



ASIAN AMERICAN BALLET PROJECT

ELIZABETH MOCHIZUKI, ARTISTIC DIRECTOR



# INTERSECTIONS

***THE CALDERWOOD PAVILION AT THE BCA***

***JUNE 29 2PM***

***JUNE 29 7PM***

***JUNE 30 2PM***



# A NOTE FROM THE ARTISTIC DIRECTOR

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Welcome to *Intersections*, the Asian American Ballet Project's second annual concert! I founded AABP in 2022, and we are the very first Asian American ballet company, ever. Our mission is to present Asian American dancers on stage together in all Asian American productions. We aim to tell stories from our unique perspectives and transform how audiences see Asian Americans in performance, **from unexpected to accepted**.

This program is very special to me because it explores connections between Asia and America, something I have been thinking about personally all of my life. Each of these four ballets is a labor of love between the performing artists, choreographers, costume designers, and myself. It is my hope that this concert makes you think and brings you joy.

Please note that today's performance will include loud music, bright lights, and brief adult language during "Reclamation." There will be one 20-minute intermission between the 1st and 2nd ballets. Between the 3rd and 4th ballets, Yoona Kim will treat us to a musical interlude while the dancers prepare for the final ballet.

We hope you will visit our merchandise table in the lobby where you can purchase AABP tote bags, T-shirts, and posters signed by the cast. Kickstarter rewards are available for pick-up at the merchandise table. If you enjoy today's performance please consider making a [donation](#). I'd like to thank all of our 2023–2024 donors and especially our leadership circle: Bill and Debbie Mochizuki, Jim and Eden Mochizuki, and Eddie Walker for their extraordinary generosity.

Please enjoy the show and be on the lookout for an email this week with a post-show survey. We would love to hear your feedback so we can bring you more of what you want to see in the future.

Warmly,

A handwritten signature in black ink, appearing to read 'Beth Mochizuki'.

Beth Mochizuki

# ASIAN AMERICAN BALLET PROJECT

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## **FOUNDER AND ARTISTIC DIRECTOR**

Elizabeth Mochizuki

## **COMPANY DANCERS**

Azamat Asangul, Andrea Huynh, Lauren Huynh, Mollie Petrizzo, Rheyra Shano, Amane Takaishi

## **COMPANY TRAINEES**

Delilah Danh Huynh, Tala Sanford

## **GUEST ARTISTS**

Kathy Haeng Hee Eow, Yoona Kim, Zoe Mueller

## **CHOREOGRAPHERS**

Zhanat Baidaralin, Adrienne Chan, Yamini Kalluri, Zoe Mueller

## **COSTUME DESIGNER AND ARTISTIC COACH**

Vera Kurmasheva

## **HEADPIECE DESIGNERS**

Vera Kurmasheva, Erika Lambe, Karen Wolf

## **PROPERTIES**

Delilah Danh Huynh, Mollie Petrizzo

## **PHOTOGRAPHERS**

Azamat Asangul, Olivia Moon

## **GRAPHIC DESIGNER**

Cassie Wang

## **STAGE MANAGER**

Michaela Bocchino

## **LIGHTING DESIGNER**

Jodie Kuo

## **LEADERSHIP CIRCLE**

William and Debbie Mochizuki, James and Eden Mochizuki, Eddie Walker

## **ALL ACCESS PASS HOST COMMITTEE**

Linda Chin, Jason and Karen Krolak, Alpha Sanford

## **PRODUCER**

Annie Tan

## **VOLUNTEERS**

Kiara Cole, Julian Gau, Christian Niebling, Kaila Gibson-Okunieff, Asians of Boston

# INTERSECTIONS

## LA BAYADERE: A DESI RETELLING

### MUSIC

Ludwig Minkus

### CHOREOGRAPHY

Yamini Kalluri, Elizabeth

Mochizuki after Marius Petipa

### COSTUMES

Vera Kurmasheva

*Designs sponsored by Elizabeth Collins, Lap & Tuyet Huynh, and Sireeda Miller-Ramos*

### HEADPIECES

Vera Kurmasheva, Erika Lambe

### NIKIYA

Rheya Shano

### SOLOR

Azamat Asangul

### GAMZATTI'S FRIENDS

Mollie Petrizzo, Tala Sanford,  
Amane Takaishi

### MANU

Delilah Dahn-Huynh

### GOLDEN IDOL

Lauren Huynh

Our excerpt begins with two lovers, Nikiya, a temple dancer, and Solor, a warrior, enjoying a rendezvous in the forest. Due to their different castes, they must keep their love a secret. However, Nikiya doesn't know that Solor is engaged to the princess Gamzatti. In the next scene, we are transported to a palace where wedding celebrations are underway for Gamzatti and Solor who dance with their friends. The celebration continues with various invited guests including Manu who entertains the guests by balancing a water jug on her head and the Golden Idol - a temple statue come to life. Suddenly Nikiya bursts in—she has been hired to perform at the celebration and realizes her lover has deceived her. Gamzatti orchestrates a plan to poison Nikiya. Though Solor feels remorse, ultimately he cannot break with tradition and leaves with Gamzatti as Nikiya takes her last breath.

