston productions of *Five Guys Named Moe* and *Hedwig and the Angry Inch*.



LORETTA GRECO

(ARTISTIC DIRECTOR AT THE HUNTINGTON)

is The Huntington's Norma Jean Calderwood Artistic Director. Her extensive national directing credits include Joshua Harmon's *Prayer for the French Republic* and Taylor Mac's world premiere of *Joy and Pandemic* for The Huntington, the premieres of *runboyrun* and *A Park in Our House* at New York Theatre Workshop, *The Story*, *Lackawanna Blues*, and *Two Sisters and a Piano* at The Public Theater, *Sweat*, *The Realistic Joneses*, *Speed-the-Plow* and *Blackbird* at American Conservatory Theater and *Oedipus el Rey* at Magic Theatre, *The Cuban Vote* at Miami New Drama, *Romeo and Juliet* and *Stop Kiss* at Oregon Shakespeare Festival, and productions for McCarter Theatre, South Coast Repertory, Long Wharf, La Jolla Playhouse, and Williamstown Theatre Festival, among others. She is a champion of groundbreaking artists and has longstanding working relationships with esteemed

playwrights such as Taylor Mac, Mfoniso Udofia, Lloyd Suh, Barbara Hammond, Luis Alfaro, Octavio Solis, Linda McLean, and Sam Shepard, with whom she worked closely on a five-year Bay Area-wide legacy series and directed the critically acclaimed revivals of *Buried Child* and *Fool for Love*. Prior to The Huntington, she was the artistic director at San Francisco's Magic Theatre for 12 years, as well as producing artistic director of New York's WP Theater and associate director and staff producer of the McCarter Theatre. She is a New York Theatre Workshop Usual Suspect and the recipient of Bay Area Critics Association Awards, a Drama League fellowship, the Princess Grace Award, a Sundance/Luma Director's fellowship, and the 2018 Zelda Fichandler Award.



CHRISTOPHER MANNELLI

(EXECUTIVE DIRECTOR AT THE HUNTINGTON)

Recognized as a leader in his community and in the national theatre industry, Christopher Mannelli is an esteemed theatre executive with over 20 years of broad experience and continuous success in leading theatres through diverse, complex challenges, and transformational change. Chris comes to The Huntington from Rochester's Geva Theatre Center where he has served as executive director and co-CEO since 2016. During his 7-year tenure, he oversaw the successful completion of their \$10 million capital campaign, increasing their endowment and exceeding campaign goals. He managed the renovation and modernization of Geva's 150-year-old historic theatre complex while also raising the company's local and national profile and producing some of their most successful productions, including nine world premiere plays and musicals. He has been a leader in the Geva's anti-racism efforts, and successfully led the theatre through the global pandemic shutdown as well as an artistic director search and transition in 2022. Prior to Rochester, he held key leadership positions in theatres across the country, serving as deputy director of the Tony Award-winning Chicago Shakespeare Theater, managing director of Chicago's renowned Victory Gardens Theater, and managing director of HotCity Theatre in St. Louis.

ABOUT THE ARTISTS



SOJOURNERS ADDITIONAL STAFF

Associate Director.....	Kelsey Fonise	Prop Artisan.....	Andrew T. Reynolds
Fight Director and Intimacy Coach.....	Brandon G. Green	Run Crew.....	Nick Robinette
Language Consultant.....	Emmanuel Sylvester	Costume Design Assistant.....	Jaimy Escobedo
Associate Scenic Designer.....	Baron Pugh	Wardrobe Swing.....	Jennie Stowe Fuchs
Assistant Scenic Designer.....	Teresa L. Willimas, Sean Sanford	Wig Run.....	Kiera Escalera
Production Assistant.....	Emma Hunt	Electricians.....	Klara Ballay, Dillon Brooks, Jamie Carty, Emma Currier-Dougherty, Kelly Furman, Violet Gayzagian, Greg Hanawalt, Hannah Jope, Leo Khomiakov, Eri Lackey, Redacted Maxwell, James McNary, Jude Riley, Isaac Roussak, Alisa Saisakorn, Benedikt Winkler
Northeastern Co-Op.....	Karen Gallagher	Brighter Boston Interns.....	Irea Blue, Rain Collins
Carpenters	Elise Tuckwood, Harley Novy, Spencer Cohen. Lucas Dixon, Timothy Fontaine, Zack Graczyk, Michelle Walker, Nick Robinette	Audio Run (A2)	Madonna McGuire
Scenic Artist.....	Sam Galvao		

Special thanks to the Ufot Cycle's, **GroundFloor Collaborators.**

A group who have and continue to provide
creative support to Mfoniso Udofia:

Ebbe Bassey, Native Speaking Coach & Ibibio Translator
Dawn-Elin Fraser, Vocal/Dialect Coach
Loretta Greco, Producer
Katherine Kovner, Cycle Dramaturgy
Awoye Timpo, Director
Magic Theatre
New Dramatists,
under the Artistic Direction of Emily Morse
NYTW, under the Artistic Direction of Jim Nicola
The Playwrights Realm

Special thanks to these individuals who have provided support to **Boston's Ufot Family Cycle** as **part of the Core Design & Creative Team:**

Jason Ardizzone-West, Scenery
Sarita Fellows, Costumes
Dawn-Elin Fraser, Vocal/Dialect Coach
Rob Milburn and Michael Bodeen (Milbo),
Sound and Original Music
Kligerman Productions, Videography

Don't miss what's up
next at The Huntington!

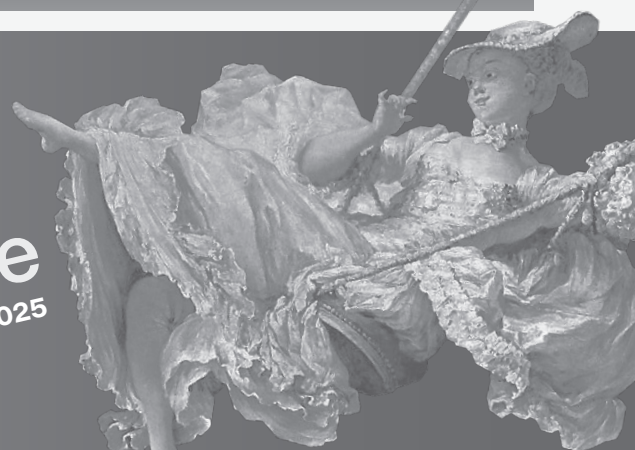
The **Grove**
FEB 7 - MAR 9, 2025

The **Triumph of Love**
MAR 7 - APR 6, 2025

Don't Eat the **Mangos**
MAR 26 - APR 27, 2025

The **Light** in the **Piazza**
MAY 8 - JUN 15, 2025

To learn more, check out:
huntingtontheatre.org



The Prior Performing Arts Center

An uncommon commons for transformative experiences with the arts

2024–25 Prior Presents Season

Prior Presents is the keystone of The Prior Performing Arts Center's public-facing programming, merging thrilling live events by visiting artists with robust educational and outreach activities. Defined by exceptional artistic quality, interdisciplinary impulses, and the potential to spark both wonder and reflection, this annual series celebrates artistic risk-taking and the exchange of ideas and perspectives from around the globe. Short- and long-term visiting artist residencies include performances, artist talks, installations, workshops, and experiential learning opportunities for Holy Cross students and the greater Worcester community.

The internationally acclaimed artists of the 2024–25 season embody our vision for artist residencies at The Prior Performing Arts Center. Their performances and lectures offer an exhilarating complement to the creativity and innovation of emerging student artists and Holy Cross faculty and staff also featured in our season this year.



Coming Soon to Prior Presents:

August Wilson's *Two Trains Running* The Acting Company

Co-presented with the office of
Justice, Equity, Belonging and Identity

As their neighborhood changes in unpredictable ways, a beloved Pittsburgh diner owner and his customers seek work, love, and justice in this heartfelt and hilarious play. *Two Trains Running* is the 1960s chapter of acclaimed playwright August Wilson's American Century Cycle, a decade-by-decade saga of African American life in the 20th century.

Mon Feb 10 @ 7:00 PM

Use Code TTR20 for 20% off your order!

Scan to purchase tickets and learn
more about our schedule of
upcoming presentations.



Coming Soon to Prior Presents:

Jha D. Amazi of MASS Design

Residency supported by the office of
Justice, Equity, Belonging, and Identity

A free public lecture from the head of the Public Memory and Memorial Lab at the pathbreaking MASS Design Group. The lab's projects honor the experiences and cultures of communities historically underrepresented in our memorial landscape, with works including *The Embrace* in Boston and the National Memorial for Peace and Justice in Montgomery, Alabama.

Tue Mar 18 @ 6:00 PM

Free entry, registration required



Coming Soon to Prior Presents:

Sphinx Virtuosi *American Form/s*

"With a burst of new attention to phrases like diversity, equity and inclusion over the past two years, Sphinx's steady, patient work has come to seem prescient."