*La Bayadere was first performed in 1877 by the Imperial Ballet in St. Petersburg, Russia with choreography by Frenchman Marius Petipa. In recent years, this ballet has been (rightly) criticized for its misguided and at times insensitive depiction of people of color. AABP seeks to update this ballet by infusing it with an Indian American sensibility, juxtaposing Indian classical dance pieces with classical ballet pieces in an attempt to preserve what is beautiful about this work while upgrading it with an authenticity that we hope rings true for today's audiences.*

**20 minute intermission**

# LON PO PO

## **MUSIC**

Shimmer, JCar, Wicked Cinema

## **CHOREOGRAPHY**

Adrienne Chan

## **WOLF HEADPIECE**

Karen Wolff

## **MOTHER**

Zoe Mueller

## **SHANG**

Amane Takaishi

## **TAO**

Lauren Huynh

## **PAOTZE**

Andrea Huynh

## **WOLF**

Rheya Shano

On a breezy summer evening, a mother leaves her three children home alone for the first time in order to care for their grandmother, Po Po. Excited by their newfound freedom, the youngest, Paotze, and middle child, Tao, shirk their chores and try to sneak into the garden; Shang, the oldest child, however, was endowed by their mother with a great responsibility to take care of her younger sisters and never lets them stray too far. Unbeknownst to them, a hungry wolf, estranged from her pack, plots to enter the girls' house disguised as their beloved Po Po. At nightfall, the Wolf convinces the three girls to open the door. While the naive young girls play with their "Po Po," Shang is suspicious, eventually exposing their Po Po as the Wolf to her sisters. Shang tells the Wolf, "We will get you nuts from the ginkgo tree in our backyard!" The three girls rush out of the house and climb the tree. The Wolf, upset and hungry, bursts through the door and the girls beckon her over from the tree's top branch, saying, "Over here! We can pull you up using this rope, so you can eat ginkgo nuts with us!" The Wolf agrees and the girls pull the Wolf up three times, each time dropping her just before she makes it to the top branch. Frustrated and resigned, the Wolf retreats. Their mother returns at dawn, embracing her relieved children and bringing them safely inside.

*Lon Po Po is a fantastical Chinese folktale that reveals themes relevant to our world: deception, responsibility, filial piety, and sisterhood. The story will feel familiar to those who know the tale of The Little Red Riding Hood. In many ways, the Wolf's entrance into the girls' home is an allegory for the challenges that face anyone coming of age, and how we weather them with family by our side. This message is particularly poignant for Asian American people who grow support networks out of our respective diasporic communities across the United States.*

# RECLAMATION

**MUSIC**

Yoona Kim

**CHOREOGRAPHY**

Zoe Mueller

**SPOKEN WORD**

Kathy Haeng Hee Eow

**COSTUMES**

Courtesy of Korean Cultural Society  
of Boston

**SOLOIST**

Mollie Petrizzo

**ENSEMBLE**

Andrea Huynh, Lauren Huynh,  
Rheya Shano, Amane Takaishi

Ancestry. Heritage. History. Each of us is a continuation of the story of our past, an epic with no ending that expands as it is passed down from generation to generation. But what about those of us whose history is unknown? *Reclamation* is a multidisciplinary experience featuring spoken word, live music and dance to explore one transracial adoptee’s journey reclaiming her family legacy.

## MUSICAL INTERLUDE

**ARTIST**

Yoona Kim

## ON THE WAY

**MUSIC AND CHOREOGRAPHY**

Zhanat Baidaralin

**DANCERS**

Azamat Asangul, Andrea Huynh,  
Lauren Huynh, Mollie Petrizzo,  
Rheya Shano, Amane Takaishi

This is a story about all of us. We are all travelers. As we attempt to reach our destinations, we each endure struggles. Yet we also have hope and seek peace. We make our individual pilgrimages and find ourselves along the way.

# ARTISTIC TEAM

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## **ELIZABETH MOCHIZUKI, FOUNDER AND ARTISTIC DIRECTOR**

Elizabeth Mochizuki is the Founder and Artistic Director of the Asian American Ballet Project. She is a 4th generation biracial Asian American from Clovis, California. Beth studied ballet in nearby Fresno with Diane Mosier, a veteran of New England Civic Ballet (E. Virginia Williams's company that would later become Boston Ballet.) Beth graduated from Tufts University in 2003, earning a BA in American Studies with a focus on Performance and Representation, highest thesis honors, and the Ted Shapiro prize for her thesis paper *The Asian American Experience in Ballet*.

Beth danced professionally for 20 years at such companies as Ballet RI, Jose Mateo's Ballet Theatre, Ithaca Ballet, and State Street Ballet. Her repertoire included: *Flower Festival* pas de deux, *Le Corsaire* pas de deux, *Chopiniana* pas de deux, Fairy of the Crystal Fountain/White Cat/Princess Florine in *Sleeping Beauty*, Princess Elena in *Firebird*, Pas de Trois from *Swan Lake*, Sugar Plum Fairy from *Nutcracker*, Balanchine's *Agon* (First Pas de Trois,) Christopher Wheeldon's *The American* and *5 Movements 3 Repeats* ("This Bitter Earth" pas de deux), Yury Yanowsky's *Reverso*, and Yon Tande's *Rite of Spring* in which she originated the role of the Elder.

Beth was the Ballet Master and later the Assistant Director of the Urban Nutcracker from 2013-2021. She founded the Asian American Ballet Project in 2022 which was featured on Good Morning America in May of 2023 and WCVB-TV and NBC News in 2024. Beth was selected for the NAAC Boston Mentorship and Sponsorship Program 3.0, which she completed in May of 2023.

## **ZHANAT BAIDARALIN, CHOREOGRAPHER**

Zhanat Baidaralin was born in Kazakhstan. After graduating from the State Ballet School, he worked in a ballet company, then he enrolled in the Moscow University of the Theatrical Arts, and received a diploma as a choreographer and ballet teacher. After graduating he worked in Kazakhstan where he created numerous ballets and outdoor productions, including the Opening Ceremony of Olympic Games in Moscow. In 2001 he was invited to take part in ADF at Duke University in NC. He immigrated to the USA 2001. In America he worked for ballet organizations in MA, CT, RI, and NY including Festival Ballet of RI and Dance Theater of Harlem. He opened his own ballet studio, Ballet Prestige, and created The Nutcracker among many other pieces.



## **ADRIENNE CHAN, CHOREOGRAPHER**

Adrienne Chan is a Chinese-Filipino American student and choreographer at Harvard College studying Sociology and Theater, Dance, & Media. In her work as a choreographer, Adrienne explores dance as a narrative medium in theater, concert dance, and site-specific works. She choreographed several productions across Harvard's venues, including *Footloose*, *Spring Awakening*, and *The 25th Annual Putnam County Spelling Bee*. In her repertoire, Adrienne explores themes of interiority, connection, identity sense-making, and ephemerality, and she employs qualitative and collaborative methods in building movement with and for performers. Adrienne served as Board Secretary for the Harvard Ballet Company and acts currently as the Campus Liaison on the Harvard-Radcliffe Dramatic Club Board (2024). Out of Harvard, Chan was a summer trainee at Ohio Contemporary Ballet, a past recipient of the E. John Busser scholarship, and works as a freelance choreographer in the Greater Boston area.

## **YAMINI KALLURI, CHOREOGRAPHER**

Yamini Kalluri is a world-class professional Kuchipudi dancer based in New York City where she teaches, performs and trains full time. Raised in Hyderabad, India, Yamini began exhibiting signs of her extraordinary talent and dedication to dance at a very early age. A disciple of legendary guru, Padmasri Dr. Sobha Naidu, she began performing throughout India at the age of 12 as well as teaching at Dr. Sobha Naidu's School. She went on to complete a certification course in Kuchipudi from Potti Sreeramulu Telugu University, Hyderabad with distinctions in 2013 and further refined her style under the mentorship of the renowned Kuchipudi guru Vempati Ravi Shankar. At 18, she began performing internationally at various prestigious festivals, offering workshops in the UK, the US, Russia, Argentina and Canada. Yamini has been celebrated by The New York Times and BBC as being a Kuchipudi sensation. She founded the Kritya School of Dance in 2020. Through the Kitrya Foundation, she offers performances, workshops, intensives and production direction internationally with an aim to bring a new face and a bigger representation to Kuchipudi globally.