—*The New York Times*

A journey through classically-framed infusions of soul, bluegrass, jazz, blues, and rag from the dynamic and inspiring chamber orchestra Sphinx Virtuosi, *American Form/s* is a co-production with Music Worcester.

Sun Mar 30 @ 4:00 PM

Use Code SPHINX20 for 20% off your order!



Scan to purchase tickets and learn more about our schedule of upcoming presentations.

Currently at the Iris & B. Gerald Cantor Art Gallery

Blue Profundity: Contemporary Artists Revisit A Color

This exhibition features contemporary artists Adam Chau, Ifé Franklin, Michelle Samour, Heather Evans Smith, and Andrea Pettway Williams, who incorporate blue in their work to highlight the color's symbolic and historic meanings.

Open now through Dec 20

Upcoming Events from Academic Arts

Holy Cross Jazz Ensemble

DEPARTMENT OF MUSIC. The Holy Cross Jazz Ensemble will perform American Jazz standards under the direction of Mike Monaghan.

Thu Nov 21 @ 8:00 PM

Holy Cross Wind Ensemble | *Earth Songs*

DEPARTMENT OF MUSIC. Join the Holy Cross Wind Ensemble for a program featuring Frank Ticheli's "Earth Song" along with works by Whitacre, Hall, Ives, Iannaccone, Balmages and others.

Sun Nov 24 @ 3:00 PM

Holy Cross Laptop Ensemble Federation

DEPARTMENT OF MUSIC. Join the Holy Cross Laptop Ensemble Federation (H-CLEF) for a concert of choreographed sound and image showcasing final student projects written for Music 242: Coding Music.

Tue Dec 3 @ 8:00 PM

Advent Festival of Lessons and Carols

DEPARTMENT OF MUSIC. Join us for the College's Annual Festival of Lessons and Carols for Advent.

Thu Dec 5 @ 8:00 PM

Gamelan Gita Sari

DEPARTMENT OF MUSIC. Under the direction of Nyoman Catra, one of Bali's most renowned master artists of traditional dance/theatre, our Balinese dance and Gamelan students collaborate with guest artists for this fall concerts. The highlight of our season and a treat for all ages.

Sat Dec 7 @ 7:30 PM

Sweeney Todd | Music & Lyrics by Stephen Sondheim

DEPARTMENT OF THEATRE & DANCE. Stephen Sondheim's *Sweeney Todd* is a musical adaptation of a delectably lurid melodrama about a barber whose fury and despair over the loss of his innocent wife turns him into a serial killer. Meaghan Deiter directs.

Thu Feb 6 through Sun Feb 16

Scan to purchase tickets and learn
more about our schedule of
upcoming presentations.



Prior Performing Arts Center Staff

Ethan Bates, Arts Marketing & Communications Manager
Marta Beyer, Manager of Artistic and Engagement Initiatives
Evan Crocker, Event & Front of House Manager
Morgan Fitzpatrick, Office Coordinator
Matthew Freije, AV Assistant
Kyle Frisina, Nancy Savage Skinner Interim Director
Christine Goguen, Costume Shop Manager
Katrina Lewonczyk, Manager of Operations & Administration
Stephen McGonagle, Technical Director
Judi Olson, Costume Shop Assistant
Phillip O'Toole, Director of Production
Mason Parece, Production Technician
Betsy Pierce, Assistant Technical Director
Brian Saia, Audio Supervisor
Brenda Shepard, Senior Production Technician

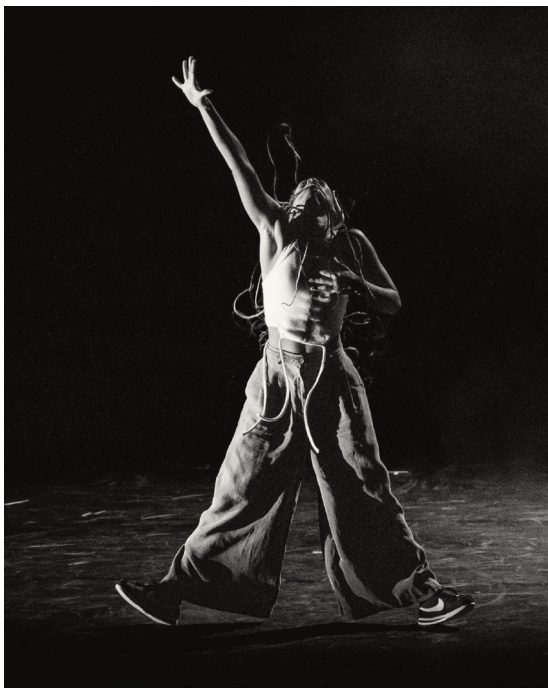
Prior Performing Arts Center Student Staff