## **ZOE MUELLER, CHOREOGRAPHER**

A recent graduate from Vassar College, Zoe Mueller (she/her) is a Berkeley transplant (and freelance dancer) absorbing the rays of Bay Area sun. As a former AABP intern, Zoe has sought community and comfort amongst Asian American artists. Fortified by a liberal arts degree, her [performance-based] senior thesis explored how creative expression and critical inquiry re-narrativized Asian American identity. As a Chinese adoptee, she was homegrown in Santa Fe, New Mexico—a small town that cultivated her desire to dance and dance and dance. She is excited to return to AABP as an emerging choreographer and share a collaborative, artistic vision that reflects the company's celebration of diversity, representation, and visibility.

## **KATHY HAENG HEE EOW, GUEST ARTIST**

Kathy Haeng Hee Eow (she/her/hers) is a producer, writer, and performing artist whose work is influenced by her experience as an adopted Korean American woman. Drawn to music and dance as powerful forms of storytelling, her recent creative projects include *Dear Mother*, a music and dance short film centering transracial adoption, and *Reclamation*, a multidisciplinary experience exploring family heritage through an adoptee lens. As a moderator and panelist, Kathy has worked with SpeakEasy Stage, the Boston Asian American Film Festival (BAAFF), and Seacoast NH LGBT History Project, and helps build community as vice president of Boston Korean Adoptees (BKA), Fundraising Committee Member of Boston Post Adoption Resources (BPAP), board member of Boston OKTA Korean Business Association, and Outreach Coordinator for BAAFF. She is an alumnus of American Repertory Theatre's Arts & Cultural Organizational Management program with Harvard University and the Network of Arts Administrators of Color (NAAC) Boston's mentorship program. Kathy currently is Foundation Relations Manager at ArtsEmerson where she helps support the ambitions of artists from around the world.

## **YOONA KIM, GUEST ARTIST**

Yoona Kim is a Boston based ajaeng player, composer, and improviser from Seoul, South Korea. Her performances are deeply rooted in the richness of Korean court and folk music, juxtaposed with delicate noise, the soulful depths of traditional blues, and the dynamism of contemporary music. As a creative force, Yoona's evolving style weaves together the threads of tradition and innovation, forging a path that explores radical, non-linear temporalities. Her ajaeng stylings are both assertive and intuitive, honed over countless performances that have resonated with national and international audiences.

## DANCERS

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**AZAMAT ASANGUL**

*Joined Company in 2023*



**ANDREA HUYNH**

*Joined Company in 2024*



**LAUREN HUYNH**

*Joined Company in 2024*



**MOLLIE PETRIZZO**

*Joined Company in 2023*



**RHEYA SHANO**

*Joined Company in 2023*



**AMANE TAKAISHI**

*Joined Company in 2023*

## TRAINEES

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**DELILAH DANH-HUYNH**

*Joined as Trainee in 2023*



**TALA SANFORD**

*Joined as Trainee in 2023*

Please visit [asianamericanballetproject.org/companydancers](https://asianamericanballetproject.org/companydancers) for full biographies.

# DONORS

*June 2023-May 2024*

## **\$5,000-\$10,000**

Asian Community Fund, Cambridge Arts Council

## **\$1,000-\$4,999**

Asian American and Pacific Islanders Commission, Cambridge Community Foundation, Massachusetts Cultural Council, Bill and Debbie Mochizuki, James and Eden Mochizuki, New England Foundation for the Arts, Very Asian Foundation, Eddie Walker

## **\$250-\$999**

Korean Cultural Society of Boston, Elizabeth Collins, Ana Deveer, Lap and Tuyet Huynh, Sireeda Miller-Ramos, Annie Tan

## **\$100-\$249**

Jane Allard, Lester Chow, Nicholas Croft, Carmelita DeJesus, Jamie Farrell, Lila Glotfelty, Sayeema Hassan, Caroline Huang, Dung T. Huynh, Hung T. Huynh, Michelle Medina, Martin Mochizuki, Milissa Payne Bradley, Sarah Rigles, Donna Schwartz, Samantha Wimpe, Vivian Wong Chan, Makoto and Miriam Yoshida

## **\$50-\$99**

Romiya Barry, Yoshi Campbell, Phil Chan, Donna Chen, Nilah DeLetto-Howard, Peter DiMuro, Kathy Haeng Hee Eow, Adrienne Hawkins, Zhiqiang Fang, Julian Gau, Tracy H., Toan Huynh, Thi Huynh, karen krolak, Amy Larson, RickEy Lumpkin II, Bryan Mochizuki, Jennifer Neumann, Erin Palermo, Kaoru Takaishi, Anthony Thomas, Shannon Worthington, Akbermet Yusupova

## **\$20-\$49**

Chang-hwan Boden, Dianne Gardner, Chizu Kraska, Rachel Luk, Mark Petrizzo, Janice Mochizuki, Jessica Roseman, Amy Smith, Wendy Schwartz-Rabbani, Miranda Strichartz, Naoko Takayanagi, Galina Tan, Ellen Tuman, 本山 律子

## **THANK YOU TO OUR PARTNERS:**

Asians of Boston, Boston Asian American Film Festival, Boston Korean Adoptees, Chinese American Association of Cambridge, Gund Kwok Lion and Dragon Dance, Japan Society of Boston, Kwong Kow Chinese School, Korean American Adoptee Adoptive Network, National Association of Asian American Professionals Boston, N&D Ballet Center, Pao Arts Center, Tony Williams Dance Center



# ACKNOWLEDGEMENTS

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I want to thank my mentors: Jessica Roseman, Milissa Payne Bradley, Diane Mosier, and Maya Azucena for all of your guidance. Thank you to N&D Ballet Center and Tony Williams Dance Center for hosting us at your ballet studios. Thank you to City Ballet of Boston, especially Erika Lambe, for letting us borrow costumes, props, and headpieces. Thank you to our partners for promoting Intersections. Thank you to our volunteers for helping this show run smoothly. And last but not least, thank you to my husband, my son, and my parents for all of your love and support.

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## GENERAL INFORMATION

### Location

The Stanford Calderwood Pavilion at the Boston Center for the Arts is located at 527 Tremont Street, between Berkeley and Clarendon Streets.

### Contact Information

Ticketing Services: 617-933-8600 •

BostonTheatreScene.com

Ticketing Services email:

boxoffice@bostontheatrescene.com

Emergencies During Performances: 617-933-8608

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### Ticketing Services Hours

Ticketing Services is generally open

Tuesday - Saturday, 12pm to curtain (or 6pm); Sunday, 12pm

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up-to-date hours, please visit BostonTheatreScene.com or call

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at 617-933-8600.



### Code of Respect

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### Public Transportation

We encourage patrons to use public transportation whenever

possible. The Calderwood Pavilion is located near the MBTA Green Line Copley or Arlington Stations; Orange Line/Commuter Rail Back Bay Station; and the Tremont Street & Union Park stop on the #43 Bus which travels between Park Street and Ruggles Station. For more information, please visit BostonTheatreScene.com or call Ticketing Services.

### Parking

Parking is available at the Atelier 505 Parking Garage located next to the Pavilion at 505 Tremont Street (entrance on Warren Avenue), the Garage @ 100 Clarendon Street, and other nearby locations. For details, please visit BostonTheatreScene.com or call Ticketing Services.

*Please note that these parking services are independently owned and operated and are not affiliated with the Calderwood Pavilion.*

### Refreshments

Concessions may not be available due to COVID protocols. When available, snacks, wine, beer, soft drinks, and coffee are available in the main lobby. Food is not permitted inside the theatre. Drinks purchased at concessions are permitted inside the theatre.

### Babes in Arms

Children under the age of six are not permitted in the theatres.

### Cameras

The use of all cameras and recording devices, including cell phone cameras, in the theatres is strictly prohibited.

### Beepers and Cellular Phones

Please remember to silence all watches, pagers, and cell phones during the performance.

### Smoking

Smoking is not allowed on the premises.



### Wheelchair Accessibility

The Calderwood Pavilion is fully accessible and can accommodate both wheelchair and companion seating in the orchestra and mezzanine sections.

Please notify us when you purchase your tickets

if wheelchair accommodations will be required and confirm arrangements with the House Manager at 617-933-8672.



### Hearing Enhancement

The Calderwood Pavilion is equipped with an FM hearing enhancement system. Wired headphones are available free of charge at the coat check or

bar in the main lobby for your use during a performance.

### Restrooms

All gender restrooms are located in the main lobby and mezzanine lobby. All restrooms are wheelchair-accessible.

### Coat Check

Located in the main lobby.

### If You Arrive Late

In consideration of our actors and audience members, latecomers will be seated at the discretion of the management.

### Calderwood Pavilion Rental Information

All Calderwood Pavilion spaces are available for private parties, meetings, and receptions. For more info contact rentals@bostontheatrescene.com or 617-933-8671.

*The Calderwood Pavilion at the BCA is operated by The Huntington, and programmed by The Huntington and the Boston Center for the Arts.*