Evan Ali, Anna Brown, Emma Butler, Emma Coonan, Ethan Courcelle, Brendon Curtis, Brandon Curtis, Gabriellie De Gouveia, Laurel Deneen, Maggie Dewald, Amy Diaz-Rivera, Julia Divine, Despina Drosinos, Gracyn Epstein, Adele Feldberg, Shane Fitzpatrick, Audrey Forman, Caitlyn Fox, Emily Fox, Nadia Frempong, Kyle Gove, Emmett Griffin, Piper Guiney, Daniel Hickey, Alejandro Irizarry, Patrick Jacobs, Lily Jaramillo, Karamo Kaba, Morgan Kane, Mary Grace Kelly, Nicole Khawl, Jackson Knoll, Joshua Love, Irene Mandile, Eugene Mantilla, Foster Martinuk, James McCarthy, Molly McCracken, Maggie McCracken, Sydney McDonald, Emily McHugh, John Mondì, Camila Müller-Juez, Monique Narvaez, Fiona Nelson, Nohemi Neri, Vanessa Nolan, Brigit O'Connell, John O'Keefe, Elise O'Neill, Regina Palladino, Sarah Park, Ester Paw, Catalina Powderly, Nuala Reynolds, Jacob Ryan, Natalia Salinas, Eliza Simpson, Wesley Smith, Livia Smolizza, Alyshia Solomon, Sophie Sundaram, Paige Thomson, Sebastian Torres, Melina Valencia, Victor Walsh, Xiaoyi Wang, Marquis Wilson, Atiya Woolman

NEW! Refreshments at the O'Connor Family Café

We're delighted to share that patrons may now **visit the O'Connor Family Café** on the ground floor (the Beehive) of The Prior to purchase **coffee, tea, Italian sodas, alcoholic beverages, and snacks**. The Café will be open until show time before all Prior Presents events and on select other occasions.

priorperformingartscenter.org



Prior Presents 2024–25

Camille A. Brown & Dancers | Thursday, September 12, 2024
Photography by Troy B. Thompson



Prior Presents 2024–25

Clockwise from top left:

Johnny Gandelsman, violin; Gandelsman with the Worcester Chamber Music Society | Thursday, September 26, 2024.

Aimee Nezhukumatathil | Thursday, October 3, 2024.

Photography by Troy B. Thompson.



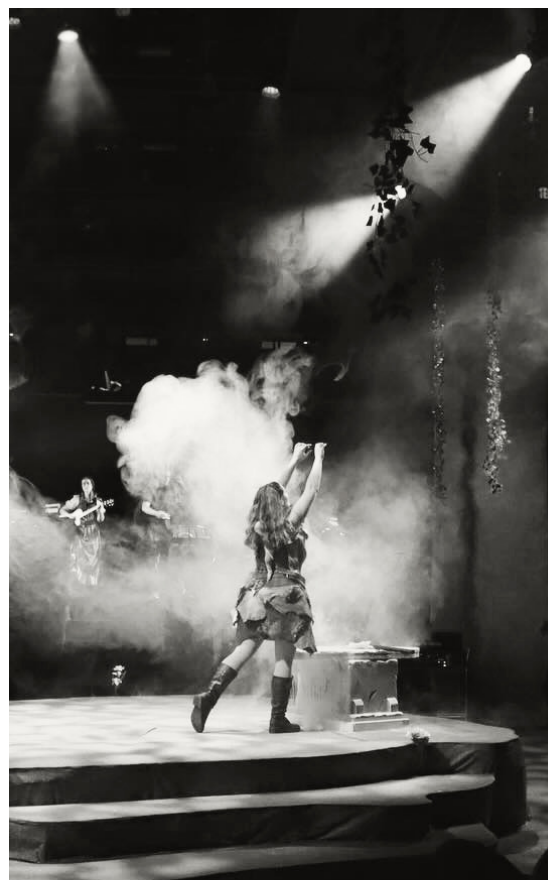
Iris & B. Gerald Cantor Art Gallery 2024–25

Clockwise from top left:

Blue Profundity: Contemporary Artists Revisit A Color; Boundary Conditions, Soo Sunny Park (2014)

Open through December 20, 2024

Photography by Troy B. Thompson



Academic Arts 2024–25

Clockwise from top left:

Shakespeare's *Cymbeline*, Department of Theatre & Dance; Vievee Francis & Matthew Olzmann, Working Writer Series; Holy Cross Wind Ensemble & Worcester Youth Orchestra Wind Ensemble and Holy Cross Orchestra, Department of Music.